

NOTICE OF PUBLIC MEETING

**December 5, 2019
9:00 am to 6:00 pm**

**Oceanside Public Library
Civic Center Community Room
330 N Coast Highway
Oceanside, CA 92054
(760) 435-5600**

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|----|---|-----------------------------------|
| 1. | Call to Order
Welcome from Oceanside Cultural District | N. Lindo
C. DiMento |
| | Welcome from the City of San Diego Commission for Arts and Culture | J. Glus
J. Poutre |
| 2. | Acknowledgment of Tribal Land | A. Bown-Crawford
L. McGuinness |
| 3. | Roll Call and Establishment of a Quorum | L. Barcena |
| 4. | Approval of Minutes from September 6, 2019 Council Meeting (TAB A) | N. Lindo |
| 5. | Public Comment (may be limited to 2 minutes per speaker*) | N. Lindo |
| 6. | Chair's Report (TAB B) | N. Lindo |
| 7. | Director's Report (TAB C) | A. Bown-Crawford |
| 8. | <i>Discussion Item:</i>
Strategic Framework: Review of Draft Report (TAB D)
The CAC's Strategic Framework consultant and Strategic Planning Committee will lead the Council through the draft report of the project. | T. Nolfo
J. Galli
D. Harris |
| 9. | Report on Alliance for California Traditional Arts Board Meeting
Vice-Chair to report on the meeting occurred in San Diego, CA, on October 9, 2019. | L. Baza |

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| 10. | Report on the Cultural District Coalition Roundtable
Vice-Chair to report on the meeting that occurred in Oceanside, CA, on September 12, 2019. | L. Baza |
| 11. | <i>Discussion Item:</i>
Cultural District Pilot Cohort Evaluation Findings and Expansion of Cultural District Pilot Cohort (TAB E) | L. Baza
J. Galli |
| 12. | Public Comment (may be limited to 2 minutes per speaker*) | N. Lindo |
| 13. | <i>Discussion Item:</i>
Review Data on Individual Artists Grant Program (TAB F) | L. Baza
J. Galli |
| 14. | <i>Voting Item:</i> Panel Pool Approval (TAB G)
Council will review and vote on additions to the pool of possible peer review panelists. | J. Miller |
| 15. | Break: Council Members Paperwork | L. Barcena |
| 16. | <i>Voting item:</i> FY 19-20 Innovation Grant Program Guidelines (TAB H) | L. Baza
J. Galli |
| 17. | <i>Voting Item:</i> Chair and Vice-Chair Election
The Nominating Committee will present the nominees for the Council vote of chair and vice-chair for 2020. | K. Gallegos
J. Galli |
| 18. | <i>Voting Item:</i> 2020 Council Meeting Calendar
Council to vote on the remaining dates for the 2020 Council Meeting Calendar including: <ul style="list-style-type: none"> • Thursday, June 11, 2020 • Thursday, September 10, 2020 • Wednesday, November 18, 2020 | N. Lindo |
| 19. | <i>Discussion Item:</i> Council Handbook Update
The Governance Committee will guide the rest of the Council on the Council Handbook. | L. McGuinness
D. Harris |
| 20. | Adjournment (TAB I)
Meetings adjourn in honor of members of the creative community whose lives were recently lost, as acknowledged by the Chair. | N. Lindo |

Notes:

1. *All times indicated and the orders of business are approximate and subject to change.*
2. ***Any item listed on the Agenda is subject to possible Council action.***
3. *The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).*
4. *Council meetings are open to the public and are held in barrier-free facilities that are accessible to those with physical disabilities in accordance with the Americans with Disabilities Act (ADA). If you need additional reasonable accommodations, please make your request no later than five (5) business days before the meeting. Please direct your request to the Administrative Analyst, Lariza Barcena, at (916) 322-6335 or lariza.barcena@cac.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.*

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TAB A

California Arts Council | Public Meeting | 12/5/2019

DRAFT MINUTES OF PUBLIC MEETING

**September 6, 2019
9:00 a.m. to 5:46 p.m.**

**SAE Expression College
Californium Hall
6601 Shellmound Street
Emeryville, CA 94608**

PRESENT:

Council Members

Nashormeh Lindo, Chair
Larry Baza, Vice Chair
Juan Devis
Jodie Evans
Kathleen Gallegos
Jaime Galli
Stanlee R. Gatti
Donn Harris
Louise McGuinness

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna Kiburi, Deputy Director
Caitlin Fitzwater, Director of Public Affairs
Kristin Margolis, Director of Legislative Affairs
Jason Jong, Arts Program Specialist
Andrea Porras, Arts Program Specialist
Kimberly Brown, Public Affairs Specialist
Lariza Barcena, Administrative Analyst
Roman Sanchez, Arts in Corrections Program Analyst
Qiana Moore, Public Affairs Student Assistant

Invited Attendees

Emi Thériault, City of Emeryville
Rachel Osajima, Alameda County Arts Council
Dr. Tamu Nolfo, Ph.D., Strategic Framework Consultant
Devi Peacock, Panel Representative

Other Attendees / Members of the Public

Scott Donahue, City of Emeryville
Julie Baker, Californians for the Arts/California Arts Advocates
Gary Caldwell
Kathy Mazzaferro, Calaveras County Arts Council
Peter Comiskey, Balboa Park Cultural Partnership
Donna Guadagni, Calaveras County Arts Council
Steven Hall, Calaveras County Arts Council
Meghan O'Keefe, Amador County Arts Council
Maggie Sloan, Calaveras County Arts Council
Lisette Sweetland, Tuolumne County Arts
Penny West
Aeeshah Clotey, Attitudinal Healing Connection
Jane Lee, ACOE
Roibin A. Rodricks, San Mateo County Arts Committee
Jaidon Martin, OurTV
Court Lowe, Panera Bread
Selena Wilson, East Oakland Youth Development Center
Adrienne "Skyy" Gates, Levels 13 Entertainment
Jamila Dunn, Kala Art Institute
Edythe Bresnahan, Emeryville Public Art Committee
Melonie Green, African American Art and Culture Complex
Melorra Green, African American Art and Culture Complex
Lucretia Clark, Jameri Enterprises
Dave Clark, KTVU-TV Channel 2
Roy Hirabayashi, San Jose Taiko
PJ Hirabayashi, San Jose Taiko
Kelly Curry, The Electric Smoothie Lab
Tasion Kwamilele
Eliza Tudor, Nevada County Arts Council
Chad Smalley, City of Emeryville
Charles S. Bryant, City of Emeryville
Michelle Théberge, Independent Artist, Themindfulartist.com
Sharon Wilchar, Emeryville Celebration of the Arts
Mildred Howard, SF Exploratorium
Nick Orton, Orton Development
Roger Renn, Arts & Culture Commission of Contra Costa County
Praba Pilar, Artist
Diane Gotanda, Alameda County Arts Commissioner, District 5
Heather Dunn, Californians for the Arts
Jessica Sarber, Coalition for the Arts at Skyline High School
Harini Krishna, San Mateo Arts Commission
David Mayeri, Berkeley Music Group-UC Theatre
Robin Rodricks, San Mateo Arts Commission

I. Call to Order
Welcome from Alameda County Arts Commission
Welcome from Rotten City-Emeryville Cultural Arts District

At 9:17 a.m., the Chair calls the meeting to order. Lindo introduces Emeryville City Council member Scott Donahue.

Donahue welcomes Council and the public to the Rotten-City Emeryville Cultural Arts District. He introduces himself as a City Council member and former mayor of Emeryville. He mentions the high level per capita of corruption when he first came to Emeryville in the late 1970s and explains the importance of the arts in overcoming that corruption is through the arts. He states that Emeryville as a city and California as a state have continued to create a budget for arts programming because it is well recognized that arts and innovation go together in the state of California and are deeply ingrained in its identity. He thanks Council again and introduces Rachel Osajima from Alameda County Arts Council.

Osajima welcomes council and thanks them for holding their meeting in Alameda County. She introduces herself as the Executive Director of the Alameda County Arts Commission, a State-Local Partner of the CAC. She provides a [brief presentation](#) to Council with some basic facts about Alameda County and the communities served and programs offered by the Alameda County Arts Commission. She thanks Council for being in Emeryville and introduces Emi Thériault with the City of Emeryville.

Thériault thanks Council for their presence and for giving the California Cultural District designation to the city of Emeryville and encourages Council's renewing of the designation in the future. She gives a [brief overview](#) on the work of the district in the last year and a half since becoming part of the cultural district pilot program.

II. Acknowledgment of Tribal Land

Bown-Crawford respectfully acknowledges the meeting taking place on culturally traditional land of Native American tribes and introduces Council member Louise McGuinness to read the list of local tribes.

McGuinness acknowledges the following tribal groups: Muwekma Ohlone Tribe, Amah-Mutsun Band of Ohlone/Costanoan Indians, Ohlone-Costanoan Esselen Nation, Costanoan Band of Carmel Mission Indians, Costanoan Ohlone Rumsen-Musten Tribe, and the Costanoan-Rumsen Carmel Tribe.

III. Roll Call and Establishment of a Quorum

At 9: 39 a.m., Lindo calls for roll. Each Council member present briefly introduces themselves and welcomes new Council member Stanlee Gatti. A quorum is established.

IV. Approval of Minutes from June 25 Council Meeting

At 9:51 a.m., the Chair calls for the motion to approve the [June 25, 2019 minutes](#) with approved changes, of which there are none. Gallegos moves; Harris seconds.

No discussion.

Lindo calls for the vote. The motion passes 9-0.

V. Public Comment

- Mildred Howard, artist

Howard thanks the Council for their work volunteering as Council members. She tells Council about losing her studio of 19 years two years ago in Berkeley due to her rent being doubled. She is still struggling to find a studio and asks Council for some kind of initiative for housing and real workspace for artists in the Bay Area.

- Julie Baker, Californians for the Arts

Baker thanks Council and the CAC staff for their dedication and hard work. She updates Council on CFTA's work, including their work getting an exemption for visual artists the new laws surrounding independent contractors. She mentions her participation in one of the emergency preparedness workshops provided by the CAC and bring those learnings back to her home in Nevada County. She mentions CFTA's priorities for 2020, such as safe and affordable artist housing, cultural districts, artists and second responders, and creative economy work. She expresses her happiness for the two-year grant for State-Local Partners and the removal of DataArts requirements for organizations apply for less than \$50,000 and asks Council to consider raising the Statewide and Regional Networks maximum award amount to \$45,000 and for panel notes to be received prior to Council meeting funding decisions.

- Roger Renn, Arts & Culture Commission Contra Costa County

Renn shares with Council a successful exhibit of more than 150 self-portraits of veterans due to a Veterans in the Arts grant and thanks Council for funding that project, now in its sixth year. He expresses their efforts to make the work of, by, and for the people for which the project is intended. He mentions that sometimes it takes a couple of iterations and efforts to make the program what it should be and thanks Council for their patience for the work.

- David Mayeri, Berkeley Music Group – UC Theatre

Mayeri introduces himself as the founder and CEO of the Berkeley Music Group and thanks Council for their first CAC grant supporting a nine-month career program for youth ages 17-25 teaching best practices of being a production manager, lighting designer, event coordination, budget/booking, and other aspects of the music business and venue operation. He explains his group's work as a diverse range of cultural music entertainment, including an upcoming series focused on international artists.

- Robin Rodricks, San Mateo County Arts Commission

Rodricks thanks the Council for San Mateo's State-Local Partner grant for the year and mentions their work on developing an ambitious 10-year strategic plan. She adds that San Mateo was part of the Arts in Corrections pilot project for county jails, and the only pilot that included a women's facility. She tells Council that the sheriff and the arts commission were pleased with the results and the program has now doubled to four programs. She tells Council that all of the county and municipal poet laureates will be convening on September 21 in San Mateo County, with 21 registrants from seven of the nine Bay Area counties. She thanks Council for their support.

- Aeshah Clotney, Attitudinal Healing Connection

Clottey thanks Council for their support. She mentions her organization's documentary coming out called Imaginary Walls to talk about the importance of healing racism. Attitudinal Healing Connection is celebrating 30 years in November and invites Council to attend to the celebration.

Lindo reads a message to tell attendees that Assembly member Kamlager-Dove is working on a resolution to have an Arts and Veterans Day.

VI. Chair's Report

Lindo reads the [Chair's Report](#) in full, including mentions of the Council's priorities over the last year, the passing of author Toni Morrison, and her attendance at several arts and cultural events.

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 June 25 Council meeting, including the upcoming grant season launch, panelist recruitment, staffing updates, the strategic framework progress, and emergency preparedness training with State-Local Partners.

VIII. Strategic Framework Work Session

Fitzwater introduces Dr. Tamu Nolfo to lead the Council through their third strategic framework work session.

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

Nolfo guides the [work session for Council](#), facilitates a conversation with Council members with regard to the CAC's mission, vision and values, sharing suggested language and components for each based on input from the public, CAC staff, and the Council from their previous work sessions.

Council provides feedback on the proposed language for the updated mission statement. Council expresses some concern over the word "uplifting" being too aspirational and perhaps not committed enough; they share interested in communicating the growth and stability of the agency. They appreciate the inclusion of culture in the statement, and share a desire to include something more general about creative expression as well. Gallegos expresses her desire to see diversity efforts called out in the mission statement, while other Council members feel it needed to remain simple with diversity implied in the "people of California." There is also the suggestion of incorporating the word "inclusion" in some way. Lindo and Evans mention adding the word "all" to help communicate the inclusion component.

At 10:46 a.m., a brief break is taken. Lindo calls the meeting back to order at 10:54 a.m.

Council offers feedback on the proposed vision language. Devis appreciates the inclusion of the active, progressive terms, but wants more future-thinking elements considered as well. Council again echoes the addition of creative expression to the vision. Gatti expresses his thoughts on the need for the vision

to be approachable and progressive in a less political manner. Lindo mentions her appreciation of the focus on social change, arts for justice and community healing, but she also wants to bring an “art for art’s sake” mentality into the message as well.

Nolfo invites Council feedback on the suggested values for the new strategic framework. Devis again shares his concern with ensuring the new values are forward-thinking. Harris suggests an addition of a distinctive term among the other more familiar terms, something akin to “impact” or “innovation.” Galli expresses the desire to include language that is suggestive of shaking things up and challenging the status quo of the CAC’s work as a state arts agency. Council mentions adding a beauty value.

Nolfo then guides Council through a sort of CAC SWOT analysis, aggregating the various data points to include the agency’s internal strengths, weaknesses, opportunities and threats, including aspirations in terms of grants, programs, policy, and messaging.

Nolfo concludes the work session by thanking Council and requesting each member write down three key takeaway conclusions from the session’s report. Members write down their responses to be collected by staff. She then asks for recommendations as well. She tells Council that she will be following up with phone calls to each individual Council member to discuss their conclusions and recommendations for the development of her strategic framework draft, which will be shared with Council members at the next December Council meeting. During that session, she will gather their input on a draft and then develop the final framework. Council members thank Nolfo for her work.

At 1:30 p.m., a break was taken. Gatti leaves the meeting.

IX. Voting Items: Programs Policy Committee

At 1:45 p.m., Lindo calls the meeting back to order.

Kiburi announces to Council a reordering of the agenda. Due to one of the voting items for program allocations being contingent upon policy decisions, Council will first begin with policy voting items before moving to program allocations.

Galli provides a [brief background](#) on the Policy Committee’s four recommendations. Galli comments on the importance of the strategic framework currently being developed to help inform recommendations such as these in the future.

Baza reminds the Council and all present at the meeting that staff gathers input, recommendations and concerns from the public, panelists, and Council that goes to the Policy Committee to research and make these final recommendations. He thanks everyone at every level for their input and the committee for its hard work.

a. Secretary of State Good Standing Certification

At 1:56 p.m., the Chair calls for the motion to approve requiring applicants to certify that they are in good standing as a non-profit corporation with the Secretary of State. Harris moves; McGuinness seconds.

Devis asks if there is any relationship between this requirement and the DataArts requirement. Galli clarifies that there is not.

Gallegos asks about the certification process. Kiburi says that organizations will be required to confirm that they are certified in good standing within the grant application.

At 2:01 p.m., Lindo calls for the vote. The motion passes 8-0.

b. Adjusting Definition of Veterans

At 2:02 p.m., the Chair calls for the motion is to use a more inclusive definition of a veteran that acknowledges foreign-born individuals who have served alongside and at the request of U.S. Military forces. Gallegos moves; Devis seconds.

Harris expresses concern about this item, and as a U.S. veteran, states that it could create controversy for current American military members. He questions whether Council has the expertise or authority to make such a substantial definition change.

Galli asks if this is a change of substance or simply a clarification in the language.

Council is unclear as to whether the definition is about foreign-born immigrants and refugees within the U.S. military, or those serving alongside U.S. military members from another non-U.S. military outfit.

Kiburi asks to confer with staff to clarify the intention of the language change; the vote is temporarily placed on hold.

c. Adjusted State-Local Partnership Grant to Two Years

At 2:09 p.m., Lindo calls for the motion to adjust the State and Local Partnership grant to a two-year program that opens every two years. McGuinness moves; Devis seconds.

Harris and Lindo express their support for the motion. Harris compliments the Policy Committee for the well-defined, bold proposals, and inquires about the need to rate the proposals given that it is an operational grant. Galli suggests bringing that back to the committee for discussion at a future meeting.

McGuinness states that the rank can have significant importance in terms of being mindful of the budget and funds available.

At 2:12 p.m., Lindo calls for vote. The motion passes 8-0.

Council returns to their discussion around the veteran definition. Kiburi clarifies that the intention of the language change is in fact to be inclusive of individuals serving in a similar capacity and/or at the request of the U.S. military.

Harris asks for an example of such individuals and how to verify their service.

Interim Programs Officer Jason Jong thanks Harris for his service. He explains the redefinition as an expansion and an opportunity to embrace the Council's equity priorities. He gives the example of many trends statewide and nationally of 250,000 Filipino veterans at military engagements at the request of the U.S. military recently receiving gold medals, as well as hundreds of thousands of Lao, Hmong and Iu Mien veterans who are in California because of their families' involvement in our wars. He agrees that it can be a sensitive topic about the fabric of our communities and who the Council wants to support in-kind for their service. He shares a panelist's story of an Iraqi veteran who was a translator who fought and died alongside that panelist, and expresses his wish to support these Californians in their lives as veterans of war. He tells Council that is in fact a definition proposed by the Council that is not consistent with CalVet's definition of a veteran.

Harris thanks Jong for his clarification of the reasoning. He agrees that these individuals deserve to be honored and not excluded. His concern is that the group be represented to whom the definition is very important. He again questions the authority or expertise of the Council to make this change and states that as such, he is not in support of the change.

Baza gives an example of refugees in San Diego from conflicts around the globe where the U.S. has been involved. He states that the decision is a matter of acknowledging their service and providing this opportunity to them through our grant program. He offers his support for the motion.

At 2:26 p.m., the Chair calls for vote. The motion carries 7-1.

d. Adjusted DataArts Requirements

At 2:27 p.m., the Chair calls for the motion to approve that applicants of project grants with maximum awards of less than \$50,000 will be required to only submit Budget Snapshots that exists in the current CAC grants management system, rather than the DataArts Funder Report. Gallegos moves; Devis seconds.

Kiburi explains that applications will be more easily filled out with a Budget snapshot outside of DataArts. Jong adds that DataArts is cited by applicants as a constant barrier to grant applications, and that the Budget snapshot is a table that provides financial data that already exists for some of the CAC's grant programs.

Gallegos agrees and adds her perspective that DataArts is basically an audit that is unnecessary to understand the financial health of an organization and its capacity to handle grant funds.

Devis inquires about the purpose of DataArts as a supplier of data to inform the sector.

Kiburi explains the reasons financials are requested by applications—one, to establish a history as good stewards of funding; the other is to be a part of the DataArts national database. She explains it as an equity issue and a barrier to accessing funds. Panelists are also unable to completely cull through the information to determine fiscal health. She adds that the CAC staff is in conversation with DataArts to talk about ways to potentially make it more accessible and simple in the future.

At 2:37 p.m., the Chair calls for the vote. The motion passes 8-0.

X. Voting Items: Programs Allocations Committee Recommendations

McGuinness and Evans provide a [brief background](#) on the Allocations Committee's six recommendations.

a. Increase Maximum Request Amount for Projects

At 2:46 p.m., the Chair calls for the motion to increase project-based grants from a maximum request amount of \$18,000 to \$20,000. Galli moves; Devis seconds.

Kiburi informs Council that the changes proposed were nominal in order to provide some support while awaiting the strategic framework input and program evaluation. She refers Council to the [spreadsheet](#) illustrating all the proposed increases and allocations for the FY19-20 fiscal year. She also explains the \$27.5 million one-time General Fund to promote California's arts and cultural diversity that will be allocated to seven organizations named as designated in the 2019 Budget Act.

Council asks about the additional available local assistance funds. Baza reminds Council that there was discussion at the last several Council meetings about what funds to spend and what to reserve, and that the \$13 million left in local assistance funds was a decision previously made by Council.

Kiburi adds that per those discussions, CAC staff has been researching at the request of Council funding of individual artists as well as the innovation grant concept around topics of arts and health and arts and technology, which are other areas for use of the remaining funds.

At 3:05 p.m., Lindo calls for the vote. The motion passes 7-0, with Galli having left the room during the vote.

b. Adjust State-Local Partners Grant Program to a Two-Year Grant and the Total Cost in 2019

At 3:07 p.m., the Chair calls for the motion to encumber both years of the State-Local Partnership grant allocations in 2019. Baza moves; Devis seconds.

Devis asks whether the decision is made for operational purposes and the burden on staff of the CAC and the organizations or for budgetary reasons. Evans describes that it was to lessen the hardship for both CAC and State-Local Partners.

McGuinness reminds that State-Local Partners and Statewide and Regional Networks received increased funds during last year's grant cycle and that this motion is about efficiency for the field.

c. Increase Maximum Request Amount for Professional Development Grant Program

Lindo calls for the motion to increase the maximum request amount for the Professional Development grant from \$1,000 to \$3,000. Gallegos moves; Devis seconds.

No discussion.

At 3:21 p.m., Lindo calls for the vote. The motion carries 8-0.

d. Increase Maximum Request Amount for Arts and Accessibility Support Grant Program

At 3:22 p.m., Lindo calls for the motion to increase the Arts and Accessibility grant from \$165,000 to \$500,000. McGuinness moves; Baza seconds.

Devis asks for an explanation about the grant's significant increase. McGuinness explains the great need in the area of accessibility and puts the increased amount in the context of achieving more equity within the arts and cultural fields.

Harris asks if the increase was based upon a specific request, given that it is a single recipient.

Bown-Crawford explains that UCLA's National Arts and Disability Center is the recipient, and that based upon agency research, there is no competing organization to do the necessary work being done by the NADC. She informs Council that the \$165,000 allocated last year was exhausted within the first quarter of last year, making a strong case for severe underfunding of the program.

Kiburi adds that feedback from the NADC has indicated that funding for the program is currently inadequate, and that the LEAD conference recently attended by CAC staff underlined national efforts toward accessibility in the arts. The recommendation from the committee was for a nominal increase with the potential for a more robust increase in the future.

Harris and Gallegos request documentation and reporting that explains more about the program. McGuinness reminds Council that a presentation by NADC was featured during a meeting in 2018.

Bown-Crawford explains that a portion of the funding goes towards supporting individual artists with disabilities.

Galli reminds Council members that requests for incredibly detailed information can negate the purpose of the specific committees and their responsibilities. She suggests a decision by Council in terms of what level of information is needed to feel comfortable outside of the committees.

Jong explains to Council that the Arts & Accessibility program is the only CAC funding stream that goes directly to individual artists who identify as having a disability, with grants up to \$3,000. Organizations support careers of artists with disabilities or bolster accessibility efforts with requests up to \$5,000. Funds are distributed through a regranting by the NADC. Jong reminds Council that in the last year, all of the available funds for this grant were expended within three months. A portion of the CAC grant to the NADC goes toward administrative costs to allow the NADC to administer the funds and provide hundreds of hours of technical assistance to the field. More than 30 individual artists and more than 50 organizations were supported during last year's grant cycle.

Gallegos asks about the percentage of the funds that goes toward administrative costs. Jong replies that \$110,000 of the total funds were reserved for regranting purposes, the remaining balance went towards technical assistance and administration for a \$165,000 total.

McGuinness reiterates that the committee was provided this same information on which to base their recommendations to Council.

Devis and Harris asks for better articulation on paper in terms of why the decision is being made when there is a significant program increase in the future.

Bown-Crawford informs Council that all of the Arts & Accessibility grantees and their final reports are available on the CAC website.

At 3:38 p.m., Lindo calls for the vote. The motion carries 8-0.

- e. Increase Maximum Request Amount for Artists in Schools - Arts Integration Training grant program*

At 3:42 p.m., Lindo calls for the motion to increase the Artists in Schools: Arts Integration Training from \$2,500 to \$5,000. Gallegos moves; Harris seconds.

No discussion. Lindo calls for the vote. The motion carries 8-0.

Gallegos makes a motion to increase the Cultural Pathways program allocation from \$10,000 per year to \$15,000 per year.

After further discussion, staff informs Council that because the guidelines include allocation amounts within their details and have been posted for the public, that desired motion can be made when voting on guidelines portion of the agenda.

XI. Voting Items: FY2019-2020 Grant Guidelines

- a. Artists in Communities*

Kiburi reminds Council that voting is not restricted to the committee recommendations and that members can make additional recommendations beyond the committee's, should they so choose. McGuinness suggests bringing any concerns about funding amounts to the Chair for discussion at the next meeting, and that Council vote on the current recommendations researched and carefully considered by the Allocations Committee.

Gallegos asks for clarification regarding the Poetry Out Loud and emergency preparedness funding. Kiburi clarifies that those allocations are separate from the base SLP grant and not up for vote by the Council at this meeting. She also notes that the emergency preparedness funding was a one-time allocation that has already transpired.

At 3:20 p.m., Lindo calls for the vote. The motion carries 8-0.

At 4:05 p.m., Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 Artists in Communities grant program in consultation with the Programs Policy Committee. McGuinness moves; Gallegos seconds.

Gallegos suggests a language change to all of the guidelines in the area that discusses accessibility from “hard of hearing, have difficulty speaking” to “hearing-impaired and speech-impaired.”

As the Accessibility Coordinator, Jong shares with Council that a lot of thought has gone into crafting that language and addressing specific disabilities and calling them out bravely. The language has been used and recommended by various sources, including CAC Public Affairs staff, knowledge transfer from networking at the LEAD conference, and the CAC’s partners at the NADC.

Lindo requests some additional information from staff that will better inform Council as to the specific language choices.

Gallegos thanks Jong for the information and rescinds her request.

At 4:10 p.m., Lindo calls for vote. The motion passes 8-0.

b. Arts Education Exposure

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 Arts Education Exposure grant program in consultation with the Programs Policy Committee. Baza moves; Evans seconds.

No discussion.

At 4:11 p.m., the Chair calls for the vote. The motion passes 8-0.

c. Arts and Public Media

At 4:12 p.m., Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 Arts and Public Media grant program in consultation with the Programs Policy Committee. McGuinness moves; Baza seconds.

Galli asks about the specific language “building public awareness for the arts,” and expresses concern about the language being suggestive of a promotional nature to the work.

Devis suggests that the language is likely there due to the journalism-related work being funded through the Arts and Public Media program.

Kiburi suggests potential edits to address Galli’s concerns during the fine-tuning of the guidelines by CAC staff.

Devis makes a motion to increase the maximum award amount for Arts in Public Media to \$25,000. Harris seconds.

The total projected program allocation would be \$450,000, an addition of \$90,000 to the program. Devis makes a case to Council that new media and technology is expensive.

Harris states that Devis’ suggestion is not an arbitrary change, that he has expertise in the field.

Kiburi asks Council if they would like her to inform of their available funds as they make changes to the allocations. Council agrees.

At 4:30 p.m., Lindo calls for the vote on the original motion. The motion passes 8-0.

Lindo calls for the vote on the motion to increase the maximum award amount for Arts and Public Media to \$25,000. The motion passes 8-0.

d. Cultural Pathways

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 Cultural Pathways grant program in consultation with the Programs Policy Committee. Gallegos moves; Harris seconds.

Gallegos moves to increase the maximum reward amount for Cultural Pathways from \$10,000 per year to \$15,000 per year. Evans seconds.

Galli asks for the running total of available funds to inform her vote.

The projected additional allocation for the Cultural Pathways program would be \$1,160,000, bringing the total of available funds down to \$12,222,661.

At 4:36 p.m., Lindo calls for the vote for the original motion. The motion passes 8-0.

Lindo calls for the vote on the motion to increase the maximum award amount for Cultural Pathways to \$15,000 per year. The motion passes 7-1 (Galli)

e. JUMP StArts

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 JUMP StArts grant program in consultation with the Programs Policy Committee. Gallegos moves; Evans seconds.

Gallegos asks if there are any significant changes to the program. Kiburi replies that they are very similar to the previous year and reminds Council that there is a current program evaluation underway that will inform as to how the program could evolve in future iterations.

At 4:38 p.m., the Chair calls for vote. The motion passes 7-0.

XII. Public Comment

- Eliza Tudor, Nevada County Arts Council/Californians for the Arts

Tudor thanks the Council for making additional time for public comment. She introduces herself as the Executive Director of the Nevada County Arts Council, board member of Californians for the Arts and California Arts Advocates, and part of the administrative arm of the Grass Valley-Nevada City Cultural District and as consultant to the Truckee Cultural Arts District. She asks Council to consider the

field, support for arts service organizations, and community arts leaders when thinking about future investments. She adds that the field is waiting to help the CAC implement its new strategic framework in meaningful ways for California.

- Peter Comiskey, Balboa Park Cultural Partnership

Comiskey introduces himself as representing the 14 pilot districts of the California Cultural Districts program as part of the California Cultural District Coalition. He asks Council to consider allocations for operating support for the Cultural District program for local governance models and dedicated staffing. He mentions the coalition's first regional round table coming up in San Diego. He says the program is a real asset and he looks forward to ways to realize its potential.

- Lisette Sweetland, Tuolumne County Arts

Sweetland commends Council on the work being done at the meeting. She is hopeful and grateful of the level of engagement by Council and their thoughtfulness on each issue on the agenda. She thanks them again for their dedication.

- Melonie and Melorra Green, African American Art & Culture Complex

Melonie introduces herself and her sister as the Co-Executive Directors of the African American Art & Culture Complex. She tells Council their work has made a major impact in the field they serve and the partnerships they have. She has seen an intergenerational connection from funding received from the CAC. She thanks Council for their commitment. Melorra thanks Council on behalf of the artisan communities, and a thank you for the change in the DataArts component as a huge contribution to the field. She invites Council to host their next meeting at their space in the Filmore in San Francisco.

- Harini Krishna, San Mateo County Arts Commission

Krishna thanks Council for their support and the State-Local Partners grant. She mentions the commission's growth from five to 10 commissioners and their Poetry Out Loud program implementation. She adds their increased involvement in with Californians for the Arts and says Arts Advocacy Day was a highlight of their work this year.

- Andrea Porras reading for Squeak Carnwath, Oakland artist, at the invitation of the Chair

Carnwath thanks Council for holding their meeting in Emeryville. She stresses the importance of the CAC to partner with organization to partner with developers to make sure artists have space to work and mentions the negative impact on artists with the lack of affordable space to live and work.

XIII. Voting Items: FY2019-2020 Grant Guidelines (Continued)

g. Organizational Development

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 Organizational Development grant program in consultation with the Programs Policy Committee. Evans moves; Gallegos seconds.

No discussion.

At 4:50 p.m., the Chair calls for the vote. The motion passes 7-0.

h. Local Impact

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 Local Impact grant program in consultation with the Programs Policy Committee. Gallegos moves; McGuinness seconds.

No discussion.

At 4:52 p.m., the Chair calls for the vote. The motion passes 7-0.

i. Professional Development

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 Professional Development grant program in consultation with the Programs Policy Committee. McGuinness moves; Evans seconds.

Galli recommends an agenda item be added for discussion to the December meeting regarding the Organizational and Professional Development programs.

At 4:53 p.m., the Chair calls for the vote. The motion passes 7-0.

j. Reentry Through the Arts

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 Reentry Through the Arts grant program in consultation with the Programs Policy Committee. Galli moves; Evans seconds.

No discussion.

At 4:54 p.m., the Chair calls for the vote. The motion passes 7-0.

k. State-Local Partners

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 State-Local Partners grant program in consultation with the Programs Policy Committee. McGuinness moves; Baza seconds.

Evans makes a motion to increase the maximum award amount for State-Local Partners from \$90,000 for two years to \$120,000 for two years. Harris seconds.

Galli and McGuinness express their reluctance to vote for the program's increase without knowing all the potential proposed increases to additional grant programs.

Kiburi informs Council that projected additional allocation for the State-Local Partners program bring the total of available funds down to approximately \$10.6 million.

At 5:08 p.m., Lindo calls for the vote for the original motion. The motion carries 7-0.

The Chair calls for the vote for the motion for increase the maximum award amount for State-Local Partners to \$120,000 for two years. The motion fails 2-4-1, with Lindo abstaining, and “no” votes from Baza, Gallegos, Galli, and McGuinness.

l. Statewide and Regional Networks

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 Statewide and Regional Networks grant program in consultation with the Programs Policy Committee. Gallegos moves; McGuinness seconds.

Baza makes a motion to increase the maximum award amount for Statewide and Regional Networks from \$35,000 to \$45,000. Galli seconds.

Baza advocates for the increase as a modest bump for a growing area doing important work, stating that Statewide and Regional Networks can do outreach in ways and areas that State-Local Partners cannot do.

McGuinness asks for some further details from staff to better inform Council about the work from the organizations supported by the program.

Fitzwater reminds Council of the increases for the Statewide and Regional Networks program last year.

Baza says he is willing to table the discussion for a future date pending interest from Council for more information. The motion is officially withdrawn.

At 5:19 p.m., Lindo calls for the vote for the original motion. The motion carries 7-0.

m. Veterans in the Arts

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 Veterans in the Arts grant program in consultation with the Programs Policy Committee. McGuinness moves; Baza seconds.

At 5:21 p.m., the Chair calls for the vote. The motion passes 7-0.

n. Youth Arts Action

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2019-2020 Youth Arts Action grant program in consultation with the Programs Policy Committee. Galli moves; McGuinness seconds.

At 5:22 p.m., the Chair calls for the vote. The motion passes 7-0.

Evans requests a discussion about State-Local Partners to the next Council meeting. Harris seconds the request.

XIV. Voting Items: FY2020-2021 Grant Guidelines

a. Artists in Schools

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2020-2021 Artists in Schools grant program in consultation with the Programs Policy Committee. McGuinness moves; Gallegos seconds.

At 5:25 p.m., the Chair calls for the vote. The motion passes 7-0.

b. Arts Integration Training

Lindo calls for the motion to give staff the authority to fine-tune and publish the guidelines for FY 2020-2021 Arts Integration Training grant program in consultation with the Programs Policy Committee. Gallegos moves; Harris seconds.

At 5:26 p.m., the Chair calls for the vote. The motion passes 7-0.

XV. Voting Item: FY2018-2019 Panel Recommendations: Emerging Arts Leaders of Color Fellowship

a. Programs Allocations Committee Funding Recommendation

Evans gives a brief overview of the Allocations Committee recommendation for Emerging Arts Leaders of Color Fellowship Administering Organization program. Approximately \$1,165,000 to the highest-ranking applicant organization, the School of Arts and Culture at Mexican Heritage Plaza, which includes \$350,000 of CAC Local Assistance Funds with additional funding from The James Irvine Foundation. Evans remarks on the Council's great appreciation for an organization representing people of color to be overseeing this program.

At 5:28 p.m., Lindo calls for the motion to fund the School of Arts and Culture at Mexican Heritage Plaza for the Emerging Arts Leaders of Color Fellowship program. Evans moves; Gallegos seconds.

Kiburi reminds Council of the partnership with the Irvine Foundation to develop this program and explains the two-part process that was established to select the Administrating Organization.

b. Panel Process Overview

Program Specialist Andrea Porras [provides an overview](#) to Council of the application and panel process for the Emerging Arts Leaders of Color Fellowship program, and introduces panel representative Devi Peacock to address Council regarding their panel experience.

Devi Peacock (they/them/theirs, Oakland) is a sixteenth-generation storyteller, a poet, co-coordinator of the Liberate 23rd Ave. cultural land trust, a certified coach to artists and arts administrators, and the founding Artistic and Executive Director of Peacock Rebellion, an Oakland-based multidisciplinary arts organization of queer and trans people of color. Devi is an advisory board member of the Resilience Archives and a core member of the QTPOC4SHO arts collective. They have served as Community Engagement Coordinator of the Queer Cultural Center, home of the National Queer Arts Festival; a

Cultural Equity Fellow with Emerging Arts Professionals SF Bay Area; a member of Arts for a Better Bay Area's cultural equity working group; a steering committee member of Liberating Ourselves Locally, a queer and trans people of color maker space, and on funding, curation, and speaking panels for the San Francisco Arts Commission, Oakland Community Action Partnership, Grantmakers in the Arts, National Performance Network, National Queer Arts Festival, and the United States of Asian America Festival. Devi has written for POOR Magazine, the US Department of Arts and Culture, and HYPHEN Magazine's blog; taught comedic arts at Stanford University, and has shared performance work across North America.

Peacock expresses their honor to be representing the panel. They expressed the healing and transformative nature of the panel process. They thank the CAC staff for their work to support the panel. They remark on the detailed level of the review by each panelist involved and invites Council to consider leadership development programs such as these in the future and reminds that they are an iterative process that builds over time. Peacock states that two rounds of review showed all three finalists brought tremendous levels of skill and experience to communities of color. They expressed gratitude for the honorarium for the panelists as a game changer for equity and accessibility. They expressed their gratitude for resources going to the fellows and their placement sites as a formative and restorative element of this program.

Kiburi thanks Shelly Gilbride as the former Programs Officer who shepherded the early development of this partnership and program along with Caitlin Fitzwater, Public Affairs Director.

At 5:39 p.m., the Chair calls for the vote. The motion passes 7-0.

XVI. Voting Item: 2020 Council Meeting Calendar

At 5:40 p.m., Lindo calls for the motion to vote on 2020 Council meeting dates, including Thursday, January 30, 2020, and Wednesday, April 1, 2020. Harris moves; McGuinness seconds.

No discussion. The motion passes 7-0.

Gallegos and Galli leave the meeting.

XVII. Future Agenda Items

Lindo reminds Council of the mentions to discuss the Organizational Development, Professional Development, State-Local Partners and Statewide and Regional Networks programs. No additional items are added.

XVIII. Adjournment

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

- [Toni Morrison](#)
- Paule Marshall
- Isabel Toledo
- Peter Fonda

- Russi Taylor
- Art Neville
- [Milton Quon](#)

The Council adjourns at 5:46 p.m.

TAB B

California Arts Council | Public Meeting | 12/5/2019

December 5, 2019

“Courage is the most important of all virtues...” “We need to remember that we are created [to be] creative and can invent new scenarios as frequently as they are needed.”

-Maya Angelou

Greetings Friends and Fellow Council Members:

Here we are at the end of another year. In contemplating this, my last Chair’s report for the year 2019, I am struck by a few things: First, is the very fact that I am writing this in a year with a number that sounds like some futuristic Science Fiction time warp. We are literally entering the second decade of the 21st century in a few weeks! (shades of Octavia Butler!) For me, this is amazing and, frankly, a little scary. If you’ve read any of Butler’s dystopian *Parable* series, you’ll understand my trepidation. Especially in this era of social division, political turmoil and extreme environmental change. Her work, uncannily, foreshadows the possibilities of our current socio-political climate and the potential for global environmental catastrophe. She writes:

“Choose your leaders with wisdom and forethought. To be led by a coward is to be controlled by all that the coward fears. To be led by a fool is to be led by all the opportunists who control the fool. To be led by a thief is to offer up your most precious treasures to be stolen. To be led by a liar is to ask to be told lies. To be led by a tyrant is to sell yourself and those you love into slavery.” - Octavia Butler, *Parable of the Talents*, 1998

Secondly, I am reflecting on how much the CAC has grown, in the five years I have been personally involved. Our service to the field including- a robust Grants program, a growing commitment to Arts in the Schools, Research in the Arts, Professional Development; Initiatives that include a Statewide Arts in Corrections program, the Poetry Out Loud program, California Cultural Districts, programs for Veterans in the Arts, a fellowship for Emerging Arts Leaders of Color. I could go on—we’ve done a lot.

As a Council, I know we are particularly excited about the pending launch of the new Innovation and Intersections grant pilot program, that will focus on the intersection between the Arts and Health/Well-being and the Arts and Technology. This program grew out of the desire Council members had to bring their individual ideas to the table to be developed and debated about. We came up with a program that will fund large scale, innovative projects that provide an Arts and Culture based approach to dealing with issues and solving some of the problems in our communities. We were able to get bills passed that allow us to increase Equity in the field by providing a mechanism to pay our peer panelists and more recently a

Youth Poet Laureate program. Third, we are currently completing a new Strategic Framework that supports our collective commitment to Equity across the board and which sets the stage

for the CAC to “address societal and cultural inequities that have been a hindrance to the broader population’s access to the proven benefit of Art and Culture to every community.” We have an expanding public profile, and recently, the governor made a substantial increase in permanent funding. All of this in the service of the concept that the Arts and Culture are at the center of our shared ideals and identity as a society.

I am proud of all the accomplishments this body has made. I am grateful that the CAC continues to be productive and to yield fruitful results. I am grateful for all the hard work and dedication that has been demonstrated by the Council, the staff and our community of supporting organizations. Because of these things, we are perceived as a national leader and model for other state arts agencies. Job well done in 2019, CAC. The stage is set for more to come in 2020 and beyond.

“Be brave enough to bring your life and life experiences into your work. There is something only you can give to Art. -Mary Todd Beam

Since we last met, I had the opportunity to attend the Leadership Institute for the National Association of State Arts Agencies (NASAA) in Providence, Rhode Island along with the CAC Executive team- Vice Chair Larry Baza, Executive Director Anne Bown-Crawford, and Deputy Director Ayanna Kiburi. The sessions, the performances, and workshops we attended all reinforced for us the fact that California is a national leader and the innovative programs and cultural capital we possess puts us in the forefront of the National Cultural discourse.

I was particularly excited by a presentation on Rhode Island’s new Arts and Health Initiative. It was fascinating to hear from the participating stakeholders that included representatives from the Rhode Island Arts Council, the R.I. Department of Health, Brown University School of Public Health and Alpert School of Medicine. Through these partnerships they have created a state plan, outlining policy, practice and research recommendations for advancing the integration of arts and health. It reignited my enthusiasm for our upcoming Innovation and Intersections grant project the CAC will launch in the coming year. Art as therapy has long been of interest to me. This was my second time at the NASAA Leadership event and, as before, it was a rich and enlightening experience. The next convening is in Puerto Rico, where the Arts have helped them to heal and rebuild in the aftermath of the devastating hurricanes of the past few years.

In October I participated in a meeting organized by Senator Ben Allen’s office with the CAC Legislative committee myself and Juan Devis, along with our Director of Legislative Affairs, Kristin Margolis and Executive Director Anne Bown-Crawford. Also present were members and

staff of the Bi-Partisan Joint Committee on the Arts. Last year, our meeting helped yield SB 748, our new Youth Poet Laureate Bill. We were all encouraged by that positive outcome and are re-energized by the interest and support for our programs by this group of Legislators. We talked about planning for 2020, our new Strategic Framework, Cultural Districts, Public Art, Art in Education and Artists as second responders. They all showed real interest and shared their personal experiences and connections to the arts. It was a very encouraging and productive meeting. I am looking forward to continuing the communication and collaboration. After the meeting, we toured the amazing Asian Art Collection at the SunRider Corporate offices. It is a stellar collection and a must see for all art lovers and scholars of Asian Art. Who knew this treasure was in Torrance, California? I suspect there are gems like this all over the state.

I visited several of our grantees in the East Bay, including Berkeley Repertory Theater. (I am a lover of theater and in my next life I want to design sets for the stage.) We saw a play called *White Noise* by Pulitzer Prize winning playwright, Suzan Lori-Parks there. It is one of a number of plays that have recently come out on (and Off) Broadway and elsewhere that deal with themes of racial bias, historic marginalization, and progressive politics. This trend is an interesting one, given the most recent focus on diversity, equity and inclusion in Arts funding and policy.

That said, I also participated in the public program and docent training for an exhibition that is currently on view at the DeYoung Museum in San Francisco. The exhibition, *Soul of a Nation: Art in the Age of Black Power, 1963-1983* is an attempt to address the “omission and denial” of the visual arts contributions of African Americans in the mainstream art world and in the academy. For many, this work is a revelation. I encourage everyone to see it. On some level it has served as a catalyst to a number of museums to include the work of these artists in their permanent collections. One of the highlights of my participation in the museum’s roster of special programs, was a public conversation I had with the 95-year-old artist, Richard Mayhew. He was a member of the legendary Spiral Group, which originally formed to represent the visual arts component of the 1963 March on Washington for Jobs, Peace and Freedom. Other members of the group included Hale Woodruff, Charles Alston, Norman Lewis, Romare Bearden and Reginald Gammon. They continued to meet and discuss topics including aesthetics, politics and the creative consciousness, particularly of the African American artist. He is also the last surviving member of this historic collective. Getting his perspective and first-person account was an invaluable contribution to the museum and unforgettable experience for the museum’s visitors. This reinforces my belief that we must celebrate our elder artists, who are not only national treasures, but, whose contributions form a historic foundation and artistic continuum for generations to come.

“As a symbol for the group, we chose..... a particular kind of spiral, the Archimedean [sic] one; because from a starting point, it moves outward embracing all directions, yet constantly upward.” -Foreword, 1965 Spiral catalog

I am also exhibiting my own work in an exhibition at the Rena Bransten Gallery, located in the Minnesota Street Project in San Francisco. The show, *To Reflect Us* was organized to address the omission of key women artists who were not included in the SoaN show at the DeYoung. I am honored to be showing with two former CAC members, Phoebe Beasley and Suzanne Jackson, as well as MacArthur Fellows, Deborah Willis and Carrie Mae Weems. Mildred Howard, Lava Thomas, Lezley Saar, Mary Lovelace O'Neal and Amalia Mesa-Bains are also among those whose work is included in the show. Its title is based on a quote from artist, Elizabeth Catlett:

"I have always wanted my Art to service my people- to reflect us, to relate to us, to stimulate us, to make us aware of our potential... We have to create an art for liberation and for life."

At the University Theater I saw a concert of the music of Bombino and Vieux Farka Toure. The concert was wonderful, but I was even more interested in observing the Concert Career Pathway Education Program participants at work. These young people, ages 17-25, come from diverse backgrounds and they learn the technical, creative and business aspects of concert and event promotion. They participate in free training workshops and paid internships. The program is offered to underserved young people in local schools and other non-profits. It was gratifying to see these young people learning practical skills in an arts venue.

I could go on about the vital importance the arts play in my life and the life of my family. Both my husband and I are artists and we both face the challenges and the benefit of being creatives. But, we wouldn't change it for the world. We believe in this work and are willing to stay the course, despite those challenges. It is rewarding in so many ways.

I want to say a word about my friend and travel buddy, Council woman Louise McGuinness, who is, unfortunately, leaving us. This will be her last Council meeting. She has been an exemplary member of this body. Her hard work and dedication are so appreciated, and she will be sorely missed. I have been in denial about her pending departure, but I feel so fortunate to have gotten to know her. I feel like I have a friend for life. I hope that you all give her 'props' today and wish her well. As for me, I'm making a standing reservation for tea or lunch. I intend for you to stay in my life Louise. Thank you for your insights, your kindness, your service, your diligent committee work and the awesome work you did on revamping the CAC Handbook. You are awesome!

Finally, I have been humbled and honored to have served as your Chair for the past two years. Believe it or not, I value each and every one of you, my fellow Council members for your support and trust. Leadership is a challenge and a calling. Even in the midst of difficult decisions and hard choices, I continue to feel that this work is vital to my own personal growth and commitment and that there is still work to be done. I still am interested in advancing S.T.E.A.M. education, support for Individual Artists and recognizing our Elder/Treasures in the

Advancing California through the Arts and Creativity

Anne Bown-Crawford, Executive Director

Arts. I still feel that it is important to have a voice at the table, but, more importantly, I believe this work is essential to our survival as a culture and as a society. Therefore, *Á Luta Continua!* (The struggle continues!)

Yours in Art, Culture and Creativity,

Peace,
Nashormeh N.R. Lindo
Chair, California Arts Council

P.S.
"Creativity is contagious, pass it on." -Albert Einstein

P.P.S.
"If you're 'Woke', you can dig it!"- William Melvin Kelley

TAB C

California Arts Council | Public Meeting | 12/5/2019

Director's Report from Anne Bown-Crawford

December 5, 2019

As we move into autumn and winter, we are also in a season when we celebrate gratefulness and generosity. At this point in time, not only are we actively supporting the work of culture bearers and artists throughout the state, but we anticipate broadening that scope. We have increased our number of applicants for the next round of funding, both by sheer numbers and by the contexts within which we are funding. We have robust and meaningful support from the Governor as well as the Legislature. We are developing partnerships and collaborations that strengthen our state's arts and culture ecosystem overall. And we are working within the scope of a new strategic framework process, thus helping our work be ever more dynamic, meaningful, and appropriate for the current landscape of interest and need. I am personally grateful, as Director, to move into the new year, to continue to listen carefully and mindfully, and learn profoundly with the people we serve. Every voice matters in this richly diverse state of California.

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

Grant Deadlines & Application Numbers

We've completed this year's grant application season representing an enormous amount of work from the Council, the staff, and the field. In response to feedback from our constituents, Council and staff worked together to ensure that all grant application periods did not overlap with the busy holiday season.

We saw significant increases in applications for virtually all grant programs this year, including in long-standing programs such as Local Impact (44 percent increase) and Artists in Schools (26 percent increase). Overall, submitted applications totaled 2,204 versus 1,725 last year, an overall increase of 28 percent.

This is likely due to the significant investment towards outreach to the field, including a staff grants workshop tour across the state during the fall that offered 13 workshops, as well as expanded outreach via mailings and online marketing. The Council's decisions to increase award amounts in many programs and streamline reporting requirements also likely contributed to the increased number of applications.

Application numbers from this year are below, with numbers from the prior year in parentheses:

- Arts and Public Media – 70 (24)
- Artists in Communities – 201 (125)
- Artists in Schools – 248 (197)
- Arts Education Exposure – 233 (169)
- Arts Integration Training – 42 (32)
- Cultural Pathways – 66 (66)
- JUMP StArts – 87 (63)
- Local Impact – 320 (222)
- Organizational Development – 246 (203)
- Professional Development – 110 (81)
- Reentry Through the Arts – 27 (28)
- State Local Partners – 53 (53)
- Statewide and Regional Networks – 57 (50)
- Veterans in the Arts – 63 (53)
- Youth Arts Action – 381 (321)

Grant Extensions for Wildfire and Power Outage Affected Applicants

On October 29, one day after Governor Newsom declared a statewide emergency due to the dangerous weather conditions, we issued an announcement in response to reports that a number of our grant applicants were affected by the wildfires and power outages at varying degrees of severity. The outages themselves caused many ripples of unintended consequences for communities already under stress. In response to this statewide emergency, we accepted grant application extension requests for impacted applicants from October 29 through November 18. Ninety-six organizations applied for and were granted extensions.

Trainings & Workshops

In August and September, the California Arts Council completed 22 in-person training sessions throughout the state. This work in the field was important to connect, network, educate and reach out.

Emergency Preparedness:

Nine emergency preparedness workshops were held in collaboration with 19 counties in August and September. This special initiative supports 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. Workshops were held 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. The workshops involved stakeholders from local arts, community, government, emergency services, tribal, and education communities. A detailed report outlining initial outcomes of this project will be provided.

Grants Outreach:

Thirteen grant workshops were held from Yreka to Calexico in September with more than 1,000 individuals participating. Our staff instructed interested organizations on how to apply for state arts funding at two-hour training sessions. Significant research went into the decision making as to where workshops were held, taking into consideration things such as regions with historically low grant application rates, densely and diversely populated areas, rural communities, areas we had not traveled to in quite some time, and some we simply had not visited before. A recap can be found on our blog: <https://medium.com/calartscouncil/road-trip-d7513577eb77>.

Grant Contracts

Our operations and programs staff have been working hard to successfully process all grants awarded by Council in late June. Of the 1,337 grants awarded, a majority of grantees have received their 90 percent advance payment. We are waiting for approximately 160 grantees to submit their paperwork, and staff is working out a small number of contractual or project issues as they arise.

Staffing Updates

We have two new staff members that recently started at the CAC, including:

- Yaquelin Ruiz, Arts Program Analyst, providing technical assistance and general inquiry support for all grant programs and supporting all grant panel activities.
- Richie Khoi Bui, Accountant 1, administering accounting and grant payments.

We are also at various stages in the recruitment process for several upcoming positions, including:

- Associate Arts Grants Administrator (Arts Program Specialist)
- Student Assistant, Programs Unit
- Race & Equity Manager
- Staff Services Manager II (Programs Department Manager)

Strategic Framework

The Council and agency staff are on track to adopt a new strategic framework in January 2020. Council will review a draft framework at this meeting under the leadership from the Strategic Planning Committee of the Council and our Strategic Framework Consultant, Dr. Tamu Nolfo. Once adopted in January, the plan will be rolled out in the following months as part of a community-building messaging and brand campaign.

State Public Art Projects

The open call for artists for two new State buildings close to the Capitol Mall closed with more than 740 applicants from across California, the U.S., and the world. After an extensive and considered review timeline utilizing an approved rubric, the art panel selected 22 artists or artist teams to compete in the proposal stage for six of the nine commissions at the new Natural Resources headquarters and O Street Building projects. The selected artists have until January 8, 2020 to complete their proposals. The art panel anticipates selecting the awarded commissions in January 2020. The remaining three commissions will be selected in ongoing

processes across 2020. Updates on the art program can be found at www.publicartCA.dysonwomack.com.

Since completion of the Request for Qualifications (RFQ), the art consultants have begun compiling research on the impact the open call had in California, tracking outreach and resultant applications across urban and rural areas in California. A final report will be submitted to the art panel; however, preliminary findings were shared at our November art panel meeting.

Capitol Tree Lighting and Winter Celebration

CAC Staff has been collaborating with the Office of the Governor to produce the December 5 Tree Lighting and Winter Celebration at the Capitol. The CAC has been significantly involved in the artist engagement and stage production of this event by supporting the involvement of a diversity of artists and arts organizations and centering a multicultural, multid denominational celebration. Staff essential to the production will be working the event on December 5 in Sacramento (the same day as our Council meeting).

Native Artist Planning Report

On Monday, July 8, our agency, in collaboration with the Governor's Office of the Tribal Advisor, organized a community-led planning meeting focused on a future large-scale convening of Native American and Indigenous artists based in California. This was an initial convening of a small group to hold a preliminary discussion and inform future efforts. [The outcomes of this meeting have been summarized in a report attached to this document.](#) The California Arts Council is committed to centering Native representation, authentic engagement, and community building in all its efforts.

Government Alliance on Race and Equity (GARE)

The agency just completed its second year of participation in the Capitol Cohort of the Government Alliance on Race and Equity (GARE) program. On November 13, staff leads participating in the second year GARE cohort presented on milestones in the agency's racial equity objectives at a state cohort session attended by 15 other state agencies and departments participating in GARE.

New CAC Website

The agency is on track in developing a new website to launch in the first half of 2020. The new website will include many improvements such as increased accessibility features, a streamlined public submission portal for arts opportunities, a new searchable grantee database, and significant back-end improvements that will streamline staff workflow.

Keep Arts in Schools Voluntary Tax Contribution Fund

Our 2019 tax fund campaign exceeded the required goal of \$250,000. 23,282 individuals have contributed \$265,142 as of the October tax return records available through the Franchise Tax Board. Next year's tax season campaign will begin soon, and Council will be provided with outreach materials for their use. The fund is scheduled to remain on state tax returns until 2024 with a required \$250,000 minimum contribution amount each year.

Interagency Collaborations

Tribal Leaders Forum:

As our agency leader, I was invited by the California Tribal Chairpersons' Association to the Tribal Leaders Forum, which took place on Thursday, September 26 in Sacramento, and Native American Day, which took place on Friday, September 27 at the California State Capitol. The Tribal Leaders Forum was a seated dinner hosted by a representative body of over 90 Tribes throughout California. We had the opportunity to engage with and learn more about California tribal governments. This year's agenda highlighted leaders that have navigated both tribal and state/local governments as elected officials, including District 40 Assemblymember James Ramos (San Manuel), Lake County Supervisor Moke Simon (Middletown Rancheria, Chairman) and Lake County Supervisor EJ Crandell (Robinson Rancheria, Chairman). Both the forum and the ceremonies the next day were full of conversations, sharing perspectives, and rich California Native cultural experiences such as music, dance, prayer, storytelling, and traditional arts and crafts.

Tribal Nations Summit:

The Governor and the California Tribal Chairpersons' Association hosted the inaugural California Tribal Nations Conference on Wednesday, November 6 and Thursday, November 7 at the Secretary of State Building in Sacramento. Attendance was requested of state agency leads. The purpose of the event was to bring together tribal leaders and administration officials to identify key areas the State can tackle in the next year to progress the tribal-state relationship. The first day was dedicated to high-level plenary discussions with the Governor and Secretaries within the main themes of Self Governance, Land & Natural Resources, Community & Culture, Community & Economic Development, and Public Health & Wellness. The Crocker Museum held a reception, organized by the Governor's Tribal Advisor Christina Snider and myself for conference participants from 5:30 to 7:30 p.m. on November 6. The private reception was purposefully held in conjunction with the [When I Remember I See Red](#) exhibit, which highlights California Native American art and activism. CAC staff was invaluable during the event as documentarians and more. I spoke to the attendees along with the First Partner Jennifer Siebel Newsom and Julian Lange of the Karuk tribe. The second day was dedicated to area consultations to develop cross-agency action items for greater agency accountability. The whole first day and evening was well-framed by California discussions around the intersection of culture, mutual respect, and the willingness of Sovereign Tribal Nations and state agencies to benefit from partnership.

California Economic Summit:

The California Economic Summit 2019 was the eighth annual gathering of private, public, and civic leaders from across California's diverse regions. It was an excellent opportunity to look to see where the CAC's priority intersection points are and can be (actually, we are and should be intersecting with the whole list below!). The summit's bipartisan network of business, equity, environmental, and civic organizations is unique in championing solutions that meet the forum's triple bottom line—simultaneously growing the economy, improving environmental quality and increasing opportunity for all. The summit shared a framework useful for creating inclusive, sustainable growth, dedicating its efforts to helping all Californians in all of the state's regions have access to the building blocks of the California dream:

- Health and well-being
- Housing, mobility, and connectivity
- Lifelong learning
- Ecosystem vitality and working landscapes
- Prosperous economies, thriving workers
- Effective governance and robust democracy
- Inclusive communities

Prior to the summit, The [2019 Roadmap to Shared Prosperity](#) was available. It is based on the input of more than 500 participants at the 2018 summit in Santa Rosa, which we attended as well, and combines the best thinking and strategies from across the state for bringing about change that can make the California dream a reality for more Californians.

Economic Development Department:

We continue to develop a partnership with the state’s Economic Development Department. Our focus is to explore the various data sets and analysis available from EDD to best categorize and quantify the contributions of California’s artists and creative industries, looking at new methods of analysis not previously pursued.

Executive Director’s Participation in Field Convenings

NASAA Leadership Summit:

The National Association for State Arts Agencies convened all state arts agency chairs, council members and executive staff in Providence, Rhode Island, September 18 – 20 for the NASAA 2019 Leadership Institute. The institute was hosted by the [Rhode Island State Council on the Arts](#). Designed specifically to meet the needs of state arts agency leaders, Nasha Lindo, Chair; Larry Baza, Vice-Chair; Ayanna Kiburi, Deputy Director; and myself joined NASAA and our colleagues from around the nation for sessions and trainings that can help us address and adapt to challenges in our field; along with peer gatherings for commissioners, executive directors and assistant/deputy directors and informative plenary sessions. This institute is invaluable for fostering strong professional cohorts which strengthen all of us across the nation. The in-person conversations are inspiring and supportive, often becoming catalysts of innovative solutions to meet our statewide challenges, some unique, some shared.

Grantmakers in the Arts:

In mid-October a group from the CAC, executive staff and program staff alike, traveled to Denver, Colorado, at the National Grantmakers in the Arts Conference for important conversations with our national cohort of public and private funders around where the arts are going, how best to engage an increasingly diverse nation, and how to use a variety of forms of investment in culture all anchored in equity. Denver ended up being the perfect framing for these conversations. It is a city and state that is an innovation incubator on multiple levels. Collaboration seems to be a way of life and culture was found everywhere from small local breweries to the largest museums. The vibrancy of Denver’s cultural community was visible throughout, in its street art, independent music scene, community theater, musical classrooms, deep spoken word tradition, and eclectic arts districts in the city, as well as Creative Districts throughout the state in rural areas. Arts practice in Denver and across Colorado is never much separated from the landscape. We found artists, ranchers, environmentalists, and funders

converge there to build healthy and thriving communities. Our staff presence made it possible to spread out among all of the rich conference opportunities so we could bring as much learning back to our agency and California as possible.

Symposium at Gehry Partners:

On October 26, I was invited to participate in a symposium hosted by Turnaround Arts: California and Frank Gehry, titled *Ways of Looking: Exploring Measurement of School Transformation through the Arts and Social Emotional Learning*. Thought leaders across disciplines explored documentation and evaluation of the role of the arts in increasing equity and quality in public education through social emotional learning. The role of appropriate and consistent social-emotional learning was the centerpiece of the discussion. The symposium explored how Turnaround Arts: California has seen firsthand how schools and students can be transformed when the arts are central to school improvement. The various stakeholders present explored ways of looking at the work to better understand key leverage points that increase, demonstrate, and replicate that impact.

Invited speakers included:

- Dr. Linda Darling-Hammond, President, California State Board of Education
- Dr. Timothy Shriver, Co-founder, Collaborative for Academic, Social and Emotional Learning (CASEL)
- Dr. Steve Seidel, Director, Arts in Education, Harvard Graduate School of Education
- Dr. Ivonne Chand O'Neal, Principal, Muse Research
- Facilitated by Sophie Fanelli, President, The Stuart Foundation.

For more information around SEL, here are a couple of resources:

- <https://casel.org/what-is-sel/>,
- <https://consortium.uchicago.edu/publications/arts-education-and-social-emotional-learning-outcomes>

NEA Chairman's Roundtable:

On November 11, Chairman Mary Ann Carter of the National Endowment for the Arts convened a small group of invitees. The San Francisco Arts Commission hosted the discussion in their offices. In attendance were arts education/youth engagement Arts Endowment grantees, several of which are our grantees as well! Although it was a small group, there was good representation of national, state, county, and municipal leaders sitting beside representatives from community arts organizations. I had some good conversations with Chairman Carter in Providence at the NASAA Summit and was glad to be invited to continue those themes in this discussion. We are part of a grant funding ecosystem which is healthiest when we keep conversations and relationships fresh.

In closing, I am looking forward to the opening of panel adjudication season for our new grant funding cycle and invite any of our Council to come and sit in to observe a panel and experience what is truly the heartbeat of our process. And I look forward to having any/all of our panelists up to our offices to meet our hardworking, committed staff.

As we continue to forge relationships and build collaborations, the robustness of our work will continue to grow. There is true strength in partnership, for us all.



California Native Artists Community-Led Meeting **Identifying Challenges, the Role of State Government, and Planning a Future Statewide Convening**

Meeting Date: July 8, 2019

California Arts Council

1300 I Street, Suite 900, Sacramento, CA 95814



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November 2019

**Produced by the
California Arts Council**

1300 I Street, Suite 930
Sacramento, CA 95814
www.arts.ca.gov

State of California

Gavin Newsom, *Governor*
Christina Snider, *Tribal Advisor*
(*Dry Creek Rancheria of Pomo Indians*)

California Arts Council

Anne Bown-Crawford, *Executive Director*
Ayanna L. Kiburi, M.P.H., *Deputy Director*

Council Members:

Nashormeh Lindo, *Chair*
Larry Baza, *Vice-Chair*
Juan Devis
Jodie Evans
Kathleen Gallegos
Jaime Galli
Stanlee Gatti
Donn K. Harris
Louise McGuinness

**Native Artist Planning
Meeting Partners**

River Garza (Tongva)
Julian Lang (Karuk, Wiyot, Shasta)
Barbara Mumby (Powhatan/
Shawnee/Konkow)
Joely Proudfit, Ph.D. (Luiseño/
Payómkawichum)

**Native Artist Planning Meeting
CAC Staff Workgroup**

Maya Austin, Arts Program Specialist
Jason Jong, Arts Program Specialist
Mariana Moscoso, Arts in Corrections
Program Manager
Andrea Porras, Arts Program Specialist
Project Manager, Caitlin Fitzwater
Photos by Wendy Moran



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INTRODUCTION

The California Arts Council believes that strengthening the field of arts and culture in California requires acknowledging the stewards of the land, while prioritizing, uplifting, and interweaving the voices and needs of Native American and Indigenous artists and stakeholders in our work. Convening artists and cultural communities is central to the California Arts Council in serving our state's arts ecosystem and creating a sense of belonging for all Californians.

On Monday, July 8, 2019, the California Arts Council, in collaboration with the Governor's Office of the Tribal Advisor, organized a community-led planning meeting focused on a future large-scale convening of Native American and Indigenous artists based in California. The goal of this planning meeting was to bring together a small group of artists and stakeholders representing California's Native American and Indigenous communities to consider: What would an impactful and accessible statewide gathering of California Native American artists look like?

The results of this meeting are informing the development of a future statewide convening of Native American artists and other activities related to the California Arts Council's engagement with and representation by Native and Indigenous artists and community members. The California Arts Council recognizes the state's historic mistreatment, violence, and neglect of California's Native Americans and the current marginalization of California Indian artists. The California Arts Council is committed to centering Native representation, authentic engagement, and community building in all its efforts.



Pictured: Anne Bown-Crawford, California Arts Council Executive Director and Christina Snider, Governor's Tribal Advisor

“ I’m looking very much forward to hearing what you all have to say about how we can do better as a state to elevate Indigenous lifeways, arts, expression, all of that, I think we all know is part of everything that we do. It’s not something that we compartmentalize, it’s something that we live every day. It’s how we view the world, it’s how we navigate a place that is a little bit foreign to us now, not by our choice.”

– Christina Snider,
Governor’s Tribal Advisor



PARTICIPANTS

Below is a summary list of community members who participated in the meeting. Bios of participants can be found on page 18. Meeting participants responded to an invitation from the California Arts Council. There were many others beyond the participants listed in this report who were invited but could not attend due to scheduling or other factors. This was an initial convening of a small group to hold a preliminary discussion and inform future efforts.

Janeen Antoine

Tribal affiliation:

Sicangu Lakota

Location within California:

Bay Area

Percilla Frizzell

Tribal affiliation:

Diné

Location within California:

Sacramento

Ramona Landeros

Tribal affiliation:

Apache

Location within California:

Sacramento

Jennifer D. Bates

Tribal affiliation:

Central Sierra Mewuk

Location within California:

Tuolumne County

Morning Star Gali

Tribal affiliation:

Pit River

Location within California:

Sacramento

***Julian Lang**

Tribal affiliation:

Karuk, Wiyot, Shasta

Location within California:

Humboldt-Siskiyou Counties

Shelly Covert

Tribal affiliation:

Nevada City Rancheria

Nisenan Tribe/Miwok

Location within California:

Grass Valley

***River Garza**

Tribal affiliation:

Tongva

Location within California:

Ventura County

Dr. Melissa Leal

Tribal affiliation:

Ohlone/

Costanoan Esselen Nation

Location within California:

Sacramento

Mercedes Dorame

Tribal affiliation:

Gabrielino Tongva

Location within California:

San Diego/Los Angeles

Kat High

Tribal affiliation:

Hupa

Location within California:

Topanga

Nadiya Littlewarrior

Vincent Medina

Tribal affiliation:
Ohlone
Location within California:
San Lorenzo

Michael A. Ramirez

Tribal affiliation:
Konkow Maidu, Wintun,
Hupa & Yurok
Location within California:
Sacramento

Diana Terrazas

Tribal affiliation:
Bishop Paiute
Location within California:
Los Angeles

Sara Moncada

Tribal affiliation:
Yaqui
Location within California:
San Francisco

Kimberly Robertson

Tribal affiliation:
Muscogee Creek
Location within California:
Los Angeles

J.M. Thomas

Tribal affiliation:
Chickasaw Nation
Location within California:
San Francisco

***Barbara Mumby Huerta**

Tribal affiliation:
Powhatan/Shawnee/Konkow
Location within California:
San Francisco

Dixie Rogers

Tribal affiliation:
Karuk
Location within California:
West Sacramento

Louis Trevino

Tribal affiliation:
Rumsen Ohlone
Location within California:
San Lorenzo

***Joely Proudfit, Ph.D.**

Tribal affiliation:
Luiseño/Payómkawichum
Location within California:
San Diego

Paulina Sahagun

Tribal affiliation:
Descendant of the Tecuexes/
Wixaritari (Huichol) of Jalisco
Location within California:
Los Angeles

Ramona Webb

Tribal affiliation:
Creek Muskogee
Location within California:
Oakland

* Indicates meeting planning partner

The Office of the Governor was represented by Christina Snider, Tribal Advisor. The California Arts Council was represented by Executive Director Anne Bown-Crawford, Deputy Director Ayanna Kiburi, and a staff planning workgroup including Maya Austin, Jason Jong, Mariana Moscoso, and Andrea Porras. Logistics support was provided by California Arts Council staff Caitlin Fitzwater and Wendy Moran.

MEETING AGENDA



Monday, July 8, 2019
10am to 3pm

**The Sofia Tsakopoulos
Center for the Arts
Gallery A**
2700 Capitol Ave.
Sacramento, CA 95816

9:30 AM
Doors Open

10:00 AM
Welcome & Blessing

Michael A Ramirez
Konkow Maidu, Wintun, Hupa & Yurok

Introduction by **Mariana Moscoso**,
Arts in Corrections Program Manager

10:10 AM
**Opening Remarks from
State of California**

Anne Bown-Crawford
Executive Director, California Arts Council

Christina Snider
Tribal Advisor, Office of Governor Gavin Newsom

Ayanna Kiburi
Deputy Director, California Arts Council

10:20 AM
Intriductions
Overview of California Arts Council &
Meeting Goals, Introduction of Planning
Partners, Community Introductions

10:50 AM
Discussion Topic #1

*What would a convening of American Indian
Artists or California Indian artists look like?*

11:35 AM

Discussion Topic #2

How can the CAC and Tribal Advisor advance arts and creativity for California Indians and American Indian artists residing in California?

12:20 PM

Break & Lunch

1:30 PM

Discussion Topic #3

These are some of the top challenges I face as a California Indian or American Indian Artist today...

2:00 PM

Discussion Topic #4

What would a statewide convening of American Indian artists and/or California Indian artists look like?

2:30 AM

Wrap-up and closing

Planning Partners

Four planning partners representing the community co-led group discussions with 20 participants. The planning partners include River Garza (Tongva), Julian Lang (Karuk, Wiyot, Shasta), Barbara Mumby (Powhatan/Shawnee/Konkwo), and Joely Proudfit, Ph.D. (Luiseño/Payómkawichum).

The partners led participants in small and large group discussions around the following guiding questions:

- These are some of the top challenges I face as a California Indian or American Indian artist today...
- How can the California Arts Council and the Office of the Tribal Advisor advance arts and creativity for California Indians and American Indian artists residing in California?
- What would a statewide convening of American Indian artists and/or California Indian artists look like?
 - Why is this so essential and what is the purpose and value of the convening?
 - Who should be at this future convening and how would they be identified and reached?
 - How should a convening be structured and what resources would be needed?
 - What topics should be discussed?
 - Where and when should a convening take place?

SUMMARY & KEY THEMES

Observation and feedback from large and small group discussions by planning participants is summarized here, divided into seven key areas:

General

Top Challenges for California Native artists:

First and foremost, participants identified pervasive challenges surrounding personal and community identity, namely erasure and invisibility. Groups commented on the low cultural competence of some funders and potential collaborators. Cultural appropriation by non-native artists is an obstacle to success as artists. Funding and time are both significant issues, often concurrently, including the time needed to obtain sources of funding, artists not being paid for their time, and the bandwidth to manage every aspect of their work, producing art while also managing and marketing a business. This is in addition to the personal cost of artists as creative individuals working tirelessly as advocates for their community. Space and venues are lacking.

Across many funders and community opportunities, support is often not available for the process of creating art, only the product. And it is very difficult to find support for work beyond traditional art forms and to receive recognition of all art forms, particularly

contemporary and non-traditional art. CAC and other grant funding requires affiliation with a nonprofit or organization, and this can be a barrier to access.

“ *This is our time, our time is now, the opportunity is now. We’ve been hurt, we’ve been left on the sideline in so many ways. But we have a lot of allies and partners and support around us right now. I am excited to work with all of you. We will be persistent and keep forward momentum going.*”

– Joely Prouditt, Ph.D.

Concern for the state’s environment and natural resources is a significant factor, including access to ancestral lands and resources. Cultural traditions and access to natural materials required for artists, and traditional artists in particular, are impacted by prohibitive processes of permits or denied access to ancestral lands. And if the resources

can be accessed, there are often significant concerns about pesticide contamination or other environmental impacts. Fundamentally, the act of having to ask permission to use one's own ancestral land furthers settler colonial values and is triggering of the eradication of California Indian tribes.

Groups also talked about the need for mentorship and uplifting the next generation(s) of Native artists. There is a lack of Native voices and representation politically to strengthen identity, and participants stressed the importance of the arts as a tool for raising awareness across the state about the history and living culture of Native communities.



SUMMARY & KEY THEMES (cont.)



“ I know it’s always hard to be your full self and own your indigeneity and your own story. It’s incredibly lonely, but I think that there’s so much power in it, and I think that now’s the time and I think people are listening.”

– Christina Snider,
Governor’s Tribal Advisor

Role of State/CAC/Tribal Advisor:

Participants encouraged the CAC to focus on California Native voices and to partner with the Tribal Advisor and other state agencies to further the goals of California Indian community members. They recommended the CAC establish policies to address California Indian identity that is inclusive of unique history and identity. Specific policies are critical due to the pervasive erasure and invisibility of California Indians.

Participants asked for the creation of policy to eliminate historic art in public spaces that is offensive and/or depicts and often glorifies genocide of Native people, and to require the practice of Native land acknowledgements for organizations receiving state arts funding. They suggested the establishment of and funding for an advisory board through California Arts Council to support rising regional groups, provide professional development opportunities, and to directly fund Native artists, including artistic residencies and travel expenses, considering the geographic distance of some regions. Additional training, workshops, and technical assistance regarding state funding opportunities was recommended.

The creation of a directory and/or a map illustrating where Native artists live and work and indicating places of business for related community organizations could serve as both a networking tool for artists and organizations and as a marketing tool for consumers. The state also has a role to play in the protection of sacred sites for artists and to continue providing physical space to bring together the state’s Native communities, such as this convening.

Statewide Convening Planning

Purpose/Value:

Strong emphasis was put on the need to fully center and benefit Native artists. There are currently little to no dedicated spaces for Native Americans in California, particularly California Indian artists. Participants clearly identified the convening as an opportunity for conciliation; to leverage resources; to show the power, diversity, and strength of the Native community while celebrating the unique elements within. The convening will be a display of strong support for the Native narrative, as well as a source of psychological and therapeutic support for the community, allowing an intergenerational group to come together to represent Native artists, build community, and foster mentorships. Participants were hopeful that the convening would lead to concrete recommendations for future initiatives for the state of California.

Time/Location:

The consensus among participants was to schedule a multi-day convening for early spring, to avoid ceremonial conflicts. The location chosen should have natural beauty and should address and accommodate all accessibility concerns to allow full participation by elders and/or individuals with disabilities. Coordination of additional planning and listening sessions was suggested for further consensus and decision making.

Attendance:

There was strong agreement from participants that the focus of the convening is the arts community, and that California Indian and Native American artists must be the priority. Stipends should be available for participants to cover travel expenses and artists should be compensated for their time to participate. Calls for broad representation of artists and tribes, queer/two-spirit voices, elders, and youth from within Native communities were widely expressed. Additionally identified groups included representatives from the Region 7 Tribal Program and California Rural Indian Health Board, curators, policy makers, academics, funders/philanthropists, food and culinary artists, college/university student groups, wellness providers, K-12 educators, and other people able to effect change within the state. Attendance and participation by Governor Newsom was encouraged.



SUMMARY & KEY THEMES (cont.)

Structure/Resources:

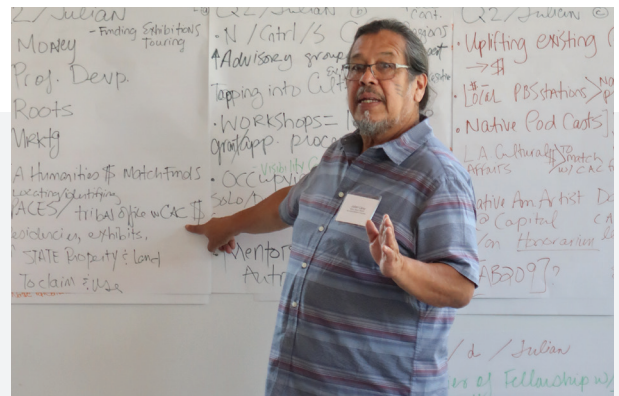
It is crucial to participants that the convening includes an acknowledgement of all Native communities present at the meeting, in addition to a location-based tribal representation, welcome, and lands acknowledgement. Time and space should be set aside at the convening for California Indians only, acknowledging that other spaces may include Native Americans from other regions that reside in California or other Indigenous intersectionalities.

The convening should be environmentally minded and structured to involve and engage local tribes, youth voices, and policy makers at a statewide level. Digital documentation and streaming should be a part of the event logistics to broaden its reach beyond attendees. Artmaking, selling, and co-learning workshops should be an added component to elevate the Native artists at the heart of the convening, done in a way that does not conflict with participation in convening sessions. The practice of shared meals should be considered; families and youth should be involved in the day's activities.

The group suggested the creation of a more formalized advisory and planning committee in order to build upon the ideas from the community-led meeting and allow for further representation from those present and others from California's Native and Indigenous communities who were unable to attend. Participants felt strongly that the convening must provide a framework for accountability and building of solutions—it is of utmost importance that the convening ultimately produces tangible, actionable results while remaining authentic, relevant, and community-led.

Topics:

Issues and areas of focus suggested included changing the narrative, climate change and environment, effective strategy development for our state and nation's current cultural and political atmosphere, artists' rights, business management, foodways, public art, land conversations, mental health, mentorships for Native youth and intergenerational opportunities, social justice issues, queer and two spirit representation. Participants also stressed the need to address and break down cultural appropriation within art. There was also a strong desire for convening sessions centered around policy and legislation affecting Native communities.



“ Everyone in this room is so capable and able to describe what is happening in your lives. We were able to capture that today. The outcome is much better than I envisioned.”

– Julian Lang

OUTCOMES & NEXT STEPS

Community input from this meeting strongly confirmed that an in-person, statewide convening of California Native American artists is desired and would benefit the community. Input also indicated that additional planning is needed, and that it should be inclusive and center statewide and regional contributions. Spring (February - April) was identified as the preferred time of year for a statewide gathering.

The California Arts Council is committed to furthering the development of a statewide convening. This is an opportunity to galvanize other funders in prioritizing the support of Native artists as well. The California Arts Council will undergo a detailed planning process involving community and stakeholder engagement and expects it is feasible for a meaningful and responsive large-scale convening to take place in Spring 2021.

As a small agency with limited staff resources, the California Arts Council is immediately preparing for contracting with a community coordinator representing the Native community to collaborate in the development of this event. The California Arts Council also plans to uplift the identified need for a centralized directory of California Native American artists. This will be included in the scope of work for the community coordinator.

The planning meeting participants will be engaged in this continued planning process. Additional community members representing different tribes, geography, art forms, and personal identities will also be centered in community engagement practices.

The CAC and the Office of the Tribal Advisor are committed to collaborating together in various

ways furthering the outcomes of this meeting. A recent example is the inclusion of arts as a focus area at the November 2020 California Tribal Nations Summit, updating California tribal leaders on emerging issues of opportunity and concern for California Native artists.

The CAC is also in the process of developing a pilot innovation grant program that will make a significant investment in community projects that further the intersection of arts and health. Ensuring inclusion of projects that center Traditional Ecological Knowledge, traditional healing, and wellness should be an important goal of this program.

The CAC is deeply grateful for the contributions of the planning meeting participants that have encouraged the Arts Council, and the State, to prioritize the needs of Native American artists across California. Through this work, the CAC hopes to be responsive to community needs by combatting erasure, centering voices that change the narrative, prioritizing representation and authenticity, and demonstrating committed community engagement.

“ I’m grateful and honored to have been invited to be a planning partner. I look forward to the next iteration of this work for the State and the community. I see shifts happening, visibility is rising, we are finding our voice. We can support each other through thick and thin, hard and good.”

– Barbara Mumby Huerta

“ All of you are a miracle.
You're all survivors.

And so I think that we're at the beginning of embarking on what's going to be kind of a painful, but also a valuable journey for all of us to be able to reclaim our stories, process what we are going through in modern society—and in a modern society that doesn't always acknowledge us for who we are. And when they do acknowledge us, tries to put us in a box or take our stories from us, profit from them.”

– Christina Snider,
Governor's Tribal Advisor



“ Thank you for the opportunity to be a part of leading today's meeting. I am humbled to participate. This was a condensed day, and we were able to do a lot. I'm very happy and proud to be a part of this and work toward something better..”

– River Garza



PARTICIPANT BIOS



Janeen Antoine

*Sicangu Lakota
Bay Area*

Janeen Antoine, (Sicangu Lakota) is an enrolled member of the Rosebud Sioux Tribe (So Dak) and has resided in the Bay Area since 1973. In 1981 she cofounded and still runs American Indian Contemporary Arts in San Francisco, a native nonprofit that promotes native arts and culture and presented scores of local exhibits, plus five traveling and one internationally traveled exhibit. In 1998, Antoine organized "Wounded Mother," addressing the impacts of the Gold Rush on California's Indigenous Peoples. When AICA was displaced from its location in 2000 Antoine moved to curating guest shows, including "Impacted Nations" a national traveling exhibit for Honor the Earth addressing the extractive industries impacts on Native Nations (2005).

She cofounded, produces and cohosts Bay Native Circle, a Native radio program airing Wednesdays 7 PM on kpfa.org 94.1 in Berkeley (2004-2019). Her lifetime involvement with Bay Area Native organizations includes Intertribal Friendship House (Oakland) and the International Indian Treaty Council

(San Francisco). She attended Stanford University (1973-77), speaks Spanish, French and some Lakota, and taught Lakota language at IFH (2013-2015). She lives in Piedmont and her husband Richard Trudell, and son, Maurice Trudell, are both enrolled with the Santee Sioux Tribe of Nebraska.

Jennifer D. Bates

*Central Sierra Mewuk
Tuolumne County*

Jennifer is a California Native consultant and Mewuk basket weaver. She has been doing Native California talks and demonstrations on basketry, foods and material culture for more than 50 years. She has also coordinated California Native Markets that represent the California Native First Peoples. Jennifer was a master artist in the Alliance for California Traditional Arts Apprenticeship Program in 2011 and 2017.

Shelly Covert

*Nevada City Rancheria
Nisenan Tribe/Miwok
Grass Valley*

Shelly Covert is the spokesperson for the Nevada City Rancheria Nisenan Tribe and sits on the Tribal Council. She is also the Executive Director of the 501(c)(3) nonprofit the California Heritage: Indigenous Research Project (CHIRP). CHIRP's mission is to preserve, protect and perpetuate Nisenan culture. Shelly is an artist and advocate for the Nisenan people. The Nevada City Rancheria was "terminated" in 1964 and its federal recognition was stripped away. Shelly leads the campaign to reverse the termination and restore federal recognition to the Tribe.

Mercedes Dorame

*Gabrielino Tongva
San Diego/Los Angeles*

Mercedes Dorame, born in Los Angeles, California, received her MFA from the San Francisco Art Institute and her undergraduate degree from UCLA. She calls on her Tongva ancestry to engage the problematics of visibility and ideas of cultural construction. Dorame's work is in the permanent collections of the Hammer Museum, San Francisco Museum of Modern Art, the Triton Museum, the Allen Memorial Art Museum, the de Saisset Museum, The Montblanc Foundation Collection, and the Phoebe A. Hearst Museum. She is the recipient of grants and fellowships from the Montblanc Art Commission; the New York Foundation for the Arts; Loop Artist Residency; the James Phelan Award for California born visual artists; En Foco's New Works Photography Fellowship Awards program; Galería de la Raza, for her solo exhibition there; the Harpo Foundation for a residency at the Vermont Studio Center; and from the Photography Department at the San Francisco Art Institute for her MFA Studies.

She was recently part of the Hammer Museum's 2018 Made in LA exhibition and she has shown her work internationally. Her writing has been featured in News From Native California and her artwork has been highlighted by PBS Newshour, Artforum, KCET Artbound, The New York Times, Art in America, Hyperallergic, KQED, Artsy, ARTnews, the Los Angeles Times, and the San Francisco Chronicle, among others.

Percilla Frizzell

*Diné
Sacramento*

Percilla Frizzell (Diné) is the founder of Sacred Generations alongside her husband (Shoshone). Sacred Generations organizes system-impacted tribal communities to end educational inequity, mass incarceration and climate injustice. Percilla graduated from Loyola University Chicago with a bachelor's degree in criminal justice and a master's degree in education. After teaching, she studied community organizing at Harvard Kennedy School. Percilla serves on national education advisory councils and leads healing spaces in California prisons.

Morning Star Gali

*Pit River
Sacramento*

Morning Star Gali is a member of the Ajumawi band of Pit River located in Northeastern California. Since 2007, she has served as the Community Liaison Coordinator for the International Indian Treaty Council, working for the sovereignty and self-determination of Indigenous peoples and the recognition and protection of Indigenous rights, treaties, traditional cultures and sacred lands. She is a graduate of Native Americans in Philanthropy's Circle of Leadership Academy in 2013 and is a Leading Edge Fellow focusing on the disproportionate impact of the criminal and juvenile justice systems on Native Americans.

PARTICIPANT BIOS (cont.)

She previously worked as the Tribal Historic Preservation Officer for the Pit River Tribe and continues to lead large-scale actions while helping organize Native cultural, spiritual, scholarly, and political gatherings throughout California. Morning Star serves as a board member for the California Indian Cultural Heritage Center Foundation and Women's Health Specialists of California. Since 2008, she has been a host on KPFA's *Bay Native Circle* and is the proud mother of four children.

River Garza

Tongva
Ventura County

River Tikwi Garza is a Los Angeles-based artist that was raised in Gardena, California, a city in the South Bay region of L.A. Garza is of Indigenous and Mexican descent; he is Tongva and is a member of Ti'at Society. Garza's work draws on traditional Indigenous aesthetics, Southern California Indigenous maritime culture, graffiti, Xicanx culture, and the Los Angeles urban experience. Garza received his undergraduate education from California State Polytechnic University, Pomona. He earned his degree in gender, ethnic, and multicultural studies. Garza integrates his Western education into the art he produces by creating work that aims to challenge the Indian mystique; his work plays on cultural cliches, Hollywood's "celluloid indian," and the political/cultural climate of both Indian country and mainstream society.

Kat High

Hupa
Topanga

Kat High is a Native Californian of Hupa descent. She serves as the Treasurer of the American Indian Scholarship Fund of Southern California, and served as the Director and Program Coordinator for the Haramokngna American Indian Cultural Center for more than 15 years. She is an advisor to the Satwiwa American Indian Cultural Center, the Autry National Center, and the Antelope Valley Indian Museum. Kat is a member of the California Indian Basketweavers Association; California Indian Storytelling Association; and Neshkinukat, the California Indian artists network. She is one of the featured elders in the KCET documentary *Tending the Wild*. Kat High is a Native Californian of Hupa descent. She serves as the Treasurer of the American Indian Scholarship Fund of Southern California, and served as the Director and Program Coordinator for the Haramokngna American Indian Cultural Center for more than 15 years. She is an advisor to the Satwiwa American Indian Cultural Center, the Autry National Center, and the Antelope Valley Indian Museum. Kat is a member of the California Indian Basketweavers Association; California Indian Storytelling Association; and Neshkinukat, the California Indian artists network. She is one of the featured elders in the KCET documentary *Tending the Wild*.

Ramona Landeros

Apache
Sacramento

Ramona Landeros is a trustee for Twin Rivers Unified School District and a longtime California resident, originally from Texas.

Julian Lang

*Karuk, Wiyot, Shasta
Humboldt/Siskiyou counties*

Julian Land is an Indigenous Californian, multi-media artist, storyteller, contemporary-traditional master, Karuk and Wiyot language speaker, author, and arts curator.

Dr. Melissa Leal

*Ohlone/Costanoan Esselen Nation
Sacramento*

Dr. Melissa Leal is an enrolled member of the Ohlone/Costanoan Nation and was born and raised in Miwok/Nisenan territory. She earned her Ph.D. in Native American Studies from UC Davis while focusing on Indigenous hip-hop. Currently she is the Tribal Liaison at Sierra College and teaches courses in ethnic studies and anthropology. She is a poet, community linguist, dancer, and film producer, most recently working on the alter-Native Series hosted by ITVS.

Vincent Medina

*Ohlone
San Lorenzo*

Vincent Medina is the co-founder of mak-'amham, an organization and restaurant focused on reviving and strengthening traditional Ohlone foods and sharing them back with their communities. Vincent was born and continues to live in his family's Indigenous Tribal area of Halkin (Southern Oakland/San Leandro/San Lorenzo). He is a Chochochenyo language revivalist, and a member of the Muwekma Ohlone Tribe.

Sara Moncada

*Yaqui
San Francisco*

Sara Moncada is a Native educator, dancer, filmmaker, author and cultural arts advocate. She is VP of Programs at The Cultural Conservancy, an Indigenous rights organization devoted to restoring and revitalizing Indigenous lands and cultures, is co-founder of Wise Women Circles, a women-owned inspirational media company, and is director/artist/educator with Sewam American Indian Dance. She was previously the Managing Director for the not-for-profit Institute for Staffing Excellence and Innovations and On Nursing Excellence, organizations dedicated to inspiring and strengthening the effectiveness, recognition and well-being of caregivers worldwide. Prior to her focus in the nonprofit sector, Sara was on the early team of multiple start-up technology companies with a spectrum of responsibilities that supported rapid growth, positive Board and client relationships, and launching successful products and media programs into the market. Sara speaks and presents across the country and internationally on Native American arts and culture and is the producer of The Cultural Conservancy's new podcast series, *The Native Seed Pod*. She is producer of the internationally successful film *Nurses: If Florence Could See Us Now* and co-author of the book *The Dance of Caring*.

PARTICIPANT BIOS (cont.)

Barbara Mumby Huerta

*Powhatan/Shawnee/Konkow
San Francisco*

Barbara Mumby Huerta was born and raised in California's Central Valley, where her family's Native American heritage and work as migrant farmers greatly influenced her passion for social justice issues. Gravitating toward the arts at an early age, Barbara relocated to the San Francisco Bay Area in the late 1980s to attend the Academy of Art. Transferring to the University of California, Berkeley in the midst of the student strikes of 1999, she became heavily entrenched in the fight for ethnic studies while co-founding the annual Night of Cultural Resistance. After graduating from UC Berkeley with degrees in Native American studies and studio arts, Barbara went on to obtain Master's degrees in museum studies and business administration, focusing on the international repatriation of Native American cultural property within her research. Barbara's artistic exploration includes working in oil and pastel, as well as sculptural pieces in wood and metal. Barbara seeks to use her art as a way to connect cross-culturally, to surpass the label of 'ethnic' art, and to speak to current issues that bridge divides from disparate communities.





PARTICIPANT BIOS (cont.)

Joely Proudfit, Ph.D.

Luiseño/Payómkawichum
San Diego

Joely Proudfit, Ph.D., is the Director of California Indian Culture and Sovereignty Center and Chair of the American Indian Studies Department at CSU San Marcos. A full professor, Dr. Proudfit has been tenured three times in the CSU system. In 2016 she was appointed by President Barack Obama to the National Advisory Council on Indian Education. She is the lead author and researcher on the 2012, 2014 and 2016 groundbreaking annual reports on the State of American Indian and Alaskan Native Education in California. She is the series editor of 10 books addressing American Indian education throughout the United States. The first book published in 2017 focuses on California: *On Indian Ground-: A Return to Indigenous Knowledge—Generating Hope, Leadership and Sovereignty through Education*. She is author of the forthcoming book titled *Beyond the American Indian Stereotype: There's More to Me Than What You See*. Dr. Proudfit is also the founder and Executive Director of the California's American Indian & Indigenous Film Festival, the largest AIAN film festival in the United States. Dr. Proudfit and Chris Eyre formed The Native Networkers, a film and television consulting company which provided resources to improve understanding and foster authentic representation of Native American and Indigenous peoples in storylines, exhibition and marketing campaigns. Proudfit has worked on various media projects such as the 2017 film by Scott Cooper, *Hostiles*, featuring Christian Bale and various television shows. Proudfit owns Native Media Strategies, LLC, a consulting company providing full-service media consulting.

Lyn Rising

Karuk, Yurok descendent,
Hoopa Tribal member
McKinleyville/Humboldt

Lyn Rising's work reflects the renewal and continuation of cultural traditions and the natural world of her tribal peoples, the Karuk, Yurok and Hupa, located along the Klamath and Trinity Rivers of Northern California. Lyn has been involved in many aspects of her cultures, such as revival and participation in tribal ceremonies and other traditions. She received a B.A. in art from UC Davis and later a Master's from Humboldt State University, where she worked while raising her children. She continued to participate in her cultures, and with her partner, Julian Lang, initiated the revival of the lhuk, a Karuk coming of age ceremony for girls in 1996. Lyn has worked with local tribal youth, teaching them different aspects of their cultures, including ceremonial regalia. With other youth she created mural panels that reflect their history, culture, languages and contemporary issues. She was a recipient of the Community Spirit Award from First Peoples Fund for her artwork and commitment to her Native culture and community. Lyn has shown her work throughout California, and her art can be found in Tribal cultural curriculum, language materials and brochures, as well as on t-shirts and posters. In 2015 and 2018, she illustrated two children's books through Heyday Books, *A is for Acorns* and *Coyote at the Big Time*. Most recently Lyn had a solo show, *Reconnecting: A Cultural Journey*, at the Goudi'ni Gallery at Humboldt State University in March 2019. It was a retrospective of her work covering a span of the last 40 years.

Kimberly Robertson

*Muscogee Creek
Los Angeles*

Kimberly Robertson (Mvskoke) is an activist, scholar, teacher, and mother who works diligently to employ Native practices and methodologies in her hustle to fulfill the dreams of her ancestors and to build a world in which her daughters can thrive. She earned an M.A. in American Indian studies and a Ph.D. in women's studies from the University of California, Los Angeles in 2012. She is an Assistant Professor of Women's, Gender, and Sexuality Studies at California State University, Los Angeles and a co-founder of the Decolonial Dream Lab. Her screen print artwork has been exhibited nationally.

Dixie Rogers

*Karuk
West Sacramento*

Dixie Rogers is a respected Karuk basket weaver and regalia maker from the upriver Klamath Basin. Dixie comes from a family of notable weavers from whom she learned her art. She is the great, great granddaughter of Emma Pearch and Susie Merrill; the great granddaughter of Julia Starritt and Bessie Tripp; and granddaughter of Ramona Starritt; the great niece of Florence Harrie; daughter of Claudette Rogers-Starritt; and cousin to Vivian Hailstone, Wilverna Reece, and Kathy Wallace. She studied both weaving and apprenticed in Karuk language with her grandmother, Ramona Starritt. Dixie began her weaving training as a child, studying the detailed, distinct designs in her family's basket collection, much of which can be seen by the public at the Clark Museum in Eureka today. Dixie works with traditional materials for her weaving, including willow

and hazel sticks; willow, spruce and pine roots; maiden hair fern; woodwardia fern; alder bark; wolf moss; and porcupine quills; which she gathers, cleans, processes and sizes for each basket. For her twined baskets, Dixie returns to the exact ancestral sites where her grandmother and generations of her family gathered basket materials on the Klamath and Salmon rivers in Northern California. Dixie has exhibited work, taught basketry techniques, and consulted on collections at the de Young Museum, the Autry Museum of the American West, the California State Parks Basketry Collection, the Clarke Museum, the Maidu Museum, the Yolo Ave Gallery, the Pacific Western Traders, the California Native American Day, the Effie Yeaw NatureFest, the Tuolumne Indian Market, the Yocha Dehe Big Time, the Ohlone Big Time, the World Breast Cancer Conference, UC Berkeley, DQ University, SF University, Mills College, Sacramento City College and at home for the Karuk Tribe. She has served on the board of the California Indian Basketweavers Association and on the Native American Steering Committee for the Tending and Gathering garden at the Cache Creek Nature Preserve. She has received two Alliance for California Traditional Arts Apprentice awards, for a baby basket in 2014, and an acorn cooking basket in 2016; an Alliance for California Traditional Arts Master award for a baby basket in 2018; and a Native Cultures Fund Grant for Traditional Karuk Ceremonial dress and regalia in 2018.

PARTICIPANT BIOS (cont.)



Paulina Sahagun

*Descendant of the Tecuexes/Wixaritari (Huichol) of Jalisco
Los Angeles*

Paulina Sahagun is a theater artist, writer, director and master teacher. She has toured extensively throughout Mexico and the U.S., with the independent Mexican theater companies Los Mascarones and Grupo Zero. Ms. Sahagun is an accomplished solo performer and has worked with El Teatro Campesino; Luis Valdez; and Great Leap, a multicultural performance company. She is a graduate of the Dell'Arte School of Physical Theater and the UCLA Department of World Arts and Cultures. She has been visiting faculty for the Cesar E. Chavez Chicano/a Studies Department at UCLA

and for the Otis College of Art and Design. Ms. Sahagun is the Vice President for the Gabrielino/Tongva Springs Foundation, established to preserve and protect Kuruvugna Springs, one of the few unpaved ancestral villages of the Tongva Nation. The Gabrielino/Tongva Springs Foundation is a nonprofit 501(c)(3) corporation. The foundation educates elementary, high school and college age students as well as the general public about the environment and California Indian History, with special focus given to the Gabrielino / Tongva Nation. The board of the foundation has Tongva representation as well as other Indigenous peoples represented such as Kiowa, Yaqui, Seminole and Tecuexe/Wixaritari (Huichol). Ms. Sahagun works closely with Julia Bogany, President of the Gabrielino/Tongva Springs Foundation and Education and Cultural Officer of The Gabrielino Band of Mission Indians.

Diana Terrazas

*Bishop Paiute
Los Angeles*

Diana Terrazas is a member of the Bishop Paiute Tribe. She has worked in the museum field for a decade in various roles, ranging from museum education and program development to communications. Presently, she is the Community Outreach Manager at the Autry Museum of the American West in Los Angeles, where she is responsible for maintaining and developing relationships with community organizations and stakeholders. Ms. Terrazas strives to serve communities through various networks, including as a board member of the California Indian Basketweavers' Association.

Carly Tex

*Mono
Fresno*

Carly Tex is the director of the Advocates for Indigenous Language Survival. She has been a culture bearer since a child. She is younger person stepping into important leadership.

J.M. Thomas

*Chickasaw Nation
San Francisco*

J.M. Thomas is a Chickasaw writer, musician, activist and artist. As drag persona Landa Lakes, in 2005, she founded two drag performance groups that have contributed to San Francisco's art and cultural scene: the Two-Spirit Native American drag troupe the Brush Arbor Gurlz and the creative and campy House of Glitter. Landa uses art to combine contemporary ideas with Native history and traditional stories to convey the shared experiences and understanding of human nature outside the colonized Christian perspective. Some of her notable honors are: the New York Fresh Fruit Festival Performance Award, KQED LGBT Local Hero Award, and was publically elected as Grand Duchess 36 of the Grand Ducal Council of San Francisco, a nonprofit organization. Thomas served as Co-Chair to the Bay Area American Indian Two-Spirits (BAAIT-S) and is on the Board of the BAAIT-S Two-Spirit Powwow.

Louis Trevino

*Rumsen Ohlone
San Lorenzo*

Louis Trevino is a Rumsen Ohlone community member active in the cultural revitalization efforts of his people. He is focused primarily on the revitalization of the Rumsen language and traditional Ohlone foods. He longs for a full and holistic revitalization of the lifeways of his ancestors, including language, story, song,

art, food, and every other aspect of traditional Rumsen Ohlone culture, and is grateful to contribute to the effort. Alongside his partner, Vincent Medina (Chochenyo Ohlone), Louis has co-founded the organization mak-'amham, which works to decolonize their diet and promote traditional Ohlone foods within their families, as well as to educate the public about Ohlone cuisine and identity. You can learn more about mak-'amham at <https://www.makamham.com>.

Ramona Webb

*Creek Muskogee
Oakland*

Ramona Laughing Brook Webb is an Afro-Creek Muskogee queer teaching and performing artist. Mona is the first Poet-in-Residence at the National Center of Excellence in Women's Health working at the intersections of performance art, culture change and improved communications around gender and racial/ethnic disparities and health disparities. She serves as the Associate Artistic Director of San Francisco's Queer Cultural Center, which is the producer of the Bay Area's National Queer Arts Festival. For nine years, Mona formally served as Artistic Director of Project ABLE and Lyrical Minded415, which is an Art Based Learning for Equity seasonal course implemented in SFUSD schools. For nine years, she served as Slammaster and Host of San Francisco's The City Poetry Slam. Mona served on the host city committee that produced the National Poetry Slam Festival in Oakland in 2014 and 2015. Mona is a conservatory-trained artist who writes and performs in docu-ritual-drama theater, *How to Catch a Rapist in 12 Parts*, her current work in progress which chronicles her journey into prosecuting the man who raped her 20 years ago. As an artist, Ramona seeks to create new platforms artistic expression in all that she produces.

Creativity is Californian



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California Arts Council | Public Meeting | 12/5/2019

California Arts Council
A State Agency



Creative Impact:

The Arts & The California Challenge

California Arts Council Strategic Framework

Draft Submitted December 2019

www.arts.ca.gov

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WELCOME FROM CAC CHAIR AND DIRECTOR

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EXECUTIVE SUMMARY

To best uplift California's communities through culture, creativity, and the arts, it is important to have an updated and relevant strategic vision to guide the California Arts Council's work across the state. This strategic framework will be the CAC's roadmap for the next five to seven years, serving as a clear guide for choosing current and future courses of action, priorities, and policies for the CAC.

The conditions in which the CAC – as well as California's artists, arts organizations, funders, and allies – find themselves is rapidly changing. This strategic framework will serve in place of a traditional strategic plan in order to create an implementation tool that is practical, adaptive, and innovative. It encompasses the aspirations of all who have been involved in the process, including its emphasis on being forward-thinking, bold, innovative and dynamic.

Designed to be an ongoing asset to support both appointed Council Members and the state agency staff, the strategic framework incorporates its guidance with the tools, statements, and aspirations that will facilitate decision-making.

Decision Support Tool

Because this is not a traditional strategic plan, there are not itemized goals, neatly ordered with specific timelines, benchmarks and assigned responsibility. The Decision Support Tool ("Tool") embedded in this framework is designed to identify those important nuts and bolts while also enabling the flexibility of the CAC to address new ideas as they emerge. Within the Tool, there is an opportunity to determine:

- staff vs. Council roles
- optimal timeline
- prioritization
- input and communication mechanisms
- other logistics for clear, well-defined process for deciding on all major actions

The Decision Support Tool raises the questions that should be asked when considering proposed actions, including but not limited to, new or existing programs, policies or practices. The questions are designed to be mindful of those who may be disproportionately impacted by the actions and/or may have a significant stake in the outcome.

The proposed actions in the *Aspirations* section of this document have surfaced as recommendations through the year-long process detailed in the *Introduction and Background* section. However, each should be walked through the Tool for further clarity and to validate the intended action.

Equity Alignment

This strategic framework process was designed as an extensive effort — one that was sought to meaningfully solicit voices from all communities across the state and that would result in a framework that is bold and innovative with a forward-thinking approach.

It was fundamentally important to develop this strategic framework through an equity lens that represents all residents of California. This process sets the stage for the CAC to address societal and cultural inequities through engaging residents of California and through national and global inspiration fitting for a state with the world's fifth largest economy.

All indicators clearly pointed to the need for a formal commitment to racial equity, which is detailed in the *Racial Equity Statement* section. By prioritizing attention to racial equity, all stakeholders will benefit because racial injustice is the most pervasive, entrenched, and ubiquitous form of injustice permeating the institutions and systems that everyone must access. By rooting it out, the intersections with racial injustice will also be rooted out.

Expected Outcomes

Having a Decision Support Tool means that future actions will be filtered through a deliberate process to ensure that there is appropriate staffing, partnership, and funding, as well as attention to constituent input, racial equity, and other considerations. As such, the CAC anticipates that there will be thoughtful deliberation on all aspirations presented in this strategic framework. However, the over-riding themes of those aspirations will lead the CAC towards the following changes.

1. The Decision Support Tool will influence the work of the Council by giving it a more equity-based and consistent decision-making process, allowing for reflection, a change in timing, and thoughtful consideration of the impact of the CAC's actions on its entire range of constituents.
2. A shift will occur to enable more autonomy at the local level, coupled with greater capacity building and support for success, consistency, and accountability.
3. Barriers to access of CAC funds, programs, panels, and meetings will be closely examined and dismantled, and those practices will be modeled and championed for other state and local agencies.
4. The CAC will prioritize its leadership as a strong partner and convener with other government agencies, funders, and policymakers, leveraging those partnerships for statewide impact on the conditions that threaten its constituents.
5. Advisory groups will be formed to ensure that California's diverse communities are heard and seen, and have ample opportunity to provide input, recommendations, and ideas to the CAC.

CALIFORNIA ARTS COUNCIL MEMBERS

Nashormeh Lindo, Chair

Larry Baza, Vice Chair

Juan Devis

Jodie Evans

Donn K. Harris

Kathleen Gallegos

Jaime Galli

Stanlee R. Gatti

Louise McGuinness

CALIFORNIA ARTS COUNCIL STAFF

Anne Bown-Crawford, Executive Director
Ayanna L. Kiburi, Deputy Director

Hilary Amnah, Arts Program Specialist
Maya Austin, Arts Program Specialist
Lariza Barcena, Administrative Analyst
Kimberly Brown, Public Affairs Specialist
Richie Khoi Bui, Accountant
Bintou Coulibaly, Senior Accounting Officer
Richard Diaz, Seasonal Clerk
Caitlin Fitzwater, Director of Public Affairs
Annastasia Wolfe Griffin, Records Management Coordinator
Jared Hamlin, Accounting Officer (Specialist)
Gina Iwata, Administrative Analyst
Yurika Jimenez, Accounting Officer (Specialist)
Jason Jong, Arts Program Specialist
Kala Kowtha, Information Technology Specialist
Laura Littlefield, Procurement and Policy Analyst
Mikaela Mamola, Student Assistant
Kristin Margolis, Director of Legislative Affairs
Josy Miller, Arts Program Specialist
Qiana Moore, Student Assistant
Wendy Moran, Graphic Designer
Mariana Moscoso, Arts in Corrections Program Manager
J. Andrea Porras, Arts Program Specialist
Yaquelin Ruiz, Arts Program Analyst
Nicole Sanchez, Grants Program Analyst
Roman Sanchez, Arts in Corrections Program Analyst
Debra Waltman, Director of Operations

ACKNOWLEDGEMENTS

The California Arts Council Strategic Framework has been developed with the input and thought leadership of countless contributors. Numerous individuals have generously given of their time, knowledge, and expertise.

Appreciation is extended to the following:

Governor Newsom and First Partner Jennifer Siebel Newsom for their support of arts, culture, and creativity in California.

Lt. Governor Eleni Kounalakis, Speaker of the California Assembly Anthony Rendon, Senator Benjamin Allen, Senator Jim Nielsen, and Assemblymember Sydney K. Kamlager-Dove, for providing thoughtful input during the research phase.

Anne Bown-Crawford, for her leadership of the CAC, presiding over this process during as Director.

Nashormeh Lindo and Larry Baza, CAC Executive Committee members, for serving at the helm of the Council.

Jaime Galli and Donn K. Harris, for their guidance as CAC Strategic Planning Committee members, shaping the original vision for the framework and actively supporting its development from beginning to end.

All of the other CAC Council members, who graciously gave of their time at several Council meetings and outside of the meetings for interviews.

All of the CAC staff, for their participation in the process, including multiple work sessions and interviews, with special thanks to Ayanna Kiburi, Deputy Director, and Caitlin Fitzwater, Director of Public Affairs, for managing and coordinating the process.

Dr. Tamu Nolfo for developing the strategic framework and the team at 3fold Communications for its brand identity and messaging. (Note: this draft is not designed or proofed for publication.)

Finally and most important, the public, for their input and contributions through the many channels available to them: completion of surveys, public comment and work session involvement at CAC Council meetings, submission of videos, and participation in focus groups and on telephone think tanks. Two dozen also made time to be interviewed by Dr. Nolfo Green, contributing invaluable perspective and recommendations.

Without the dedication and commitment of all those involved, this strategic framework would not have been possible.

INTRODUCTION AND BACKGROUND

2014-2019 Strategic Plan

In 2014, the California Arts Council adopted a strategic plan built upon four pillars, each of which had an overarching goal and accompanying objectives and implementation steps.

Pillar 1: Building Public Will and Resources for the Arts

Pillar 2: Diversity, Access, and Partnerships

Pillar 3: Thought Leadership

Pillar 4: Programs and Services

That Strategic Plan provided a road map for the CAC for five years, allowing the agency to arrive where it is today. It reflected the best thinking of CAC staff and Council Members and incorporated input from hundreds of stakeholders. The focus was on growing and stabilizing the CAC's place in California's arts and state government ecosystem and ensuring that the arts were recognized, celebrated, and supported in communities across the state.

2018-2019 Strategic Framework Development

The process for the current strategic framework was initiated through the Council in the spring of 2018. During that time, its Strategic Planning Committee began the process with a SWOT¹ analysis and a recommendation to issue a formal Request for Proposals for a consultant, outlining a vision for a process with robust public input.

“ Rather than trying to fit arts into current zeitgeist, how do we use the arts to shape the current zeitgeist?”
– CAC Council Strategic Planning Committee

Dr. Tamu Nolfo Green led the process for developing and approving this framework through five main phases:

- Research
- Vision and Values
- Strategic Framework
- Brand Identity and Messaging
- Final Presentation

¹ Strengths, Weaknesses, Opportunities, and Threats

Interviews

CAC Council members and leadership staff were independently interviewed twice. Two legislators were interviewed and a third responded to a survey. Written interviews were submitted by the Lt. Governor and the Speaker of the California State Assembly.

“Authentically engaging and being in a deeper relationship with those we serve is the opportunity to mitigate threats. The more communities know and co-own the programs and services of a government agency, the more they’ll be inclined to support that agency.”
– National Arts Organization

Nineteen additional phone interviews and five additional written interviews (approximately half based in California and half outside of California) were conducted with key informants who represented:

- Diverse racial, geographic and socioeconomic statuses of California
- A mix of familiarity with the CAC
- Various sectors and interests
- Experience managing rapid expansion
- Ability to provide insight into the critical issues facing the CAC (programs, management, funding)
- Involvement in equity and social justice work
- Involvement in innovation
- Cutting edge arts councils and commissions

Focus Groups

Four geographically diverse focus groups were conducted in May 2019. This was an opportunity to diversify the feedback that was received, and to provide a safe environment for participants to give honest, anonymous input. They were conducted in Marin City, Weed, Fresno, and Twentynine Palms. A snowball methodology was employed, which initiated contact primarily with non-CAC affiliated-artists in underserved communities throughout California and requested referrals to others, in order to ultimately engage 39 participants in the focus group sessions.

Online Input

Two telephone think tanks were conducted in May 2019 to hear directly from stakeholders on issues that impacted them. The rural-focused think tank had approximately 50 participants and the urban-focused had approximately 90.

There was an online and mail-in stakeholder survey available during May and June 2019 in order to provide a broad opportunity for every stakeholder to give structured and open-ended input. The survey was translated into Spanish and offered additional language translation by request. Over a thousand surveys were received.

Stakeholders were invited to submit short video clips as an opportunity to express their desires for CAC's vision and values. Several entries were received.

Field Research

The research phase also consisted of a scan of arts councils and commissions nationally to identify innovative models and organizations, plus additional informing documents to 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.

Process

The entire CAC staff and Council were integrally involved in each of the phases, including their active participation in several work sessions over the course of the project. The sessions in June 2019 involved training by Dr. Nolfo Green to consider the role of culture, race, and implicit bias in a vision and values framework.

Preliminary findings were presented at the September 2019 Council meeting in Emeryville and the draft strategic framework was presented at the December 2019 Council meeting in Oceanside. Feedback from that meeting was incorporated to produce the final strategic framework, which was approved by the Council in January 2020, after which time 3fold Communications was tasked with finalizing the brand identity and messaging component.

The intention with this document is to capture the spirit of the agency's forward momentum so that any staff, Council members, partners, or elected officials who are currently involved or become involved over the next several years will not have to guess at that direction. With this tool, they can clearly align their decision-making with the CAC's framework. In this way, the organizational culture will be built and maintained in a fashion that is consistent and relatively predictable. Every effort has been made to construct a solid framework that will withstand the inevitable changes of the guard and will also be flexible enough to account for future decisions that cannot at this time be anticipated.

Because of the nature of this strategic framework to support decision-making, the decisions have not been made in advance, as would be the case with a traditional strategic plan. Fortunately, there is already a structure in place to accommodate the need to develop and monitor specific targets and measurable goals -- the CAC Council's Strategic Planning Committee. This Committee will determine how best to proceed in leading this aspect of the process.

CURRENT CONDITIONS

Key Council Activities

- **Grant Programs:** The CAC has 18 grant programs providing project-based and general operating support for the arts, including intersectional work in education, re-entry after incarceration, community engagement and empowerment, creative placemaking, artist residencies, media, and veterans services, and with justice system-involved youth, historically underserved populations, and individuals with disabilities.
- **Arts in Corrections:** Through an interagency partnership with the California Department of Corrections and Rehabilitation, the CAC also funds a growing number of organizations who coordinate arts classes within all 35 adult correctional institutions in the state. These organizations are funded through a contract process rather than through grants.
- **Initiatives:** The agency supports the field through numerous initiatives, including Poetry Out Loud, the Poet Laureate program, and the State Cultural Districts program, among others [see Appendix D for a full list of current CAC programs and initiatives].
- **Services:** The CAC administers the state's largest free web database of arts jobs and artist opportunities. It administers public workshops and training opportunities, produces reports, and provides valuable information services to the public, including a weekly e-newsletter.

State Government Investment

Since 2013, the CAC has experienced a series of increases in its annual budget from the State General Fund. In the 2019-20 fiscal year, the CAC's operating budget will be approximately \$36.5 million (the vast majority of which goes directly into grants and contracts), versus a total budget of less than \$5 million in 2013-14 Fiscal Year. It goes without saying that the CAC has made a tremendous comeback. However, that comeback has not come without its growing pains, given the process by which staffing occurs within the state system. The agency has grown by 13 programs, 800 grantees and \$23M, and is still pursuing additional staff resources to support the administrative needs and workload requirements of administering increased funding.

Timeline: Recent California Arts Council State General Fund Allocations

California's state general fund investment in the arts has been steadily increasing since fiscal year 2013-14, as outlined in the chart below. According to the National Assembly of State Arts Agencies, California ranked 26th out of 50 states in per capita state arts funding for 2018-19.

<u>Fiscal Year(s)</u>	<u>State General Fund Allocation for Arts Council</u>
2003-04 to 2012-13	\$1 million annual general fund allocation
2013-14	\$1 million general fund allocation + \$2 million one-time funding from State Assembly Operating Budget
2014-15	\$1 million general fund allocation + \$5 million one-time general fund allocation
2015-16	\$8.3 million permanent general fund allocation
2016-17	\$8.3 million permanent general fund allocation + \$6.8 one-time general fund allocation
2017-18	\$15.1 million permanent general fund allocation + \$750,000 ongoing general fund allocation to increase juvenile justice arts programming
2018-19	\$15.1 million permanent general fund allocation + \$8.8 million one-time general fund allocation
2019-20	\$26.083 million permanent general fund allocation + \$27.5 million one-time general fund allocation to seven designated investments to promote California's arts and cultural diversity

National and Global Landscape

It also noteworthy that while California is the fifth largest economy in the world, not in small part due to its robust creative economy, its funding for the arts is often cited as falling short of this distinction. With the past two governors having strong track records of prioritizing the arts, there is renewed enthusiasm throughout the field that the Golden State's arts and culture prospects are headed in the right direction. This may be a unique moment to put California on a playing field commensurate with its economic and demographic status – as well as its status as an international leader on many contemporary issues.

Promoting Equity

In 2019, governments are looking inward to identify the ways in which their own actions – or inactions – are contributing to inequities in many areas. This requires brutal honesty in collecting and analyzing data, listening carefully to stakeholders, and making and communicating decisions that some facets of the public may resist. It is this heightened public engagement with government agencies that uncovers both issues and solutions.

The process that enabled the development of this strategic framework – including focus groups, interviews, surveys, and telephone think tanks – exposed both stark and hopeful aspects of the current arts and culture landscape.

- More artists and arts professionals than we wish to acknowledge are facing insecurities with their income, housing, health care, and food.
- Many artists with advanced degrees and years of experience are discouraged by the overriding cultural impressions of the value of artistic and creative work. They note that this leads to income and benefits disparities when compared with people in different sectors who hold positions requiring similar levels of training and certification.
- For those with the fewest resources and greatest demographic hurdles who are trying to access public resources to expand their practices and organizations, they are noting ways in which the rules of engagement are stacked against them.

Arts are Essential

All of this comes at a time when there is an outcry from the field that the arts and creativity should be vital to all sectors, and not thought of as something separate from the rest of life. There is a push to incorporate art meaningfully and completely into the fabric that binds our daily lives. If that is accomplished, no one will be left out from creating or enjoying the arts and every sector will have a role as both beneficiary and benefactor.

HOW TO USE THIS DOCUMENT

Council members are tasked with policy decision-making regarding grant programs and the staff members are tasked with implementation of those decisions as well as administrative oversight of a variety of non-grant initiatives. Staff are also often requested to conduct research to be presented to Council members to facilitate their decision-making. Together, Council and staff are committed to learning about, listening to, and leading an ever-changing landscape.

This Strategic Framework is meant to support a range of different functions. It is a document that can guide the Council and CAC Staff to focus their efforts and manage their time effectively; it creates a common language and purpose that can be used across many domains to align directions and guide decision-making.

Decision Support Tool

The Decision Support Tool embedded in this framework raises the questions that will be valuable to ask when considering proposed actions, including but not limited to, new or existing programs, policies or practices.

- The questions are designed to be mindful of those who may be disproportionately impacted by the actions and/or may have a significant stake in the outcome.
- Several of the prompts lead to considerations of equity and accessibility. These considerations will likely change over time, along with technology, demographic shifts, and CAC resources and capacity.
- **Council Committee Role:** It is recommended that the Council's Equity Committee be utilized as the workgroup to cull best practices that can be referenced when stepping through the Decision Support Tool. While it is recognized that equity is a central and defining theme throughout the CAC decision-making process, the Equity Committee can shoulder some of the more nuanced areas of inquiry to make recommendations to the larger Council.

Implementation and Assessment

The adoption of this framework is taking place in January 2020, with an intention that it will provide guidance for five to seven years. The embedded Decision Support Tool should maintain its relevance and usefulness over the course of that time.

- It is recommended that the Council and staff re-visit the Tool annually to assess it and determine whether there are questions that need to be added, omitted, or edited.

- The embedded Aspirations are designed in the categories of Phase 1 (one to three years) and Phase 2 (four to seven years). They, too, should be assessed annually to determine their continued applicability.
- As aspirations and their surrounding conditions unfold, they will likely require modification to stay relevant and achievable. This may include the addition of new aspirations, as the intention is for the CAC to continue to press the bounds in its leadership role.

Ongoing Public Input

Revisiting elements of the original process annually will help maintain a fresh perspective on the strategic framework. Stakeholders should be consulted on how they feel the framework is impacting their work and their community. Consultation can occur through a brief survey, telephone think tanks, targeted focus groups, and interviews.

- Stakeholders should have the opportunity to:
 - provide input on any changes overall as well as on specific actions
 - weigh in on the extent to which the CAC's efforts feel successful, and what might make them a greater success
 - make recommendations, annually at minimum, to modify the existing framework – including removing or adding certain goals
- **Council Committee Role:** The Strategic Planning Committee will continue to serve in its role to shepherd the implementation and periodic assessment and modification of this Framework on behalf of the Council.

Upcoming Program Evaluation

The CAC will potentially be seeking a qualified full-service evaluation consultant or firm to develop and implement a program evaluation of CAC grant and contract-based funding programs and grantmaking processes. A key outcome of the evaluation process will be to embed ongoing evaluative thinking into the CAC's grantmaking and contracting practices.

This is a very important consideration in light of the many ways in which evaluation of CAC's current programming should guide its future decision-making. There are references to the evaluation in some of the actions, and it should be assumed that the evaluation will ultimately more firmly bolster the Decision Support Tool and any future CAC goals.

MISSION, VISION, AND VALUES

Ixcanul:

The internal force of the mountain which is boiling and looking for eruption.

Mission

Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision

A California where all people flourish with universal access to and participation in the arts.

Values

- **Accessibility:** Inclusion, simplicity and ease, resulting in equitable participation
- **Equity:** Service according to need, prioritizing racial injustice, representation and visibility of all groups
- **Autonomy with Accountability:** Empowered, responsible generation and allocation of resources
- **Relevance:** Broad influence, bold leadership and synergizing collaboration for the present, with a sharp eye toward trends, developments and needs of the future
- **Sustainability:** Wise, impactful and responsive growth
- **Aesthetics:** Appreciation and support for the creation of artworks that enable full and meaningful expression

In'lakech:

I am you, and you are me.

RACIAL EQUITY STATEMENT

“There is always a tension between getting money to everyone and making a strategic difference. I would encourage you to make an explicit call about which direction you are pursuing early in the process, as each strategy leads to a different set of decisions.”

– President and CEO of a national arts collaboration

The CAC’s goal with equity, diversity, and inclusion is to create a sense of belonging that is so palpable, it is universally experienced. Pursuit of justice in this arena benefits everyone by taking a critical eye to systems of oppression – systems that undercut fairness across multiple demographics, conditions, and experiences.

By prioritizing attention to racial equity, everyone will benefit because racial injustice is the most pervasive and entrenched form of injustice permeating the institutions and systems that everyone must access. By rooting it out, the intersections with racial injustice will also be rooted out.

The California Arts Council (CAC) is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that each and every policy enacted reflects democratic principles of equity and fairness.
- We understand that enacting policy in a fair and equitable manner takes into account critical issues of bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.

Policies, programs and activities will be administered to identify and avoid barriers to access and discrimination, and to avoid disproportionately high and adverse effects on communities of color.

- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the fair and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: Population served and/or affected by race, color or national origin, and income level which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

Building a race equity culture requires intention and effort. This CAC Race Equity Statement should inspire greater collaboration in policymaking, strengthen public will and input, and develop policymaking that has a strong commitment to advancing equity. Led by our Race Equity Statement, we will fully integrate race equity into every aspect of our operations and programs and work towards the dismantling of structural racism wherever we encounter it and improving CAC outcomes for all.²

*"The CAC needs to put pressure on systems of inequity...
We need a system to dismantle a system."
– Focus Group Participant*

² This statement was originally conceived by the CAC Council's Equity Committee and may continue to evolve. The data that supports the statement can be found in documents such as Portrait of Promise: The California Statewide Plan to Promote Health and Mental Health Equity. A Report to the Legislature and the People of California by the Office of Health Equity. Sacramento, CA: California Department of Public Health, Office of Health Equity; August 2015.

METHODOLOGY:

WHY A STRATEGIC FRAMEWORK WITH A DECISION SUPPORT TOOL?

The CAC shifted its desire from a traditional strategic plan to a strategic framework, but why? Many of the process elements are the same for their development, such as:

- getting a clear understanding of internal strengths and weaknesses and external opportunities and threats
- engaging stakeholders to hear their ideas and how they are being impacted
- doing a field scan to seek out best practices
- surfacing recommendations for future action

The major difference is that a strategic plan generally creates a set of itemized goals, neatly ordered with specific timelines, benchmarks and assigned responsibility. It is a good option when there is more certainty about the context and decisions on the horizon.

In contrast, a strategic framework is designed for greater flexibility, particularly when the future is less certain, as is the case for the CAC in terms of funding, Council tenures, changes in state policy, partnerships, and other societal issues that impact the CAC and the state's arts and culture landscape.

To accommodate this uncertainty, this strategic framework was developed with an embedded Decision Support Tool. It is designed to provide a step-by-step process through which to filter potential CAC actions, shedding light on critical considerations that may have previously been overlooked or given just cursory attention.

Within the Tool, there is an opportunity to determine the staff vs. Council roles, the optimal timeline, prioritization, input and communication mechanisms, and other logistics for clear, well-defined process for deciding on all major actions.

DECISION SUPPORT TOOL

The Decision Support Tool is a series of questions that will be valuable to ask when considering proposed actions, including but not limited to, new or existing programs, policies or practices.

This is a methodical process that occurs at every decision point. It will take time to adhere to the process – specifically, the work of the CAC will slow down intentionally. Implicit bias research indicates that when we slow down and take the time to walk through a guided tool or series of standard questions, we are less likely to revert to the kind of thinking that activates our biases. By fully embracing this Decision Support Tool, the CAC is developing an organizational culture that acknowledges and addresses the downsides of moving too quickly. This Tool will allow the staff and Council to feel confident in their decision-making and to validate those fully vetted decisions.

Tool Checklist When considering new programs or policies, these steps should be followed:

For Council Decisions, including programmatic and policy decisions around the allocation of local assistance grant funding.

1. A new proposed action is identified in a public Council meeting
2. The Executive Committee determines and assigns the appropriate Council Committee to lead the Tool process
3. The assigned Committee, with staff support, completes the Tool worksheets during committee meetings
4. The completed Tool worksheets are reviewed by the Council under a noticed discussion item at a public meeting, with discussion led by the Committee members
5. The Council determines if a vote shall be agendized at the next meeting or if further Committee work and discussion shall take place.
6. The process continues until a vote is agendized and made by Council, or the proposed action is determined to be unsound based on the Tool results

For Staff Decisions, including non-grant programmatic decisions, and operations, staffing, legislative, communications, special initiative, partnership, and other state agency actions.

1. A new proposed action is identified by staff
2. The Executive Staff and/or Unit Lead determines and assigns the appropriate staff to lead the Tool process
3. The assigned staff completes the Tool worksheets
4. The completed Tool worksheets are reviewed by the Executive Staff and/or Unit Lead, with discussion led by the assigned staff
5. The staff group determines if a decision can be made or if further work and discussion shall take place
6. The process continues until a decision is made, or the proposed action is determined to be unsound based on the Tool results

Tier 1: Basic Capacity

Clearly state the desired action and its high-level expected benefit:

Timeline

What is the desired timeline for this action?

Staffing, Partners, and Funding

What is required to fully support this action – staffing, partners, and funding?

Are all three available during the desired timeline?

If no:

- Is there an opportunity to acquire staffing, partners, and/or funding?
- Is there a lesser priority from which staff, partners, and/or funding can be re-directed?
- If the timeline is adjusted, will staffing, partners, and/or funding be available?
- If the timeline is adjusted, will there be an adverse impact?
- From where can resources of staffing, partners and/or funding be re-directed to cause a lesser impact?

Based on the responses, evaluate whether the action should move to Tier 2.

Tier 2: Expected Impact

Who is expected to benefit from this action?

What might be the unintended consequences/drawbacks from this action?

Has there been an opportunity for input on this action from:

- Those potentially impacted in the field?
- Those potentially impacted as community members?
- Council?
- Staff?
- Partners?
- Funders? Specifically, to what extent are other funders involved in meeting this need?
- Elected officials?

At the local level, does this action:

- Promote ownership?
- Build capacity?
- Align CAC values?

Beyond the local level, does this action:

- Leverage resources?
- Cultivate partnership?
- Grow awareness of the CAC?
- Address root causes of inequity?
- Instill faith in government transparency, accountability, and stewardship?
- Demonstrate innovation?
- Position CAC as a national or international leader?

Based on the responses, evaluate whether the action should move to Tier 3.

Tier 3: Equity Alignment

Has research been conducted to identify best practices for racial equity?

If it is appropriate to conduct a Racial Equity Impact Assessment (see Appendix B), what is the timeline and staffing?

Will this action disadvantage:

- small organizations?
- certain regions of the state?
- potential beneficiaries with disabilities?
- potential beneficiaries who are less proficient in English?
- potential beneficiaries who face social stigma, trauma, or safety concerns?
- potential beneficiaries with fewer technological resources and/or expertise?

If yes to any, what adjustments or accommodations could be made to offset the disadvantage?

Based on the responses, evaluate whether the action should move to Tier 4. Decisions made by staff skip to Tier 5.

Tier 4: Council Process

Prior to calling for a vote,

- Was the item open for discussion at a prior Council meeting?
- Were Council members able to forward their unresolved questions or concerns to the appropriate committee for research and recommendations?
- Were those unresolved questions or concerns considered at a committee meeting that was open to the public?
- Was a public input period offered online or through alternative means for those who could not access a meeting?

If the vote passes, move to Tier 5.

Tier 5: Post-Decision Considerations

Role Clarification

For this action, what is the Council's role?

For this action, what is staff's role?

Is there a committee or working group to which this action should be assigned or created?

Communication

Once the decision has been made, how will the decision and progress on the action (if applicable) be communicated to:

- Those potentially impacted in the field?
- Those potentially impacted as community members?
- Council?
- Staff?
- Partners?
- Funders?
- Elected officials?

Evaluation

How will we know if the expected benefit is achieved?

How will we know if anyone is better off?

What are the key benchmarks that would indicate satisfactory progress on this action?

What is the reporting mechanism for progress?

What is the support mechanism if progress is stalled?

ASPIRATIONAL AREAS

The CAC Council’s Strategic Planning Committee imagined “blue sky” scalability – what does ultimate realization of the framework look like, in terms of emerging opportunities that may take the CAC in a new direction?

With that question in mind, this framework does not shy away from several bold and audacious aspirations.

These aspirations loosely fall into five categories:

- **Grantmaking**
- **Programs**
- **Partnerships**
- **Policy**
- **Public Communications**

There is considerable overlap between these categories, but for simplicity’s sake, each recommended action (in Phase 1) has been assigned just one of the categories.

Each action has also been paired with a statement about its root cause rationale and assigned to either Phase 1 (accomplished in 1-3 years) or Phase 2 (accomplished in 4-7 years).

Although the proposed actions in this section have surfaced as recommendations through the year-long process detailed in the *Introduction and Background on the Process* section, each should be walked through the Decision Support Tool for further clarity and to validate the intended action.

Phase 1 Recommended Actions and Their Root Cause Rationale (2020-2023)

Grantmaking

Individual Artists

Action: Fund individual artists as a pilot. Requirements for such funding should entail benefits beyond the individual artist, extending to the community at large.

Root Cause Rationale: Prior to its era of severe budget reductions, the CAC funded individual artists through programming that was considered successful at the time. There were many benefits that arose from funding individual artists and the expansion of the CAC's budget has now made this consideration feasible again. If this action is favored positively through the Decision Support Tool, then the CAC can begin to put it in place

Geographic Equity

Action: Explore how to best address grantmaking equity for the disparate regions of the state. Utilize data analysis from the currently issued Programs Evaluation Consultant RFP as well as other data collection efforts now underway to assess present-day regional disparities among CAC grantees. Seek guidance from existing funding models that address how to identify and give preference to disadvantaged communities.

Root Cause Rationale: There are varying degrees of arts and culture infrastructure throughout the state, based on historic and current variations in investment and other factors, so a one-size-fits-all approach to funding regionally will perpetuate existing inequities. Geographic locations with fewer resources will benefit more by gaining greater access to CAC resources.

"Allow us to dream abundantly. We think seven generations out.

We need to be able to plan long-term."

- Focus Group Participant

Matching Requirement

Action: Create a more accessible grant process as it pertains to the match requirement. In examining this requirement, conducting research on how other funders are lowering the threshold for participation while maintaining the benefits of a match where appropriate. *

Root Cause Rationale: Smaller organizations are daunted by the match requirement that still exists for a number of CAC programs. This requirement limits who can successfully apply, widening the gap between those organizations with greater and lesser capacity to grow and sustain themselves and disadvantages organizations in communities that do not have abundant funding resources.

Small Organizations

Action: Ensure that smaller organizations have at least as much access to CAC funding as larger organizations. Systematically review CAC's current funding policies to determine where they provide an advantage to larger organizations and consider eliminating or re-designing those policies. *

Root Cause Rationale: Smaller organizations do not have the budget bandwidth to adhere to CAC policies that utilize existing capacity to determine eligibility for further growth. Although the CAC has maintained a strong commitment to funding small organizations³, this kind of policymaking perpetuates smaller organizations staying small while larger organizations have the ability to access more CAC resources.

General Operating and Multi-Year Grants

Action: Enable greater autonomy, sustainability and planning capacity for grantees through the reduction of program-specific and single-year grants.

Root Cause Rationale: The CAC has already begun to move in the direction of providing general operating support and multi-year grants for some of its programming. As this trend is expanded, those organizations that have the least flexibility with their budgets will be positioned to make financial choices that can have a more stabilizing effect. By recognizing that grantees are knowledgeable about their needs and capable of making decisions to meet those needs, trust and respect can further develop between CAC and its constituents. Because smaller organizations tend to have fewer options for funding their operations and less time to engage in grantwriting, they will benefit the most from this change. To ensure that public dollars are being utilized responsibly, this goal goes hand-in-hand with more staff technical assistance, monitoring, and site visits.

Multiple Application Formats

Action: Explore the feasibility of promoting and accepting proposals in multiple formats, and how this shift would impact the potential pool of applicants.*

Root Cause Rationale: Other funders have begun accepting applications as video or audio

³ 71% of grantees across all programs in 2017/18 operated with a budget of under \$1 million.

recordings, phone conversations, in-person meetings, or referrals as a means of expanding their accessibility to underserved communities and organizations that experience the traditional written application process as a formidable challenge. Because of CAC's commitment to reaching a wider swath of California's arts and creativity contributors, expanding its application formats may accommodate a wider array of potential applicants. This must be done with research and deliberation so that there are not unintended consequences related to issues of technology, transportation or insider access.

Council Timeline

Action: Establish the Council timeline so that it accommodates an annual review of the CAC's allocations, disaggregated by important demographic considerations such as geographic location, organizational size, and board reflectiveness of California's racial, ethnic and gender profile. The Allocations Committee should be instrumental in leading this review.*

Root Cause Rationale: Incorporating a process that structures time for an adequate review of the CAC's allocations will enable thoughtful reflection on the extent to which the CAC is aligning its grantmaking with its values, as opposed to a numerical approach based on past practice.

**As the CAC makes these shifts, it will require that any re-granting through the SLPs also uphold the same standards. The CAC will provide technical assistance and training as needed so that compliance can be maintained.*

Programs

Program Consolidation

Action: Consolidate the number of programs directly implemented by the CAC. Utilize the recommendations from the future external programs evaluation to determine which programs should be consolidated, eliminated, or funded through the SLPs.

Root Cause Rationale: Through consolidation, CAC resources can be re-directed to build capacity at the local level, enabling greater and more consistent programming through the SLPs. The scope of CAC programming will match CAC staff capacity to responsibly and effectively manage that programming.

"We are hoping to move to a more equitable/liberated process in all of our work. If the CAC implements these practices regularly, the trickle down effect will allow for the same at the county level."

– Rural California county State Local Partner

State-Local Partner Funding

Action: Conduct a review to determine a timeline and process for increasing the amount of funding granted to the state local partners (SLPs). This timeline will include a detailed process for assessment, capacity building, bolstered support, and compliance checks.

Root Cause Rationale: Acknowledge the ability of SLPs to understand and respond to their local needs. Financially commit to building capacity at the local level, with SLPs positioned to have more control, ownership, and responsibility.

State-Local Partner Training

Action: Increase technical assistance and training to SLPs as those contracts are written to require adherence to key CAC policies and expectations, mirroring at the local level what CAC is modeling at the state level.

Root Cause Rationale: The state's arts and creativity infrastructure should be strong at every level. The larger emphasis on funding the SLPs should be accompanied by a larger emphasis on requirements and support to align the SLPs with the CAC's stated values. Explore tools to support values alignment, such as requiring local plans for how these values will be operationalized. Provide technical assistance and training to support the development and implementation of plans. Include attention to root causes such as implicit bias and lack of representation on boards. By developing trainings of trainers at the local level, along with the expectation that SLPs engage in this process with their grantees, there will be a rippling effect with those who ultimately receive CAC funds and are recruited to serve on CAC panels.

State Agency Funder Role

Action: Consider which existing or desired programs need a state agency for their management and focus resources and partnerships to grow those programs. A touring and presenting program is one such recommendation for an effort that could have statewide impact.

Root Cause Rationale: The CAC is a state agency and its programming should reflect its unique niche and reach into geographic, institutional, and social spaces outside of the purview of the SLPs. A touring and presenting program by definition would travel beyond a single geographic area like a county or region, making it a suitable candidate as a state-run endeavor.

Grantee Consultations

Action: Allocate sufficient staff time for all grantees to have ongoing consultation and support, including site visits, over the course of their contracts. For applicants who are not funded, there should also be sufficient staff or consultant time allocated to provide customized feedback on their applications so that they may improve their chances of success in future rounds.

Root Cause Rationale: For many applicants, acquiring funds from the state and managing those funds at the state's expectations is something they have not done before. Rather than skew the funding towards those that already have institutional access, this approach over time would enable equitable access to state resources by providing timely, customized feedback and de-mystifying the process of communications, human resources, evaluation, accounting and other aspects of responsible fiscal management. It would also have the benefit of deepening the relationship between CAC and its constituents by making CAC more visible and accessible in the communities it serves through ongoing, responsive site visits that are focused on support and compliance success.

Arts Learning Community

Action: Emphasize the development of an arts learning community, encouraging cross-sector and peer education both in person and through the use of technology. Conduct trainings online and in person. Provide stipends or grants to those who provide intensive mentoring or training through this community.

Root Cause Rationale: There is tremendous knowledge within the arts field that would benefit smaller or newer organizations if disseminated, and there is also much that larger and more established organizations could learn from their counterparts who may have a different generational, regional or other perspective. There are also sectors that could better incorporate the arts as well as teach arts service organizations how to better incorporate and learn from their sectors. CAC has the ability to convene the field in person and through emerging technologies to capitalize on this exchange of information, truly creating a peer learning community that mutually builds capacity.

Partnerships

Advisory Workgroups

Action: Establish standing workgroups to advise staff. Select the members through a panel process and pay them stipends for their time. Ensure that those selecting and selected are members of communities facing the greatest inequities, including communities of color, LGBTQIA+, and artists with disabilities.

Root Cause Rationale: As with all institutions, staff perspectives are limited by their demographics, experience, and worldviews. However, the CAC was established to be

responsive to the entire state of California. Having advisors that represent a broader swath of the population and can provide lived experience in areas that impact CAC agency functioning will benefit the staff and, ultimately, the communities served. It will also enable the building of stronger, more trusting relationships with under-represented communities.

"The CAC could say, 'Here are three people you can work with to help you diversify your revenue,' essentially providing fiscal mentorship."

– Artists in Communities grantee

Native American Artist Partnerships

Action: Formalize a partnership with representatives of California's Native American artist communities with the goal of understanding the needs of these communities and their recommendations in order to be more responsive, while identifying and building on the assets that enrich the tribes and the broader state.

Root Cause Rationale: California's Native American tribal members and descendants should garner a unique partnership status with the CAC, as the state's first artists and creatives, and as a group that has experienced everything from acculturation and cultural appropriation to displacement and erasure. There is an urgency in ensuring the CAC is an agency that sharply deviates from harmful past government practices and unfolds instead as one that fosters belonging, inclusion, and cultural humility.

State Government Roundtable

Action: Initiate a roundtable of state government agencies, departments and offices that have overlapping interests in the arts and creativity, whether they have yet identified that interest or not. The goal of this ongoing roundtable would be to identify areas of collaboration and resource sharing, as well as areas of policy change or alignment, to provide mutual benefit.

Root Cause Rationale: State institutions are all siblings in a larger family. As such, they have the ability to conduct business and transfer staff and resources in a more fluid way than when working with outside institutions. They also generally have the same mandate of serving all Californians, increasingly with an eye towards how to do so in a way that promotes equity. There are tremendous opportunities for synergy. Given the CAC's relatively small budget in relationship to, for example, the California Department of Education, the California Department of Public Health (home of the Office of Health Equity), the California Department of Veterans Affairs, or the California Department of Parks and Recreation, it would behoove the CAC to leverage these larger resources in service of joint programming and interests. There are also areas of inter-agency policy to be developed and aligned, such as K-12 arts education. The CAC's enabling legislation promotes this kind of partnership,

stating that the CAC shall “enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.”

“Understand the infrastructure you’re standing in, and that you’re a leader in. You should be convening all of us to see where the gaps are, and what the repercussions of ignoring them are. How can we play together in the sandbox?”

– Arts Funder

Arts Funder Collaboratives

Action: Lead or join the convening of private and public institutions that fund the arts in California in order to collaboratively assess and plan the funding landscape.

Root Cause Rationale: As funding decisions are independently made – without the benefit of knowing where else funding is being directed or withdrawn – pockets of need and inequity are bound to materialize. Arts funders should be regularly convened to discuss their larger strategies and to examine a coordinated approach that maximizes those strategies and the resources that each member has to offer.

Social & Environmental Issues

Action: Center the arts and creativity as a key component in solving our most pressing social and environmental issues. Explore how governmental, non-profit, and private organizations at the local, state, national and international levels could benefit from CAC partnerships to integrate the arts and creativity into programmatic or policy efforts addressing critical causes.

Root Cause Rationale: Support for the arts is often pitted against support for social, humanitarian, and environmental crises, without an understanding that solutions to those problems can be hastened and elevated by incorporating the arts and creativity. Additionally, aftermath that involves suffering and trauma can be alleviated and re-directed through artistic expression. This movement of building awareness and resilience through the arts and creativity should be core to CAC’s partnerships and play a prominent role in its public affairs.

Private Sector Partnerships

Action: Grow California’s creative workforce and economy through selective partnerships with the private sector.

Root Cause Rationale: There are many private sector firms that have a vested interest in cultivating the next generation of creatives who will generate – as well as consume – their future products and services. The CAC has scope and entrée that are assets to be capitalized

on when negotiating mutually beneficial partnerships. Criteria for partnering should be centered on CAC's values.

"CAC could unlock resource flows but also greater appreciation for the arts across many sectors. That's their sweet spot that nobody else can do."

– Reference

Policy

National & International Funding Models

Action: Thoroughly research economies of similar size, including international economies, to California and determine how they are funding their arts and creativity. Research should include how federal government, including our own, are embedding arts financing into its multiple functions and funding streams. It should also assess large cities with commensurate arts budgets to determine whether there might be parallel processes or models for the state.

Root Cause Rationale: If California is going to fund its arts and creativity commensurate with its economic, physical, and population size, it will be easiest to make the case when there are models to provide feasible options.

Data Reporting

Action: Match the burden of data acquisition and reporting with the capacity of the funded organizations and the value to the CAC. If the data required by CAC outweighs this capacity, then CAC should utilize its resources to assist in developing the grantee capacity through hands-on technical assistance and larger grant allocations to fewer organizations to account for the grantees' hiring of additional administrative staff. Continue to examine policies related to DataArts and other requirements to assess their utility in light of their accessibility consequences.*

Root Cause Rationale: Arts service organizations with limited capacity for administrative work are discouraged from applying for grants or are overwhelmed by the reporting requirements once they are awarded the grants.

Educational Resources

Action: Train artists and arts service organizations to educate elected officials and others at the local, state, and national level for funding, including economic benefit reports and talking points. Expand CAC staffing in public affairs and research science to accommodate this goal.

Root Cause Rationale: Many artists and arts service organizations feel ill-equipped to communicate the benefits of the arts and why they should be supported with decision-makers who have influence over their jurisdiction. The CAC is well-positioned to generate

the educational resources that would support this community leadership, and also to provide training and technical support in person or via technology. By having a larger cadre of educators, there will be less pressure on the CAC to lead this charge.

Low-Cost Housing and Workspaces

Action: Become a state agency partner in the movement to increase low-cost housing space and work studios for artists.

Root Cause Rationale: The cost of rent space and studios is displacing artists throughout California. This crisis is having the impact of making the arts and creativity an elitist pursuit while forcing many artists into unsafe spaces to work and live. This is a systemic issue, one that will require multiple institutions and sectors to thoughtfully negotiate together. With CAC's leadership, low-income artists and arts service organizations will not be left behind in the re-building of California's rental and ownership market.

"The CAC needs to lift up its own voice to bring attention to all of the things it does other than provide money. The CAC would be valuable even if it didn't have any money to give away. And it would be worth fighting for."

– Arts Funder

Public Communications

Accessible Council Meetings

Action: Make CAC Council meetings greater accessible to the public.

Root Cause Rationale: The CAC Council members will be able to most fully represent the needs of the public when the public has opportunities for voicing those needs, offering ideas, and generally providing perspective from their unique vantage points. As such, the CAC Council meetings should continue to move its location throughout the state, but should also open up to webinar teleconference for those who are not able to travel to the meetings. This would enable transparency and real time participation in the meetings – seeing and hearing the important conversations and offering public comment. As an additional measure of accessibility, the ability to submit public comment in advance of the meetings for those who will not be able to attend even by teleconference would expand the voice of constituents for Council's consideration. Issues of meeting times, childcare and transportation can and should be further explored.

Awareness Campaign: CAC

Action: Launch an awareness campaign to educate elected officials, potential partners and the public about the CAC. Consider non-traditional activation methods for the campaign.

Root Cause Rationale: Without an awareness of what the CAC has to offer, it is more difficult to secure support, funding, and partnerships. It is also more difficult to attract new applicants to take advantage of CAC programs and initiatives. The campaign must be tailored to its specific audiences. Elected officials in particular are a potentially invaluable ally, yet there is much misinformation in the Legislature about how they can best utilize their position to support the CAC and what the CAC can do to cultivate their favor.

Awareness Campaign: General

Action: Launch an awareness campaign to generate understanding and appreciation for the arts in general and how the arts are integral to California's culture, vitality, and economy.

Root Cause Rationale: Without an awareness of the benefits of the arts and creativity, it is more difficult for artists and arts service organizations, including the SLPs and SRNs, to garner support.

Conferences and Public Events

Action: Participate in state, national, and international conferences and public events that have the potential to showcase CAC's leadership and build the professional development and networking potential of CAC staff and Council members. The CAC should also convene its partners and constituents by hosting conferences that bring opportunities for professional development to the field.

Root Cause Rationale: The field is rapidly changing, along with advancements in policies, programs, and practices that have an undeniable role on access and equity. Conferences are often where ideas and innovations are showcased in an environment where questions can be asked and personal connections can be made. The CAC will be hindered in its role as a leader if it is not exposed to these environments and provided the opportunity to demonstrate the state's progress. In turn, it should create similar opportunities for the field in California.

Online Opportunities Database

Action: Expand the CAC's online opportunities database to be a well-marketed centralized hub for public postings on a wide range of artists and community needs, such as space, housing, grants, and job opportunities.

Root Cause Rationale: The CAC has the infrastructure and reach to provide benefits to the state far beyond re-granting. This capacity should be maximized to address needs that can be met through simple technology.

"We need an ongoing, comprehensive advocacy campaign to help people understand the value of the arts in our everyday lives. Need to get the word out: The arts are good for the economy...The arts are good for your health."

– Stakeholder at a long-standing ethnic arts and culture organization

Phase 2 Recommended Actions and Their Root Cause Rationale (2023-27)

State-Local Partner Re-Granting

Action: Initiate the process of transitioning specific re-granting to the SLPs for programs that are better suited for administration at the local level. This transition will be based on Phase 1 groundwork to establish a detailed process for assessment, capacity building, bolstered support, and compliance checks.

Root Cause Rationale: Acknowledge the ability of SLPs to understand and respond to their local needs. Financially commit to building capacity at the local level, with SLPs positioned to have more control, ownership, and responsibility. Position the CAC to occupy its unique space as a statewide agency, focused on initiatives that maximize this role.

Cultural Trust

Action: Research options for creating a cultural trust. Contract with states that have cultural trusts for consultation and mentorship through the process.

Root Cause Rationale: The CAC is reliant on California's General Fund. Not only is the amount that CAC receives per person well below comparable economies, it is not a sustainable model, as it is beholden to political preferences and undulations in the economy. A Cultural Trust may not solve the sustainability issue entirely, but it would put CAC on more solid footing.

APPENDIX A: DEFINITIONS

- **Access** is the right or opportunity to experience services and programs regardless of geographic, economic, disability, sexual orientation, gender identity, and racial barriers.
- **Arts Service Organizations** are nonprofit or fiscally sponsored organizations that further the interests of artists, creators, tradition bearers, arts and cultural organizations, and elements of the arts community. These organizations preserve, present and promote specific cultural practices, artistic disciplines, or creative initiatives.
- **Culture** is the beliefs and practices of a particular group of people that are united by ethnicity, artistry or social context.
- **Equity** is fair practices to accessing resources and the inclusion of all communities in the representation, participation and creation of services and programs.
- **Networks** are associations or groups of individuals or organizations with common interests, visions or organizational missions that work together to strengthen the collective group. Organizational membership, services and activities include professional development opportunities through communications, technical assistance, networking and arts advocacy.
- **LGBTQI+** is an acronym for Lesbian, Gay, Bisexual, Transgender, Queer or Questioning, and Intersex.

APPENDIX B:

CAC PROGRAMS AND INITIATIVES

GRANT PROGRAMS	Program Name
Project Support	Arts and Accessibility
	Artists in Communities
	Arts and Public Media
	Creative California Communities
	Local Impact
	Reentry Through the Arts
	Research in the Arts
	Veterans in the Arts
Youth Support	Artists in Schools
	Arts Education Exposure
	Arts Integration Training
	JUMP Starts
	Youth Arts Action
Operational & Field Support	Cultural Pathways
	Emerging Arts Leaders of Color Fellowship
	Organizational Development
	Professional Development
	State-Local Partners
	Statewide and Regional Networks
Initiatives (partial list)	California Cultural Districts
	Emergency Preparedness
	Poetry Out Loud
	California Poet Laureate
	California Youth Poet Laureate
CONTRACT PROGRAMS	Program Name
	Arts in Corrections

APPENDIX C: KEY INFORMANTS

Lt. Governor Eleni Kounalakis	
Speaker Anthony Rendon	
Senator Jim Nielsen	
Assemblymember Sydney K. Kamlager-Dove	
Pam Breaux	<i>National Assembly of State Arts Agencies</i>
Tacy Trowbridge	<i>Head of Global Education Programs - Adobe</i>
Eddie Torres	<i>Grantmakers in the Arts</i>
Josie Talamantez	<i>Barrio Logan Cultural District and Former CAC</i>
Jeremy Liu	<i>PolicyLink</i>
Moy Eng	<i>Community Arts Stabilization Trust</i>
Maria Jenson	<i>SOMARTS Cultural Center</i>
Quanice Floyd	<i>Arts Administrators of Color Network</i>
Kristin Sakoda	<i>LA County Arts Commission</i>
Libby Maynard	<i>Ink People Center for the Arts</i>
Tomas Benitez	<i>Latino Arts Network & LA Stage Alliance</i>
Emiko Ono	<i>Hewlett Foundation</i>
Debra Garcia Y Griego	<i>New Mexico Department of Cultural Affairs</i>
Omari Rush	<i>Michigan Council for Arts and Cultural Affairs</i>
Tamara Alvarado	<i>Shortino Foundation, formerly of School of Arts and Culture</i>
Danielle Brazell	<i>LA Department of Cultural Affairs</i>
Tom DeCaigny	<i>San Francisco Arts Commission</i>
Michelle Williams	<i>Arts Council Santa Cruz County</i>
Matt Leivas	<i>Chemehuevi Indian Tribe</i>

Malissa Shriver	<i>Former CAC Chair, Founder of Turnaround Arts CA</i>
Peter Woods	<i>Writ Large Press and Quality Collective Art Movement</i>
Aili Schreiner	<i>Oregon Cultural Trust</i>
Jamie Bennett	<i>ArtPlace America</i>
Devi Peacock	<i>Peacock Rebellion</i>
Lisette Sweetland	<i>Tuolumne County Arts</i>

APPENDIX D: RACIAL EQUITY IMPACT ASSESSMENT

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TAB E

California Arts Council | Public Meeting | 12/5/2019

Date: December 5, 2019

To: California Arts Council

From: Programs Policy Committee
Larry Baza, and Jaime Galli

Re: 2019 Cultural Districts Guidelines and Application

Background

With the adoption of Assembly Bill 189 in 2015, the state legislature put in place an important new tool for the development, support, and preservation of California's extensive and diverse cultural assets. The purpose of the Cultural Districts program is to honor and celebrate California's considerable cultural and creative assets and to help leverage these assets for community benefit.

A Cultural District is generally understood as a well-defined geographic area with a high concentration of cultural resources and activities. The CAC Cultural Districts program seeks to identify, support and connect centers of arts and cultural activity through the designation process.

Pilot Cohort Selection Process

An initial cohort of fourteen districts were selected through an open application process. Applications were solicited in early 2017 with the goal of identifying a small well-rounded group of communities that are diverse in make-up, geography, and purpose, and that represented the many possible manifestations of cultural districts present in California. This included a two-step application process with an initial Letter of Interest phase and finalist application phase. CAC staff also made site visits to evaluate each of the finalist districts.

The pilot districts also represent a typology that includes the general categories of urban, rural, and suburban; emerging, midpoint, and established; and cultural consumption, cultural heritage, and cultural production.

Through the application and review process, fourteen Cultural Districts were selected: Balboa Park Cultural District, Barrio Logan Cultural District, The BLVD Cultural District, Calle 24 Latino Cultural District, Rotten City – Emeryville Cultural Arts District, Eureka Cultural Arts District, Grass Valle-Nevada City Cultural District, Little Tokyo, Oceanside Cultural District, Redding Cultural District, San Pedro Arts & Cultural district, Downtown San Rafael Arts Districts, SOMA Pilipinas - Filipino Cultural Heritage District, and Truckee Cultural District.

Program Evaluation

In 2018, a Request for Proposal (RFP) process was used to select a contract to conduct a program evaluation for the Cultural Districts program. Through this process, Moxie Research—partnering with The Cultural Planning Group—was selected to conduct the nine-month program evaluation.

One of the main requests of this program evaluation was to provide a Gap Analysis for the program. The CAC requested to know which cultural districts were distinctly missing from the pilot cohort. Three main cultural heritage groups were identified in the Gap Analysis: 1) African American/Black or Pan-African, 2) California Native, Indigenous, or Tribal, and 3) Chinese American. The Executive Summary of the evaluation final report is included in this tab.

Program Guidelines and 2019 Application Process

Given the findings of the Gap Analysis and program evaluation, the Committee recommends selecting a limited number of additional Cultural Districts to participate in the pilot cohort. The guidelines and review criteria have been developed to prioritize those Cultural Districts identified as missing from the current pilot cohort, in order to have this program be more representative of California’s demographic makeup.

The 2019 Cultural District application process will follow the same, two-step process as the initial application period. It will start with an initial Letter of Interest phase, where a panel of reviewers will select finalists. Finalists will be invited to submit a final application, as well as receive a CAC staff site-visit evaluation.

Timeline

January 2020	Guidelines and Application Launch
January 2020	Cultural Districts Application Webinar
February 28, 2020 11:59 PM	LOI Submission Deadline
March 2020	Finalists Selected
March 23, 2020	Application Released to Finalists
May 8, 2020 11:59 PM	Finalist Application Deadline
May 2020	Designated Cultural Districts Notified
July 1, 2020 – June 30, 2025	Cultural District Designation Period

In order to adhere to this timeline, Council will need to review and approve Program Guidelines at a special meeting the first week of January 2020.

Other Key Considerations

Specific changes to this second iteration of the Cultural Districts guidelines that were informed from public feedback and the program evaluation include:

- Removal of the “walkable” criteria for cultural district to be more inclusive of rural communities
- Inclusion of the Photovoice software (for community-generated evaluation and documentation) as a benefit of becoming a state-designated Cultural District
- Weighted review criteria to prioritize identified cultural heritage districts

The Committee recommends that the level of funding for the expansion of the pilot cohort remain consistent with the funding for the initial cohort (\$5,000 for each of the first two years of designation). However, the Committee recommends that the Cultural Districts program eventually be funded at a higher level, and that the data from the pilot cohort will inform the funding allocation.

California

Cultural

Districts



EVALUATION REPORT

California Arts Council Cultural Districts Program Evaluation

September 2019

MOXIE RESEARCH

WITH

THE CULTURAL PLANNING GROUP

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Executive Summary

Context and Purpose

The California Cultural Districts Program was authorized by 2015 legislation aimed at leveraging the state's artistic and cultural assets, while celebrating California's diversity and embodying a set of shared values. The California Arts Council (CAC) designed the program drawing on a 2016 *Cultural Districts Program Development* report and started up the program in 2017 with an initial cohort of 14 districts. This report presents an evaluation of the pilot cohort's first two years. Through the evaluation, the CAC seeks to enhance the initial successes of the program, measuring strengths, weaknesses, and the value of the program to establish a clear direction moving forward. The evaluation also provides an evaluation framework for the future years of the program, provides self-evaluation tools for the cultural districts, and recommendations for a cultural district convening.

Evaluation Findings

Impact of Program Resources on the Districts: Districts found each resource provided them through the program to be beneficial. The CAC provided each district with a \$10,000 stipend disbursed over two years, technical assistance, and marketing and branding support. Districts spent their stipends primarily on marketing and branding, staff salaries, and websites. They found the technical assistance webinars helpful and made productive use of the marketing tools supplied by the CAC. While a statewide convening has not yet been held, districts informally connected with one another. They also expressed a strong desire for more opportunities to connect with and learn from one another, and identified specific areas of learning and support from a future network-wide convening.

Districts' Benefits and Challenges: District stakeholders described the primary benefits of designation as a California Cultural District to be increases in visibility in their communities, collaboration among district partners, increased visitation, and legitimacy with local governments and policy makers. Their main challenges were a shortage of operational resources, particularly staff and funding, plus a lack of marketing and visibility. Nearly half of the districts report that their communities are confronted with a lack of affordable artist housing and/or artist displacement. Districts were at different stages with the displacement issue, with some actively fighting the loss of artist housing while others anticipate that future development will lead to losses.

Progress Toward Districts' Individual Goals: More than 70% of district stakeholders report that their district was making progress towards its individual goals. The development of collaborations and partnerships turned out to be an unexpected benefit of the designation and these were important areas of progress and activity for the districts, involving both increased internal collaboration within the districts and new external partnerships. While districts were not

required to work towards the six goals embedded in the legislation, they were active in each of those areas. Asked to identify their most-needed resources to make further progress on their goals, they cited funding to support district staff as well as marketing, branding and building awareness of the district.

State Agency Partners: Caltrans and Visit California were program partners with the CAC. Districts found each agency to be a promising resource but experienced limited follow through and effectiveness. Districts believe that these partnerships should be continued and expanded.

Gap Analysis: A gap analysis was conducted to identify communities missing from the initial cohort of 14 districts, taking into account geographical areas, cultural communities, and other missing representation from California’s population. The identified gaps include:

- African American districts, or Black “umbrella” districts that encompass several culturally specific communities within it, who are absent from the current cultural district cohort
- Districts that represent Chinese American and Native American communities, who are also absent from the current cohort
- Districts that represent Latinx and Asian American communities, who are underrepresented in the current cultural district cohort
- Lower-income counties
- Areas of the state underfunded or not directly funded by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state

Conclusions and Observations

Overall Conclusions: The evaluation process resulted in a number of findings about the Cultural Districts Program.

- **The districts are fully invested in the success of their places:** They were well-selected and suited to their roles as the pilot cohort for the program. They demonstrated ingenuity and sweat equity in developing their districts and engendering the cultural vitality at the heart of their communities. They have done well with little. Even with very modest program resources from the CAC, they have begun in these first two years to fulfill the program’s legislative mandate. Their overarching request is for better tools and sufficient resources for this work.
- **The pilot design of the program is sound:** The official designation as state-recognized cultural districts, coupled with additional resources, shows initial signs of effectiveness. An important caveat here is that the gap analysis illustrates the need to address equity in multiple ways. The recommendations in this report focus on the “how”, addressing ways to more effectively pursue the goals of the program and, in turn, amplify the community benefits of the state’s cultural districts.

- **Unless the program is developed further, it risks stagnation at the current level and not fulfilling its legislative mandate:** Addressing this issue would appear to be necessary to secure continued, future legislative support for the program. Capitalizing on the nascent benefits will require greater intervention.

The Importance of Capacity Building: Most impacts reported by districts derive from the basic fact of designation. Many elements of progress cited by districts are activities that they would likely have done without designation, and were not financed by the CAC's stipend. Many challenges cited by districts are ones that will require better capacity to address. However, the current program lacks the financial means and staffing levels to move beyond recognition to building the capacity of the districts.

Supporting the Mission of the CAC: The California Cultural Districts Program has the potential to significantly advance the CAC towards fulfillment of its mission. It is designed to serve entire communities while simultaneously serving the arts and cultural sector. Cultural districts have the potential to expand the geographic and demographic reach of the CAC, serving people and places in the state that are otherwise more difficult to engage as thoroughly. Cultural districts can also assist the CAC to fulfill its commitment to racial equity, as well as its equity objectives more broadly.

Promoting Equity Through the Program: Racial and cultural equity are central to the CAC and the agency has made specific commitments to foster diversity, equity, inclusion and fairness. The CAC appears to be a leader in this area by virtue of its intentions and the cultural district programs of other state arts agencies will be watching its efforts. The gap analysis report highlights the issues in advancing racial and cultural equity through the cultural districts program. The demographics show that despite the presence of four districts focused on cultural heritage, the districts as a cohort do not yet fully reflect California's racial and ethnic populations. The geographic assessment shows that despite the presence of several rural districts, the cultural districts are not often located in regions of the state that are underserved by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state. There is also a clear opportunity for the cultural districts program to better serve lower-income and rural people in California. Interviews with key informants provided useful perspectives and models as the CAC works for greater equity through this program.

Clarifying Program Goals: The authorizing legislation, AB 189, lists six goals that provide the backbone of the California Cultural Districts Program. The fact that the goals are very broad, however, raises the question of whether they are specific enough to provide clear direction to the cultural districts. All program stakeholders – legislators, CAC staff, cultural districts, and their communities – would benefit from greater clarity about these goals and expectations. Districts' efforts can be better served by well-articulated requirements for fulfilling their state designation.

Recommendations

Recommendations to Enhance Future Program Effectiveness

1. Provide significantly greater financial support to the districts.
2. Continue current program inputs (designation, stipend, marketing materials, State partner agencies, technical assistance, and peer-to-peer networking) and develop them in ways that will increase their impact
3. Develop a comprehensive technical assistance resource center to support capacity building for cultural districts.
4. Develop inter-agency partnerships to support capacity building for cultural districts.
5. Do a round of applications in 2020 to select a second cohort of cultural districts but then pause for three years.
6. Defer decisions about program expansion beyond the initial two cohorts until the first five years of the program can be assessed.
7. Increase program investment through a legislative request or allocation of CAC Program Funds.
8. Conduct ongoing and annual evaluation.
9. Document economic impact of the districts and the program.
10. Increase CAC staffing of the program.
11. Revisit and clarify the legislative language in AB 189.
12. Encourage cultural districts to consider applications to other CAC programs.

Specific Equity Recommendations

13. Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort.
14. Prioritize designation of districts in areas of the state that are underfunded or not directly funded by the CAC.
15. Support the development of applications that promote equity.
16. Build inter-agency partnerships to identify and support diverse districts.
17. Provide technical assistance to communities considering an application and to applicants.
18. Revisit and refine the selection criteria for the program with an equity lens.
19. More strongly make the case for the importance of the state designation.

TAB F

California Arts Council | Public Meeting | 12/5/2019



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: December 5, 2019

To: California Arts Council

From: Programs Policy Committee
Larry Baza, and Jaime Galli

Re: Individual Artists Fellowship Recommendations

The Programs Policy Committee provides the following series of recommendations regarding the purpose, structure, and implementation of a proposed Individual Artists Fellowship grant (Fellowship) for the CAC. These recommendations have been developed through conversations with staff and research of individual artist programs around the country, based on the Council's direction of its priorities.¹ Many key findings are consolidated in the National Association of State Arts Agencies' (NASAA) "State Arts Agency Artist Fellowship Strategy Samples," which is included in this tab.

Program Purpose: The purpose of the Program is, simply, to highlight the excellence of California artists. In recognizing and celebrating individual artists, the CAC will showcase the centrality of artists' leadership in guiding the evolution of our contemporary culture. Furthermore, this Program will support artists at key moments in their careers, elevating their capacity for continued contribution to the field.

Excellence, for purposes of this grant, is defined as an artist's, or artist-collective's, demonstration of the following:

- Unique artistic vision and demonstrated creative risk-taking
- Ongoing commitment to creative practice
- Engagement with and impact on the larger cultural ecosystem

Fellowships through this grant may be granted to artists at any stage of their career – emerging, mid-career, or established, and in all disciplines.

Funding: The Fellowship program shall grant between 12 and 20 fellowships grant each year. Fellowships shall be unrestricted cash allocations of \$50,000 for a one-year term. This award is large enough to be impactful for an artist working in a state with a high cost of living and aligns with the Emerging Artists of Color award approved by Council earlier this year. Funds are unrestricted and can be used to support the

¹ See full list of references in Appendix A.

selected artists' works and lives in ways that are most necessary and meaningful for them.

Additional Support: In addition to fellowship funding, the CAC will support each year's cohort or Fellows by convening them for a collective happening in Sacramento. The event will include performances and exhibitions by the Fellows, potentially complemented by talks and/or roundtable discussions by artists or scholars impacted by the Fellows' work. The convening will offer the Fellows a platform on which to engage with one another as a cohort, as well as to be celebrated publicly.

The Fellows will also benefit from the distinction that comes from being selected, and the celebration through all the CAC's outreach and marketing channels.

Nomination Process: Fellows will be nominated by their peers in the field, rather than being asked to put themselves forward outright. A nomination process, rather than an open application, will ensure that nominees have made impact outside of their own practice, and will act as a pathway for recognition in cultures for whom self-promotion is not customary.

An open nomination form shall be distributed throughout CAC outreach channels and will be available on the CAC website for a discrete length of time (e.g. Feb. 1 – April 1, 2020). Nominators will be asked to address how the artist or artist-collective they are nominating meets the criteria for artistic excellence described above. This will align with the CAC's open, public processes for nominating California's Poet Laureate and Youth Poet Laureate.

Nominees interested in pursuing the Fellowship shall then be asked to submit a resumé, artist statement, and work samples.

Selection Process: As with the CAC's other grant programs, applications shall be adjudicated by a peer review panel. Because the Fellowships shall be open to all disciplines, CAC staff shall curate a panel of no fewer than nine panelists to adjudicate the applications. The review criteria shall be artistic excellence, as defined above, as well as the level to which the nominee's ability to contribute to their field will be positively impacted by receiving a Fellowship. The panel shall identify a Fellowship cohort that is diverse in artist identity (including, but not limited to, race, gender, sexuality, age, and ability), discipline, geography, and stage of career.

Other Considerations: It is the strong recommendation of the Committee that, rather than relying on the Government Speech Doctrine (which grants the government freedom of speech under the First Amendment)², that the CAC make explicit that the content of artwork produced during the Fellowship period is explicitly reflective of the artist's speech, rather than an extension of the State.

In order to promote this distinction, nowhere in the application will the artist be asked specifically what will be produced under the terms of the Fellowship. Providing

² See John Barlow, "Unringing the Bell: Publicly Funded Art and the Government Speech Doctrine" in *Loyola of Los Angeles Entertainment Review* (1.1.2014).

unrestricted funding – rather than a project grant – to the Fellows will also help maintain this distinction.

Next Steps: Based on feedback from the Council at this session, the Committee will direct staff to develop program guidelines. These guidelines will be drafted and sent to a group of individual artists – diverse in identity, geography, and discipline – for feedback, in order to ensure that the program will support the needs and desires of artists in the field. Staff will incorporate these recommendations into the guidelines that will be brought to Council for a vote at a future meeting.

Appendix A: Key References for Program Development

Center for Cultural Innovation Individual Artist Grant Guidelines.

<https://www.cciarts.org/grantsprogram.htm>

Maine State Council on the Arts Individual Artist Fellowship Guidelines.

(<https://mainearts.maine.gov/Pages/Funding/Individual-Artist-Fellowships>)

New Jersey State Council on the Arts Individual Artist Grant Guidelines.

(https://nj.gov/state/njsca/dos_njsca_grants-artists.html).

New York Foundation for the Arts [in partnership with the New York State Arts Council].
2019 Individual Artist Fellowship Grant Guidelines.

<https://www.nyfa.org/Content/Show/Artists'-Fellowships>

North Carolina State Arts Council. Individual Artist Fellowship Guidelines.

https://files.nc.gov/ncarts/docs/fellowship/NCAC_Fellowship_Guidelines_FY_20-21.pdf

Oregon Arts Council. "Individual Artist Fellowship Guidelines." 2019.

https://www.oregonartscommission.org/sites/default/files/grant/guidelines/FEL_FY20_Guidelines.pdf

Paul Pietsch, et al. "State Arts Agency Artist Fellowship Strategy Sampler." National Association of State Arts Agencies: 2014.

<https://nasaa-arts.org/wp-content/uploads/2017/03/ArtistFellowshipsStrategySampler.pdf>

United States Artists Fellowship and Nomination Guidelines.

<https://www.unitedstatesartists.org/2019-fellows/>

STRATEGY SAMPLER

State Arts Agency Artist Fellowships

Artists play an essential role in every state's creative environment. State arts agencies have adopted a wide array of strategies to support individual artists, including grant programs as well as services providing information, networking, training and technical assistance. Fellowship awards are one important part of this funding and service mix.

This strategy sampler summarizes funding trends, policy goals and key programmatic issues of state arts agency individual artist fellowships, including eligibility parameters and application evaluation criteria and protocols. The information herein is based on publicly available fellowship program guidelines in fiscal year 2014 as well as 10 years of data tracking fellowship awards.

The majority of state arts agencies (SAAs) have fellowship programs, and fellowships are the largest source of SAAs' individual artist grant making. In FY2012, the most recent year for which grant data is available, 43% of all grant funding for individual artists went to fellowships, more than grants for projects, performances/exhibitions, apprenticeships, instruction or professional development. In FY2014, meanwhile, 30 SAAs have a fellowship program through which they directly award unrestricted funding to artists. In addition, two SAAs indirectly award fellowships, giving block grants to third-party organizations that use the funding to award fellowships to individual artists.

While program details may vary from state to state, there are many similarities among SAA fellowships, which are all built on the foundation of recognizing, honoring and supporting individual artists and their work. At the same time, in designing, implementing and evaluating its program, each SAA takes into account not only the needs of artists but also its state's unique cultural, political and economic environment. This strategy sampler presents the commonalities and distinctions among fellowship programs in effort to inform understanding and comparison of programs across the nation.

FELLOWSHIP GOALS

The broad goals of fellowship awards are to honor the achievements of artists, to enable the development of new creative works and to advance creative careers. Other, more specific fellowship goals include:

- Encouraging artists' contributions to the state's economy, communities, cultural vitality and/or quality of life
- Highlighting the professional accomplishments and creative excellence of artists
- Promoting the arts as important to citizens and worthy of financial support
- Stimulating greater public awareness of and engagement with various art forms
- Raising artists' public profiles within the state as well as beyond its borders

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Though these goals may be shared by project grants and other SAA awards for individual artists, fellowships are distinct in that they typically do not require matching funds and they do not usually restrict how recipients use them in service of their artistic practice.

Some state arts agencies, however, do not draw clear lines between fellowships and project grants, but rather have a program that is a hybrid of the two categories. Often in these instances, the program began as a fellowship and transitioned to a project grant, yet retains some of the attributes of its initial form. Similarly, many SAAs support folk and traditional arts through apprenticeship programs, which are akin to but distinct from fellowships. This report does not account for apprenticeship programs or hybrids of fellowships and project grants.

FELLOWSHIP AWARDS

Direct Fellowships (30 SAAs)

The award size and the number of awards bestowed per year are the two main variables of direct fellowship programs. According to available program guidelines, direct fellowship awards currently range in size from \$1,000 to \$12,000, while the most common award amount available is \$5,000. Some program guidelines specify exact award amounts, while others set the maximum and minimum limits and let the application review process determine the exact size of individual awards.

In FY2012, fellowship awards ranged from \$500 to \$13,000, while both the median and average award were \$5,000. Collectively, SAAs with fellowship programs granted 446 fellowships totaling nearly \$2.9 million.

Though fellowship funding can fluctuate from year to year, the percentage of fellowship dollars compared to total SAA grant funding has historically been relatively stable. Between fiscal years 2003 and 2012, for example, fellowship funding was 1.1% to 1.3% of total SAA grant funding. In the same 10-year period, total SAA funding for artist fellowships ranged from \$2.8 million (in 2005) to \$3.9 million (in 2003).

The number of direct fellowships to be awarded each year is predetermined in some states, though most program guidelines either don't specify or base it on available funding and/or the quality of applications. In FY2012,

SAA Fellowship Grants, FY2012

State	# of Grants	Total \$	Median \$
Alabama	11	\$55,000	\$5,000
Arkansas	9	\$36,000	\$4,000
Connecticut	31	\$192,500	\$2,500
Delaware	16	\$78,100	\$5,550
Idaho	5	\$20,000	\$4,000
Kentucky	17	\$82,000	\$7,500
Maine	6	\$55,000	\$13,000
Maryland	99	\$251,000	\$3,000
Massachusetts	68	\$279,000	\$7,500
Mississippi	29	\$120,800	\$4,000
Nebraska	9	\$20,000	\$1,000
Nevada	13	\$22,500	\$500
New Hampshire	2	\$8,000	\$4,000
New Jersey*	10	\$218,946	\$3,000
New York*	2	\$782,571	\$391,286
North Carolina	21	\$181,325	\$10,000
North Dakota	2	\$5,000	\$2,500
Ohio	37	\$185,000	\$5,000
Rhode Island	26	\$78,000	\$3,000
South Carolina	4	\$20,000	\$5,000
South Dakota	6	\$30,000	\$5,000
Tennessee	13	\$65,000	\$5,000
Utah	2	\$20,000	\$10,000
Virginia	4	\$20,000	\$5,000
Washington*	4	\$50,000	\$5,000
Total	446	\$2,875,742	\$5,000**

* New Jersey, New York and Washington include awards to individuals as well as to organizations that administer individual fellowship awards.

** The national median of fellowship awards excludes grants to organizations.

the number of fellowships granted by any one SAA ranged from 2 to 99, with a median of 12 and an average of 20.

Complementing fellowships in a few states are merit awards and honorable mentions, which recognize grantees or applicants with certain attributes, such as exemplary artwork. Five SAAs offer these supplemental awards, which range from \$500 to \$2,500.

Partnerships with Foundations and Third-Party Administration

Two state arts agencies support fellowships by awarding grants to foundations that in turn bestow fellowships to individual artists. The New York State Council on the Arts funds fellowships via the New York Foundation for the Arts, which administers individual awards to New York artists. Similarly, ArtsWA supports individual fellowships via grants to Artist Trust, a nonprofit organization serving artists in Washington state.

Some state arts agencies employ third-party administration of fellowships. In this arrangement, the SAA maintains program guidelines but partners with an organization to provide administrative support. For example, the Mid Atlantic Arts Foundation facilitates the fellowship application-review process for the SAAs in Delaware, Maryland and New Jersey using the procedures and eligibility requirements established by the SAAs.

ARTIST ELIGIBILITY

A number of factors determine eligibility for fellowships. Most of them focus on the artists who are fellowship applicants. These artist factors are age, award history and frequency, student status, artistic experience, and residency status.

Age: More than half of the SAAs offering fellowships require that artists be at least 18 years old when applying. Other age minimums are 19, 21 and 25 years old.

Award History and Frequency: Most state arts agencies limit how often artists may receive fellowships and/or the total number of awards per their lifetime. Thirteen SAAs have guidelines restricting the number of fellowships per lifetime. Of the agencies without lifetime limits or that allow more than one award per lifetime, 19 specify how long a fellowship recipient must wait to be eligible to apply for another fellowship. These waiting periods range from 2 to 10 years, with 5 years being the most common. Eleven SAAs clarify that artists may submit just one fellowship application per grant cycle.

Student Status: Among SAAs that award fellowships, 23 have application restrictions related to high school, college/university and graduate school enrollment. Of these agencies, 20 prohibit applicants who are currently enrolled in any type of degree-granting program, while 4 prohibit those actively seeking an arts degree or a degree in a field related to their fellowship application.

Minimum Age	
Applicant Age	# of SAAs
18	18
19	1
21	2
25	1
N/A	8

Awards per Artist's Lifetime		
Per Lifetime	# of SAAs	% of Programs
1 fellowship	5	17%
2 fellowships	3	10%
3 fellowships	4	13%
4 fellowships	1	3%
N/A	16	53%

Eligibility for Multiple Awards		
Eligible after	# of SAAs	% of Programs
2-year wait	4	13%
3-year wait	2	7%
4-year wait	3	10%
5-year wait	5	17%
6-year wait	2	7%
10-year wait	3	10%
N/A	10	33%

Artistic Experience and Original Artwork: Creative control and the level of artistic experience are eligibility factors in the fellowship guidelines of some state arts agencies. Seven SAAs limit eligibility to creators of original works of art, distinguishing them from presenters or interpreters of existing works. In addition, 15 SAAs accept applications from "professional" or "established" artists, and four allow "emerging" artists to apply. While states do not always clearly define the requirements for artistic experience, artists are generally eligible for fellowships if they demonstrate a career-oriented, vocational commitment to their work, regardless of the income it generates.

Residency Status: In compliance with state statute, SAAs commonly limit their grant funding to legal residents of their state. These state residency requirements are effective at the time a fellowship application is filed. In some cases, the restriction is also retroactive and/or prospective. Among SAAs whose guidelines address residency restrictions, 26 require that the artist be a legal or current resident of the state at the time of the fellowship application. Of these, 21 require residency prior to the application for either a six-month, one-year, two-year or three-year period. Twelve SAAs have guidelines specifying that fellowship awardees must remain legal residents during the grant period.

Residency Requirements

Residency Requirement	# of SAAs	% of Programs
At time of application		
At time of application	26	87%
N/A	4	13%
Prior to application		
At least 3 years prior	2	7%
At least 2 years prior	7	23%
At least 1 year prior	11	37%
At least 6 months prior	1	3%
N/A	9	30%
During grant period		
For duration of grant period	12	40%
N/A	17	57%

Other Artist Eligibility Factors:

- Applicants must either be a U.S. citizen or have permanent resident alien status. (10 SAAs)
- Applicants cannot be an SAA staff or council member or be part of a staff or council member's immediate family. (7 SAAs)
- Applicants must be in good standing with the SAA and be current with any reporting requirements from previously received grants. (8 SAAs)
- Artist teams or collaboratives are eligible. (8 SAAs)
- Artist teams or collaboratives are not eligible. (5 SAAs)
- Applicants must be part of the SAA's artist registry. (2 SAAs)

DISCIPLINE ELIGIBILITY

Because individual artist fellowships support creative practices, artistic discipline is another major category of eligibility requirement. In awarding fellowships, state arts agencies consider not only which disciplines they fund but also how they group mediums and practices within those categories and how frequently they support them.

Discipline rotation: Discipline eligibility, unlike artist eligibility, is cyclical for some SAAs with fellowship programs. For example, visual arts and performing arts fellowships may be offered one year, and media arts and literary arts the next year. Nearly half of the SAAs with fellowship programs rotate the mix of disciplines they support each fiscal year, while eight do not cycle discipline eligibility. Discipline rotations are not always specified in guidelines. For the SAAs that rotate disciplines, six do so on a two-year cycle, seven on a three-year cycle and three on a four-year cycle.

Discipline diversity: Fellowships support a tremendous diversity of artistic disciplines. The most common fellowship discipline categories—visual, literary and performing arts—are broad, but address many specific practices and forms, both contemporary and classical. Other common fellowship disciplines

are more focused, such as media arts, inter- or multidisciplinary arts, and folk/traditional arts. Two SAAs award a fellowship for arts administration, and three others welcome applications from artists working in any discipline.

Eligible disciplines in currently available guidelines include:

- **Literary arts** – children's literature, creative nonfiction, criticism, fiction, nonfiction, playwriting, poetry, screenwriting, short stories
- **Performing arts** – acting, choreography, conducting, costume design, dance, directing, instrumental, music composition, music performance, musical theatre, performance art, set design, storytelling, theatre, vocal
- **Visual arts** – clay, drawing, experimental, fiber, glass, illustration, installation, mixed media, painting, photography, plastic, printmaking, sculpture, three-dimensional art, two-dimensional art, works on paper
- **Media arts** – animation, audio, computer arts, digital, film, radio, video
- **Craft arts** – basketry, clay, enamel, fiber, glass, jewelry, leather, metal, mixed media, paper, plastic, textiles, wood
- **Folk/Traditional arts** – folklife, oral traditions, performing traditions, traditional crafts, traditional dance, traditional music
- **Inter-/Multidisciplinary arts**
- **Design arts** – architecture, fashion design, graphic design, industrial design, interior design, landscape architecture, urban design
- **Experimental, new genre**
- **Arts administration**

Discipline Eligibility

Eligible Discipline	# of SAAs
Literary arts	27
Performing arts	27
Visual arts	27
Media arts	20
Craft arts	18
Folk/Traditional arts	9
Inter-/Multidisciplinary arts	6
Design arts	4
Experimental, new genre	6
Arts administration	2

APPLICATION EVALUATION: CRITERIA AND PROCESSES

Fellowship applications are reviewed by panelists using criteria provided by the state arts agency. Of the 30 state arts agencies with fellowship guidelines, 29 list evaluation criteria in them. Evaluation criteria typically address:

- Artistic excellence, quality or merit (29 SAAs)
- Professional or career achievements/history/activity (12 SAAs)
- Potential for the fellowship to enhance the artist's career or achievement (9 SAAs)
- Consistency of artwork and artistic vision (4 SAAs)
- Creativity in concept, form and use of medium (8 SAAs)
- Professional commitment or maturity as demonstrated by artwork or resume (3 SAAs)
- Benefit to state's artistic communities and/or general public (4 SAAs)
- Contribution to artistic discipline (7 SAAs)
- Technical proficiency (3 SAAs)

Folk and traditional arts fellowships also may take into account authenticity, traditional significance of the art form and relationship of the artist to the community.

A number of factors in the evaluation process relate to the composition of fellowship adjudication panels and the procedures of panel review, such as panel size, qualifications for the panelists (also known as

jurors) and whether the review process is "blind," meaning that the identities of applicants are withheld from the panelists. Currently available guidelines show SAAs employing the following to review fellowship applications:

- panel review (26 SAAs)
- one-juror review (2 SAA)
- three-juror panel review (1 SAA)
- in-state jurors for panel review (2 SAAs)
- out-of-state jurors for panel review (10 SAAs)
- nationally recognized jurors for panel review (3 SAAs)
- panel review is open to the public (1 SAA)
- panel review has multiple phases (1 SAA)
- blind panel review (13 SAAs)

SUPPLEMENTAL SERVICES

To supplement fellowship award dollars, state arts agencies often offer additional opportunities to fellowship recipients. These may include:

- Supporting a public presentation or exhibition of recipients' work
- Including recipients in the SAA artist registry
- Publicizing fellowship awards through press releases, newsletters and the agency's website and social media
- Producing a documentary video about each fellowship recipient
- Providing performance, exhibition or publication opportunities for fellowship recipients
- Offering professional development and cultural entrepreneurship workshops
- Facilitating peer networking among fellowship recipients

METHODOLOGY

This strategy sampler presents a snapshot of individual artist fellowship programs based on state arts agency program guidelines publicly available in FY2014 and on grant-making statistics from FY2012 Final Descriptive Reports (FDRs). This report does not attempt to present a comprehensive picture of all individual artist fellowship programs. For example, while FY2012 FDR data is the most recent complete data set from which to draw information, one year of data does not reflect year-to-year program fluctuations, such as funding availability and application adjudication criteria. In addition, the detail and scope of grant guidelines vary by state, and in some cases guidelines may not cover all aspects of a program. State arts agency program administrators were contacted in certain cases to clarify topical areas, but a majority of the information in this report was mined from extant program guidelines.

FOR MORE INFORMATION

To supplement this profile, NASAA can provide:

- information on SAAs' professional-development grants for individual artists;
- state-by-state comparative grant-making statistics; and
- referrals to model programs and colleague agencies offering grants or services to artists.

For more information, contact NASAA Research Director [Ryan Stubbs](#).

APPENDIX: EXISTING STATE ARTS AGENCY ARTIST FELLOWSHIP PROGRAMS

State	Fellowship Program
Alabama	Literary Arts Fellowship
	Design Fellowship
	Arts Administration Fellowship
	Performing Arts Fellowship
	Visual Arts Fellowship
Alaska	Connie Boochever Artist Fellowship
Arizona	Artist Research and Development Grant
Arkansas	Individual Artist Fellowship
Connecticut	Artist Fellowship
	Arts Administration Fellowship
Delaware	Individual Artist Fellowship
District of Columbia	Artist Fellowship
Florida	Individual Artist Fellowship
	Folk and Traditional Arts Fellowship
Idaho	Fellowship Award
Iowa	Artist Fellowship
Kentucky	Al Smith Individual Artist Fellowship
Maine	Individual Artist Fellowship
Maryland	Individual Artist Award
Massachusetts	Artist Fellowship
Mississippi	Artist Fellowship

State	Fellowship Program
Nebraska	Individual Artist Fellowship
Nevada	Artist Fellowship
New Hampshire	Individual Artists Fellowship
New Jersey	Individual Artist Fellowship
North Carolina	Artist Fellowship
North Dakota	Individual Artist Fellowship
Ohio	Individual Excellence Award
	Heritage Fellowship
Oregon	Individual Artist Fellowship
	Media Arts Fellowship
Rhode Island	Fellowship Grant
	Folk Art Fellowship
South Carolina	Individual Artist Fellowship
South Dakota	Artist Fellowship
Tennessee	Individual Artist Fellowship
Utah	Visual Arts Fellowship
Virginia	Artist Fellowship
Wyoming	Creative Writing Fellowship
	Performing Arts Fellowship
	Visual Arts Fellowship

This strategy sampler was updated in September 2014 by Paul Pietsch.

The National Assembly of State Arts Agencies (NASAA) is the membership organization that serves the nation's state arts agencies. NASAA helps state arts agencies fulfill their many citizen service roles by providing knowledge services, representation and leadership programs that strengthen the state arts agency community. NASAA also serves as a clearinghouse for data and research about public funding and the arts. For more information on the work of state arts agencies, call 202-347-6352 or visit www.nasaa-arts.org.

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TAB G

California Arts Council | Public Meeting | 12/5/2019

**FY19 - 20 GRANT REVIEW PANEL POOL
Panel Applicants
(November 21, 2019 Deadline)**



This list contains potential panelists to be added to the pool for peer review panels. Approved panelists may be called upon to serve for up to three years.

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

A..... 2	N..... 83
B..... 5	O..... 85
C..... 12	P..... 88
D..... 22	Q..... 94
E..... 27	R..... 95
F..... 28	S..... 104
G..... 34	T..... 114
H..... 47	U..... 119
I..... 53	V..... 120
J..... 54	W..... 124
K..... 58	Y..... 132
L..... 62	Z..... 133
M..... 69	Panelist Response Data..... 140

Accius, Shania, Zawadi Cultural Collective, Winnetka

I have been in the entertainment industry for over 20 years. The first part of my career was in television production and then I shifted into acting. I have founded several organizations in the San Fernando Valley that are very vital to the African American community. In 2013, I chartered a chapter of Mocha Moms Inc. ,which is a support group that caters to women of color; in 2014, I founded an all black Girl Scout Troop that currently has 61 members; in 2017, I founded Zawadi Cultural Collective which is a non-profit that serves the African American community in the San Fernando Valley through cultural events.

Agor, Jacklyn, Puppet Master Marketing, Los Angeles

A music business major with 10 years of experience in music marketing and development, shifted lanes studying business intelligence and analytics after realizing the fate of the music industry relied on our ability to accept and harness data and technology.

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

Born and raised in northern Italy, I began my work in the non-profit education sector long before moving to San Diego in 2012. My background in International Cooperation had me travel the world working on national and international projects for NGOs and smaller non-profits. In 2013 I joined IAACASD (better known as the San Diego Italian Film Festival), where I have been able to combine my passion for cultural studies to the one for the arts, trying to find creative ways to promote critical thinking and inclusion. When not working on all things SDIFF, I manage Graduate Business Admissions for the University of San Diego and run trails. I hold an Executive Master in Management from SDA Bocconi School of Management, a MA in International Development, and a BA in Linguistic and Cultural Mediation. I also sit on the board of ImpACT on Stage, a non-profit that uses live, interactive performance to spark discussions about issues pertaining to bullying, inclusion, diversity, and interpersonal violence in schools and universities. I have been teaching workshops in San Diego and out of state on Italian movies, literature, and cultural understanding. I have been awarded by Rising Arts Leaders of SD and involved in the SD arts community.

Akers, Cathy, California Institute of the Arts, Valencia

As a fundraising professional, I have 14 years of experience soliciting and stewarding grants from corporate, foundation and government donors. I have worked at California Institute of the Arts (CalArts) for 12 years and I currently am serving as an unofficial acting Director of Corporate, Foundation and Government Giving. In this role, I raise

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funds for all of the six schools at CalArts--Art, Film/Video, Dance, Theater, Music and Critical Studies-- as well as REDCAT (Roy and Edna Disney/CalArts Theater), CalArts' downtown LA venue for the performing and visual arts, and the CalArts Community Arts Partnership (CAP) program, as free arts education for youth throughout Los Angeles County. As a practicing artist, my work has been exhibited in solo or two-person shows at Pitzer College, Honor Fraser Gallery, and Emma Gray Headquarters in Los Angeles, as well as group shows in Israel, Germany, the U.K., Poland, and the Czech Republic. I have been awarded grants from the Durfee Foundation, the Sustainable Arts Foundation, and The School of the Museum of Fine Arts, Boston.

Akufo, Andrew, Healdsburg Center for the Arts, Santa Rosa

Andrew Akufo graduated from the University of Central Oklahoma in 2012 with a BFA in Studio Art. He moved from Oklahoma to New Mexico in 2013 where he started his first Executive Director position working for the Lea County Commission for the Arts. Andrew moved to Santa Rosa, California in early 2018 and currently works as the Executive Director of the Healdsburg Center for the Arts. Andrew has worked with numerous local governments, school districts, businesses and community organizations, promoting arts education, presenting community art events and hosting national and international art exhibitions in Oklahoma, New Mexico and California for over 8 years. Andrew has served as a community liaison for 21st Century Community Learning projects in New Mexico, been a part of the WESTAF 2018 Emerging Leaders of Color Conference and served as a grants panelist for the Oklahoma Arts Council, New Mexico Arts and Nevada Arts Council. He still remains very active exhibiting in solo, group, and juried art shows. Andrew has studied art in America, Italy, Hungary, and Slovenia. Represented by galleries in Oklahoma, Arizona and New Mexico, Andrew continues to work on art from his home studio apartment.

Ali, Sonia, Los Angeles Review of Books, Culver City

Sonia Ali is the Assistant Director of the LARB Publishing Workshop. She earned a BA in English and Creative Writing from Portland State University in 2013. She served as editor for Mizna: Prose, Poetry, and Art Exploring Arab America, and has served on the organizing committee for the annual Portland Zine Symposium, coordinated the RAWI+Mizna 6th National Gathering, organized WET HOT ARAB AMERICAN SUMMER, the first-of-its-kind week long workshop for Arab American writers in poetry, fiction, and screenwriting, and was a 2018 LARB Publishing Workshop Fellow. She is a 2016 Voices of Our Nations Arts Foundation (VONA) alumni. Her work can be found in Electric Literature, Oregon Humanities magazine, and more.

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Amos, Tonya, Grown Women Dance Collective, Concord

Tonya is proud to build cross-cultural and intergenerational bridges with Grown Women Dance Collective. She received a BA in Cultural Anthropology from U.C. Berkeley & trained four years on full scholarship at Alvin Ailey American Dance Center. A member of Actors Equity Association, she has appeared with Alvin Ailey American Dance Theater & Donald Byrd, was a member of Cleo Parker Robinson Dance Ensemble, Footprints & Amy Pivar Dances, performed in the International Tour of “West Side Story”, the National Tour of “Sesame St. Live”, Sacramento Music Circus’ “The King & I”, and featured in numerous print ads & TV commercials. Owner of Aspire Pilates Center, she was awarded Pleasant Hill Chamber of Commerce’s “100 Women of Influence”, Women’s Initiative’s Female Entrepreneur of the Year, Concord’s Small Business of the Year, Community Focus’ Best Pilates Studio, and Concord’s Best Woman-Owned Business of the Year. Currently writing a Foot Pain prevention book, she’s running Pilates retreats internationally and developing education programs to make this impactful work accessible to diverse communities. Shifting Aspire’s operating model in 2018 has allowed her to work full time on bridging arts & wellness with low income communities.

Angeloff, Eva, City of West Hollywood, West Hollywood

A Maryland native, Eva currently lives in Los Angeles with her husband and three children. She works diligently as an employee of the City of West Hollywood, enforcing the City’s values of inclusion, equity, and creativity. From 2011-2017 she was the Managing Director of the L.A. Contemporary Dance Company (LACDC). In 2006, she received a Masters of Arts in Dance and Dance Education from NYU. She has taught dance, yoga, and dance history at colleges and community centers. In her time with LACDC and beyond, she has facilitated art making, and represented Los Angeles at National conferences such as Dance/USA. In her spare time, Eva enjoys teaching yoga and movement to all people.

Anvari, Leslie, Anvari Associates Corp., Laguna Niguel

Studied with Stella Adler, Lee Strasberg, Terry Schreiber, etc. worked at the WPA for years reading scripts, directing and scholarship programs. Have an extensive Resume of working with Title I, Children’s Theatre and a BA in the Arts from Montclair State College. Studied in the Masters Program in Brooklyn College.

Aranda, Veronica, True Nature Awakening, Cathedral City

Veronica Aranda, Mexican, born 1981, in Aguascalientes, AGS, Mexico and immigrated to Palm Springs, California, USA, when I was 7 years old. From an early age, I began drawing and painting to feel connected to the world. I consider myself a Mexican-

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American artist, specializing in abstract expressionism. Art is my therapy and a form to heal, clear my head of any perplexities, concerns, and confusion. My current contributions have been mostly in the past three years where I got involved with art projects through work and put together an art exhibition called Without Borders with the help of another artist in regards to immigrants and our positive contribution to the country. My idea was about uniting the community which were supporters or non supporters to give out a message of love and positivity of how everyone who is here contributes to the richness of what makes this country a better place. I have also collaborated with a teacher and an artist where we went to Tijuana to make art at the orphanages to offer the kids time for creativity and individual freedom from their situation. I feel art in every form is a very important tool for our society.

Aviles, Marcelo, Yerba Buena Gardens Festival, San Francisco

As Yerba Buena Gardens Festival's Program Manager, he curates a six-month performing arts series in the heart of downtown San Francisco. Marcelo has spent his career in performing arts programming for outdoor public places. He is an alumnus of the Association of Performing Arts Professionals' Emerging Leadership Institute and the National Association of Latino Arts and Culture's Leadership Institute. He has served as a National Endowment for the Arts panelist, an APAP Conference Committee member and is a Bay Area Dance Week ambassador. Marcelo is a graduate of University of California, Santa Barbara.

Ball, Teri, Center Stage Theater, Goleta

I am the Executive Director at Center Stage Theater in Santa Barbara and have I worked in performing arts management for 30 years. My career includes experience as an Executive Director, Development Director, Marketing Director, producer, non-profit management consultant, production manager and stage manager. In my work at Center Stage I have the opportunity to mentor the next generation of art makers from many fields including dance, theater, music and film. I have a particular passion for the development of new works, and have produced play readings along with my wife, who is a theater professor and lighting designer. I am very passionate about developing projects that address the lack of gender+ and racial diversity in the performing arts. In late January my wife and I are producing a conference that will include readings of two new plays and a day of panel discussions on the subject of diversity, and what we can do to address this problem. I hold a masters degree in Non-Profit Arts Management from Carnegie Mellon University, a bachelors degree in Theater from Cal State Northridge and was a long-time stage management member of Actors Equity, the union of professional actors and stage managers. I am a member of USITT.

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Baltzell, Falon, The Wooden Floor, Santa Ana

Falon Baltzell has presented her minimalistic choreography at festivals, conferences, site specific venues, museum galleries, concert stages and dance film across CA, NYC, OH, MA, NM, NY State, HI, and Mexico. Recent premiers include dance for film in LA at The Vast Lab, and residencies at the MacDuffie School in Massachusetts and the Santa Fe Art Institute for her research on water rights. Notable commissions for choreography: Big Box Series, Cincy Fringe, and Society of New Music. She has served as a Field Tester for the Ohio Arts Council, Co-Chair of Creation and Presentation for the World Dance Alliance-Americas, and a current member of the National Dance Education Organization. A Bill Evans Certified Teacher, Baltzell is passionate about teaching somatically through the Evans Method in modern and composition at The Wooden Floor, where she also serves as the Artistic Director. Baltzell holds a Masters of Fine Arts in Dance, Performance and Choreography, and a Bachelors of Fine Arts in Dance Education with K-12 Licensure.

Barnes, Annie, Sunrise Special Services Foundation, Upper Lake

Actress for 17 years with SF based , national repertory touring company, The New Shakespeare Company. Training with American Conservatory Theater, part of founding member of Asian American Theater Company. Active in initial developement of Pilipino American multimedia performances (1970's) at SF State, Bagong Diwa, Ating Tao, etc.

Barrett, Mel, Visual Culture Consulting, Santa Monica

Mel Barrett is the Founder and Director of Visual Culture Consulting. Barrett holds a wide array of experience from working with different art organizations, including Zevitas Marcus, William Turner Gallery, the Carmel Art Association and the Arts Council for Monterey County. Inspired by her passion for the arts, Mel created Visual Culture Consulting in order to share her expertise and help artists further their careers.

Bauer, Claudia, SF Chronicle, SF Classical Voice, Dance Magazine, Pointe Magazine, DanceTabs.com, OAKLAND

I have a decade of professional experience writing feature stories about dance, theater and cultural events as well as dance, theater and musical theater criticism. I also research and teach 19th-century ballet and study assorted a range of dance forms.

Bayly, Tiffany, Room to Read, El Cerrito

I'm an active musician whose main instrument is tuba. I freelance in the Bay Area with a number of local artists in the classical, jazz, and contemporary music community. With more than 7 years of experience between the Oakland Symphony and the San Francisco Symphony, I've had many roles in arts administration including

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youth/community program implementation and concert production. I now service both arts and gender equality/literacy non-profits with database administration. During my time at the Oakland Symphony, I was part of leading the organization's participation in a pilot program for creating change in our non-profit to be of, by and for the community.

Benamou, Natalie Rachel, Sotheby's Institute of Art, Pasadena

I currently hold BA in the History of Art and Visual Culture, Museum Studies, and Philosophy. From which I developed a keen understanding of the social and historical value of museums as institutions of learning and continued education. Moreover, as a catalyst for cross cultural understanding. While working at the Santa Cruz Museum of Art and History, I developed my non-profit collections management skills through workshops and events with artists, trustees, and board members. I believe that the small scale museum culture aided me immensely in learning the practical aspects of museum work. Hammer Museum was another tremendous learning opportunity to grow my knowledge of CRM databases and handle delicate situations with high level donors and scholars. Pursuant to my professional goals at LFLA, I was grant-writing and assisting with talent procurement for future seasons, while researching content for archival media, and maintaining social media outlets like Twitter, Facebook, and Instagram.

Benfer, Brian, Mesa College/Chaffey College, San Diego

Brian Benfer is an interdisciplinary artist living and working in Southern California. His work thematically deals with the concept of residue and its implication on the psyche while utilizing an array of material considerations and processes. He holds a Master of Fine Arts degree from Mason Gross School of the Arts at Rutgers University and has exhibited throughout the US and abroad. His work is included in copious private, academic and museum collections and he has lectured at major venues and institutions throughout his career. He has held various academic appointments at instrumental programs and written reviews and articles for numerous publications. In addition, he has also curated a number of exhibitions and participated in a myriad of symposia and residencies over the last two decades.

Benitez, Tomas, Plaza de la Raza, Los Angeles

Tomas has been an advocate of Chicano/Latinx arts and culture for over 40 years, and has served as a consultant to the Smithsonian Institute, the President's Council for the Arts, The NEA, the University of Notre Dame, USC, UCLA, the Mexican Museum in Chicago, and the CAC. He has lectured on Chicano art and culture in Berlin, Mexico City, London, Glasgow, Tel Aviv, and Pretoria South Africa, as well as numerous major institutions and universities throughout the United States. Tomas is the former

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Executive Director of Self Help Graphics & Art in East LA. He is a former County of Los Angeles Arts Commission (20 years), and is a member of LAN (Latino Arts Network of California), currently the board Chairman. Tomas is also a board member of the Californians for the Arts and the California Arts Advocates. He has worked with Plaza de la Raza, Bilingual Foundation for the Arts, Teatro de la Esperanza, Teatro Café (his own company), the Shakespeare Center of LA, LA Stage Alliance and the Ojai Playwrights Conference. He was mentored by the late C. Bernard “Jack” Jackson at the Inner City Cultural Center. Tomas continues to stay active as an advocate, strategic planning advisor, and mentor to artists and arts organizations.

Berry, Keli, 1 Shine Youth, Compton

I grew up in Compton, CA & I am aware of the social, economic, cultural, & educational issues affecting the city’s youth & adolescents. I can recall my freshmen year of high school at Dominguez High School in 1996, & running home because of the race riots, & not having any textbooks to take home. As a result of my needs not being met, I turned my focus outside of academics & began to indulge in performing arts and leadership. During college at Georgia State University I became an AmeriCorps intern for the Jimmy Carter Center at Atlanta City Hall East. At the age of twenty, I developed the Youth Enrichment Program & received a grant of \$900,000 dollars to run the Youth Enrichment Program in Atlanta GA & was the Dance Instructor for GSU Saturday School for Gifted & Talented Youth. I taught Cultural Dance. Since then, I traveled to Ghana to study the similarities of Cultural Dance styles on the continent and its generational presence throughout Africans living in the Diaspora currently. I returned to my hometown of Compton, CA in 2007 and along with my husband we founded 1 Shine Youth. We currently provide youth with access to quality programming that focuses on leadership and character development through the arts.

Blotner, Pamela, Independent Artist, Berkeley

I am a Bay Area artist, educator and curator, whose sculptures and drawings reflect on humankind’s relationship to nature, belief and calamity. In my writing and travels I examine the daily lives and survival strategies used by artists and their communities, the works they create in response to violence or war, and the power of art to serve as a touchstone that shapes a culture and ensures its continued survival. My art and community art projects have been informed by my work for Human Rights Watch, Physicians for Human Rights, the UC Berkeley Human Rights Center and, most recently, by my work as a United States Art Envoy to Myanmar. My artwork has been exhibited overseas and throughout the U.S.

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Bojorquez, April, Saint Mary's College Museum of Art, Moraga

April Bojorquez is the curator at Saint Mary's College Museum of Art with an interest in interdisciplinary and collaborative practices. Working within the intersection of art and anthropology, Bojorquez employs diverse strategies to produce immersive and interactive environments exploring place, identity and museum practices in an increasingly multicultural society. She is fellow of the Smithsonian Institution's Latino Museum Studies Program and a 2016 Creative Capital Awardee in Emerging Fields. Bojorquez lives and works in the San Francisco Bay Area.

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

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

Boyd, Sean, Trinity Theatre Company, San Diego

Sean Boyd is the Artistic Director and CEO of Trinity Theatre Company, a non-profit based in San Diego, CA. Originally reaching about 100-200 individuals a year, the organization now serves 1,500 patrons through its mainstage, and over 1,000 students through arts education programming, as well as an additional 750 through those performances. He is an Associate Member of the Society of Stage Directors and Choreographers, and also serves as the Theatre Arts Coordinator for the Salvation Army Joan Kroc Center also in San Diego, CA. He holds a BA in theatre from San Diego State University, and is an MA Teaching candidate at Point Loma Nazarene University.

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Bradley, Donna, Nexlore USA /Arc Salano, Oakland

Hello, my name is Donna Bradley. I am originally from Los Angeles, where I worked with, for 14 years two organizations, LA's best After School Arts Program, and Theatre Of Hearts Youth First. I have worked as an independent contractor teaching art, and photography with many diverse communities and demographics, Juvenile Hall, Probation Camps, After school programs, Rehabilitation Programs, community events summer night lights, and with Senior Citizens, Creative Aging Program. I have lived in the Bay Area for a little over a year now, and I now work with Nexlore USA organization, teaching as an instructor in art, science, and robotics. I also work part time as an art instructor in Vallejo working with the Disabled Adult day program at ARC Solano. I also serve on the advisory board for Theatre OF Hearts Youth First.

Brehm, Qathryn, International Association of Artists USA, Crestline CA

As a self-trained artist I worked as a muralist in the early 1970's and later developed a business in the interior design trade as a faux finish artisan and muralist. In the 1990's I retrained to join a growing internet web designer team designing websites and graphics. In 2000 I used these acquired skills to work in non-profit management serving as a marketing and community relations director for a Los Angeles Business Improvement District for 5 years and was then hired as the executive director of the Downtown Los Angeles Art Walk. During this time I have always been a professional artist. Over the years I have received many Los Angeles City and community acknowledgements and commendations. Recently I have moved to the San Bernadino mountains continuing to work with my art and community.

Brian, Megan, SFMOMA, San Francisco

Megan Brian is Interim Director of Education and Public Practice at SFMOMA, where she oversees and implements artist driven, socially engaged, discursively inclined, and educationally focused initiatives. She has been with SFMOMA for over 12 years in progressively responsible roles focusing on development, education and public programs, artist commissions, community partnerships, strategic planning, and change management during times of institutional expansion. She currently sits on the Advisory Board for Emerging Arts Professionals, an organization which fosters the next generation of arts leaders and is involved with contemporary art more broadly, having organized the exhibition on Anna Halprin for the 2017 Venice Biennale. She has spoken at Stanford, YBCA, APAP and ODC, and has served as a panelist for the San Francisco Arts Commission and is an IMLS peer reviewer. She holds a BA in Sociology from Mills College and an MA from the Institute for Curatorial Practice in Performance at Wesleyan University. In addition to her dual academic background in community and

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art, she is also an alumni of the NextGen Getty Leadership Institute for executive education.

Bui, Tommy, Los Angeles County Library, Arleta

I worked for the Los Angeles County Metropolitan Transportation Authority in the Arts Department. I worked to support their art docent program and provided support for artist selection panels. I also helped to archive their paper collection and coordinated poetry programs. I was a 2018-19 Arts for LA Cultural Policy Fellow for the city of Inglewood. I enacted a community action project working with local partners to capture the under-told stories of the community collaborating with bilingual and non-binary poets and artists. During my role as a Teen Services Librarian for the county of Los Angeles, I provide culturally enriching programming while striving to bridge the technology gap for under-represented demographics within the community. I recently presented a briefing paper to the California State Library on the issue of diversity, inclusion, and equity within librarianship. I also contribute content to the American Library Association's Office of Intellectual Freedom and ALA's Office of Diversity, Literacy, and Outreach Services.

Burger, Lisa, Independent Arts & Media; Zaccho Dance Theatre, San Francisco

Lisa Burger is Executive Director of Independent Arts & Media, a San Francisco based fiscal sponsor that supports non-commercial art and media-related projects throughout the United States. Ms. Burger is also Managing Director of Zaccho Dance Theatre, a nationally renowned dance company which creates and presents aerial and site-specific performances that investigate dance as it relates to place as well as arts education programming for youth residing in San Francisco's Bayview Hunters Point. Since 2010, Ms. Burger has served on the Advisory Council for The Crucible, an Oakland nonprofit industrial arts center. She is also a consultant specializing in nonprofit formation, operations, and early strategic development. Formerly a practicing attorney with San Francisco public interest law firm the Lexington Law Group, Ms. Burger's legal practice was devoted exclusively to representing plaintiffs in environmental enforcement and consumer protection litigation.

Byrd, Erika, Oshpd, Sacramento

My story is one that starts with me realizing that I did drawings that didn't look more realistic. Because of this I began taking classes in the 5th grade and then in high school. Life tragedy took over and I stopped drawing until went to college, obtaining an Art degree. Not only am I educated in the arts I also teach children art. I exhibited in the Day of the Dead-LGBT-Women's museum and Kennedy Gallery, so embracing cultural diversity is natural to me.

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Cagley, Allison, Friends of Sacramento Arts, Sacramento

Allison Cagley has served in the nonprofit sector, specifically arts/culture and education in California for 30 years. Her experience as a fund development director includes annual giving, board development, private/corporate/ government grants, planned giving, special events and strategic planning. Allison's past employers include: Broadway Sacramento/Music Circus, Explorit Science Center, Christian Brothers High School and Calif. Foundation for Agriculture in the Classroom as well as 6 years as a consultant. Allison has been involved with the Sacramento Metropolitan Arts Commission as a grants reviewer and consistently received grants from SMAC and California Arts Council for Broadway Sacramento for over 9 years. Allison is currently the executive director of Friends of Sacramento Arts. Her community involvement includes Rotary Club of Sacramento, workshop presenter for California Lawyers for the Arts and the Sacramento Region Community Foundation, past president of the Sacramento Chapter of Association of Fundraising Executives and service on several Sacramento Metropolitan Chamber of Commerce's Cap to Cap trips for education. Allison has a life-long passion for the arts as both a patron and as a singer.

Camargo, William, City of Anaheim, Anaheim

I currently sit on the Heritage and Culture Commission in the city of Anaheim, in placing public programming to the youth. I have also led various workshops in museums such as the Armory Center for the Arts, the Hammer Museum, and the National Museum of Mexican Art. I have worked as an educator for 5 years in Orange County, Los Angeles, and Chicago. As an artist, I have given lectures at the University of San Diego, Cal State Fullerton, the University of Illinois at Chicago and more. I have also shown my work nationally at recognized institutions.

Cantrell, Joe, University of San Diego, San Diego

I am a musician and multi-media artist specializing in sound art, installations, compositions and performances inspired by the implications and consequences of technological objects and practices. My work examines the incessant acceleration of technology, its ownership, and the waste it produces. As a sound artist, I have performed and installed in numerous venues, including the REDCAT Theater at Disney Hall in Los Angeles, the festival of the Society for Electroacoustic Music in the US, as well as artist residencies in New York, London, Beijing. My work has been honored with grants from the Creative Capital Foundation and New Music USA among others. I hold a BFA in music technology from the Cal Arts, an MFA in digital arts and new media from UCSC, and a PhD in integrative studies from UCSD.

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Cantu, Gema, Hip Hop For Change, Oakland

Since 2016 I've been working at Hip Hop For Change Inc, a 501c3 organization that utilizes Hip Hop and its culture for positive self-expression for under-resourced youth. I have fund-raised over \$30,000 through canvassing by delivering cross-cultural communication in various districts in the Bay Area. Through our grassroots program, I daily contributed to over 30 conversations a day locally to build relationships within our community and involve the general public in social advocacy. In 2017, I got promoted to Administrator Director, where I would support our staff who are activists as well as maintain the day to day operations of the organization. Lastly, I'm the second grant writer in Hip Hop For Change. I have received over \$30,000.00 in grant funding for creative cultural arts programs. Recent grant funders have been: the City of Oakland - \$13,500; Marin Charitable - \$4,000; Akonadi Foundation - \$7,000.00; Guitar Center - \$500; Saint Lutheran's Church - \$3,000; California Arts Council - 16,200.00. With the awarded funding, our education program is active in several sites in the Bay Area, and local Hip Hop artists are now being paid and trained to be teaching artists for marginalized Black and Brown students.

Carney, Matt, San Diego Ballet, San Diego

Matt Carney is thankful for his 20 years working professionally in the field of dance as an artist and administrator. He currently serves as Executive Director of the San Diego Ballet, is on Faculty in the Dance Division at Coronado School for the Arts, and guest teaches regularly at San Diego School of the Creative and Performing Arts. Matt was drawn into the world of dance as another way to convey his interests in equality, social activism, and the simple joy of moving. After the recession in 2008, he began to dig deeper into dance on a systemic level. Questions on how to sustain this art form and preserve its legacy filled his head and led to a pathway of synergy between both his artistic and pragmatic sides. He has his BFA in Dance from the U. of MO-Kansas City's Conservatory of Music and Dance and his Master in Public Administration from SDSU's School of Public Affairs. Community commitments include Co-Chair of the San Diego Regional Arts and Culture Coalition, the Port of San Diego's Art, Culture, and Design Committee, and the Programs Committee for NTC Foundation. He has served on grant panels for the San Diego Commission for Arts and Culture, Port of San Diego, and the California Arts Council.

Carroll, Tamara, Create Joy Today, Coarsegold

I am an artist and have my own business. I teach art classes, create custom pieces and produce various products from my art. I have taught art to children and adults in and outside of my business. I have been a certified life coach for years and now a creativity coach teaching intuitive art. Of course, I love other kinds of art, too; I enjoy community

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theater and dance. I love music and recitals. I have such a love for the arts. I really hope you will allow me to serve as a panelist. Thank you.

Carson, Rebecca, Pepperdine University, Los Angeles

Rebecca Carson is the Managing Director of the Lisa Smith Wengler Center for the Arts at Pepperdine University. The Center for the Arts serves more than 50,000 people annually through performances, rehearsals, and exhibitions in three theatres and an art museum. Rebecca is known for her commitment to vibrant, engaging, and diverse programming, as well as her passion for providing performance opportunities for emerging artists. In her 12 years at Pepperdine, Rebecca has overseen several major renovation projects at the Center for the Arts, including seating, rigging, and audio renovations. Rebecca also created and implemented the President's Circle membership program, and now raises \$180,000 in major gifts annually to support the arts at Pepperdine. Before moving to California, Rebecca was the director of performing arts at COCA (Center of Creative Arts), a multidisciplinary community arts center in St. Louis, Missouri. She earned a Bachelor of Arts degree in theatre from the University of Wisconsin-Eau Claire in 1996, and a Master of Fine Arts degree in theatre management from the University of Maryland in 1999. Rebecca served as the Vice President and Conference Chair for California Presenters from 2014-2017.

Castillo, Araceli, artworxLA, Hawthorne

An L.A. native, I grew up immersed in the arts and began to volunteer at the Los Angeles County Museum of Art (LACMA) as a teenager. The more I observed the impact of the programs on the community, the more I realized that I wanted to help make these experiences accessible to all. I combined my commitment to service with my analytical skills by completing my bachelor of science in business administration at Georgetown University. After working in LACMA's Education Department for six years, I transitioned into fund development for MUSE/IQUE, a live music organization in Pasadena. My efforts helped the team exceed its financial goals for two consecutive years as well as reach thousands of new supporters. I currently serve as artworxLA's Development Manager where I coordinate the annual fund, gala, and institutional support with the Director of Development and Communications.

Catalán, Alma, Cal Arts - Community Arts Partnership, Los Angeles

Alma E. Catalán is a bilingual arts administrator, education advocate, cultural organizer and believes in the value of the arts in all communities. Ms. Catalan holds a BA from California State University Long Beach's Film Production Program and a Master's in Arts in Arts Management from Sotheby's Institute of Art- Los Angeles at Claremont Graduate University. Alma's career has taken her from community organizing, working

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on film sets, theater productions, working with youth and collaborating locally and internationally through the arts. Ms. Catalan has been awarded a Smithsonian Fellowship based out of the Smithsonian Latino Center and contributed to the current Dolores Huerta: Revolution in the Fields/Revolución en Los Campos exhibit via the Smithsonian Institution Traveling Exhibition Service (SITES). In March 2019, she received a Squire Foundation Traveling Fellowship to Cape Town, South Africa where she participated as an artist, arts administrator, and arts leader in a global collaboration between Los Angeles and Cape Town. Ms. Catalan's goal is to inspire and support the next generation of artists, musicians, curators, art historians, and the like who one day will transform the world.

Ceballos y Campbell, Jessica, Alternative Field, Los Angeles

Jessica Ceballos y Campbell is an accomplished literary program curator, publisher, and cultural worker. Since 2012 she has produced over 350 literary and interdisciplinary events as a literary curator at Avenue 50 Studio, as a partner at Writ Large Press, and as a freelancer. She was chair of the Arts Committee of her local Neighborhood Council, and a FilmLA Liaison through the City of L.A. In 2016, she co-founded the local chapter of the L.A. Tenants Union. In 2017, she co-founded the annual Latina Writers Conference. In 2019 Jessica founded Alternative Field, a bilingual poetry library, reading room, resource center, and lab, highlighting the work of Indigenous, Black, womxn, and non-binary writers of color. In 2015 she was awarded a WESTAF Emerging Leader of Color fellowship and in 2016 was selected as an Arts for LA ACTIVATE Fellow. Her project showcases news ways assets and resources can be shared across communities of color. She's been recognized by the State Assembly, the Board of Supervisors, and L.A. City Council, for her community work and arts advocacy. She's been awarded grants from City Council, the Department of Cultural Affairs, the James Irvine Foundation, Cal Hum, and the CAC.

Cecil, Conrad, Nevada County Arts Council, Oregon House

Conrad Cecil has lived in London, Paris, and, since 2016, in California. He divides his time between Los Angeles and the Sierra Foothills, running workshops on performing poetry at Beyond Baroque literary arts center in Venice, and coaching poetry for both Poetry Out Loud and Dream A Difference at Nevada County Arts Council, for whom he is an artist in residence. In France, he founded La Compagnie de la Tangente under the patronage of award-winning poet and playwright Roland Dubillard (Moliere 2011 award), and performed in French at the Avignon Festival and on the Champs Elysees, in collaboration with German filmmaker Werner Schroeter. Conrad can be seen in historical dramas and contemporary thrillers alongside Sophie Marceau, Liam Cunningham, Clémence Poésy, Johan Leysen and Moritz Bleibtreu. His book, L'anglais

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pour la diffusion international du spectacle, is in French and English and focuses on performing arts production, and he has prepared a fine press edition of Shakespeare's Sonnets with Petrarch Press. He has a master's degree in Directing and Dramaturgy from the Royal Academy of Dramatic Art and King's College London.

Chiang, Christine, Fine Arts Museums of San Francisco, San Francisco

I am a seasoned fundraising professional in the fields of arts and culture, youth development, and education. Specializing in institutional giving—foundation, government, corporation—I have over 10 years of experience advancing and supporting programs that benefit communities and individuals through the transformative power of the arts and skill-based learning. I began my career at the Art Institute of Chicago, then moving to New York, I held key roles in youth development organizations such as Ifetayo Cultural Arts Academy and Third Street Music School Settlement. I recently returned to my home state, California, and am currently the Director of Foundation and Government Giving at the Fine Arts Museums of San Francisco (de Young/Legion of Honor).

Clarke, Joyce, A Manna Group Grantwriter, Riverside

Peer Reviewer: CA Arts Council; United Way LA; CA Dept of Edu Sacramento; Institute for Youth Dev Compassion Capital Fund. B.A. in Communications, Emerson College, Boston. Fundraising Certificate UCLA. Certificate in Teacher Dev. CA State Bd of Edu Visual & Performing Arts Content Standards, 2004. (2016 VAPA refresher in Riverside). Taught poetry to Continuation High youth for 2 semesters for ArtsCOOL (LAUSD and Cal Arts). 2006-08 was Grants Administrator for Zine Bethune's (prima ballerina/actress) Bethune Theatre Dance for the disabled. Grant writing instructor, UCLA Extension, Fall Qtr 2006. Poetry and Literary judge for NAACP's ACT-SO competition for eight years. 2015 in Riverside. Facilitated grant writing workshop for film alumni at Emerson College LA 2017 and two for Lawyers for the Arts 2010 & 2013. Poetry writing workshop for teens, San Bernardino Library 2017. Edited 4 books for three Black self-published authors: one her journey to founding a nonprofit, 2018; another, her journey advocating for her child in a charter school, 2015; and a political cartoonist's two books on Pres Obama 2008 (a NAACP Image Award winner '09) and 2017.

Clary, Elizabeth, Alchemia, Santa Rosa

Elizabeth Clary is Executive Director of Alchemia, a nonprofit organization serving artists who identify as having intellectual and developmental disabilities. Alchemia operates art galleries and performing arts programs in Marin and Solano Counties.

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Elizabeth holds a degree in music from Sonoma State University and a Master's in Public Administration from the University of San Francisco.

Cochran, Wendy Ellen, retired arts educator, Oakland

wendyEllen has spent over 55 years dancing, singing and playing music. Holding both a BA and MFA in Dance and an MA in theatre, she has also been an innovative arts educator in both the university and K-12 arenas up and down the state of California as well as Michigan and New York. She created a world dance curriculum that has included not only modern, jazz and ballet forms but West African, African diaspora (Brasil, Cuba, Haiti, Jamaica and more), Flamenco, Polynesian, Middle Eastern and many folk dance forms. Much of her journey was augmented by many arts grants, where she worked alongside artists from Brazil, Puerto Rico, Spain, Mexico, and the United States.

Cohoon, Chris, Monterey Museum of Art, Royal Oaks

After serving in the US Air Force and spending many years managing nonprofit youth mentorship programs for military families overseas, I earned a BFA in Studio Art from Illinois State University. Upon graduation, I consulted with organizations to begin creative education programs, such as sustainable community gardening, as well as restructuring a jewelry making and employment education social enterprise working with orphans in Kathmandu, Nepal. My own fine arts practice during this time also incorporated social practice and community participation. This all lead me to complete my Masters of Arts in Art + Design Education at The Rhode Island School of Design in 2016. Since then, I was the Artist in Residence at Eastern Illinois University's Tarble Arts Center, where I taught art to rural students attending public schools and alternative programs. I currently work at the Monterey Museum of Art where I get to shape the museum's vision to provide arts access to migrant families, and those of all demographics throughout the county. We provide free busing and trips to any public school in the county and provide free art programs at school, library, and community events around the county, among other programs.

Coleman, Rhonda Lane, Joshua Tree Living Arts and Groundwork Arts, Twentynine Palms

Rhonda Coleman is an arts professional, educator, entrepreneur, and cultural economic development strategist, with over 25 years experience in the art and design world. Earning a BS in Business Administration, BA in Art History, and MAs in Art History and Museum Studies, she has held important museum positions at the Henry Art Gallery – Seattle's Contemporary Art Museum, The Corcoran Gallery of Art in DC, and taught at the University of Washington and University of Southern California. She is most

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recognized for pioneering the art of unknown artists, experimenting with art accessibility, and developing sustainable arts models. Coleman has lived in 29 Palms for more than a decade, and worked with many organizations in the Joshua Tree area – 29 Palms Art Gallery, Joshua Tree National Park Council for the Arts, Morongo Basin Cultural Arts Council – and is currently the Executive Director of Joshua Tree Living Arts.

Collins, Willie, LeFalleCuratorial, Los Angeles

Dr. Willie R. Collins ethnomusicologist and folklorist who received his Ph.D. in 1967 from UCLA, Collins is the author of numerous entries in the Encyclopedia of African American Folklore and the The St. James Encyclopedia of Popular Culture. Other music writings include “California Rhythm and Blues Recordings, 1942-1972: A Diversity of Styles” in California Soul: Music of African Americans in the West, (Jacqueline C. Djedje and Eddie Meadows, editors) and “An Ethnography of the Moan-and-Prayer Event in Two African American Baptist Churches in Southeast Alabama” in African Musicology, vol. II (Jacqueline C. Djedje, editor).has an abiding interest in all music. His most recent audio review: Fannie Lou Hamer: Songs my mother taught me appeared in the Yearbook for Traditional Music, 2016. Dr. Collins has been a keyboardist with repertoires in classical, gospel, and salsa music and has served as a grant panelists for a number of cultural arts entities.

Collins, Natalie, None, Los Angeles

As a practicing artist, social worker, and educator; i have experience facilitating artistic expression; developing, implementing and evaluating programs for children, youth and families; providing mental health interventions using the arts; traveling internationally to learn about and implement arts in Ghana, UK, and Jamaica; teaching community arts in schools and community settings; and using the arts to improve family engagement.

Constant, Jacquil, Haiti International Film Festival, North Hollywood

Jacquil Constant is a Haitian American independent filmmaker with a Bachelor of Arts degree in Film Production and a Masters of Arts in Interdisciplinary Studies with an emphasis in Pan African Studies and Cinema Television and Arts from California State University Northridge (CSUN). In 2006, Jacquil established his own production company, Constant Production, which has various music videos, short films, and commercial productions to its credit. He is also the founder of the first ever Haiti International Film Festival in Southern California. Jacquil Constant is an Adjunct Professor at Pasadena City College where he teaches Cinema Production. His passion is promoting the beauty of Haitian culture and has curated multiple Haitian art shows including Haiti Is A Nation Of Artists (2015) and Haitian Magical Realism (2016),

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exhibited at California State University, Northridge. In addition, he is curating a Haitian Realism (2019) art show that is being exhibited at Pasadena City College.

Cook, Sam, The KMBA Agency, Los Angeles

An Australian arts and entertainment professional now USA based, Sam Cook is cross-artform practitioner, educator, arts manager and leader in Indigenous Arts. A retired musician, she was the Director of The Dreaming Festival and a programmer of the Woodford Folk Festival. Artistically, Sam is a playwright, writer, visual artist and graphic designer. Administratively, Sam started working in publishing ahead of becoming the CEO of a leading Australian Theatre Company before launching her company KMBA events. Recipient of the UK Arts Council Fellowship in 2007 and 2011, winner of National Aboriginal Youth of the Year in 1999 and Broome Aboriginal Artist of the Year in 1998, Sam was the founding Aboriginal columnist for Artshub and Tracker, founder of Australia's Blak History Month, founder of Festivillian and co-founder of Kaltja360.

Coppola, Cassandra, Independent, Los Angeles

Cassandra Coppola is currently working as a film producer in Los Angeles, CA. She graduated with a B.A. in Communications from Purchase College in Westchester County, NY where she also minored in Theatre and Jazz Vocals. She continued her education at the S.I. Newhouse School of Public Communications at Syracuse University where she received her M.A. in Television, Radio and Film. Since moving to Los Angeles in 2017, Cassandra has continued to produce projects that range from music videos to independent feature films. She also previously worked at NewFilmmakers Los Angeles (NFMLA) as the Administrative and Educational Coordinator. Her background in film, dance, music, theatre, EMS and firefighting have helped shape her as a storyteller and she will continue to create films that reflect her goals of making a more inclusive and diverse entertainment industry in-front of and behind the camera.

Coughran, Bruce, Indra's Net Theater, Berkeley

Bruce Coughran is the Artistic Director of Indra's Net Theater, and a freelance director in Berkeley, California. He is also a playwright, having written 'A Time for Hawking' and 'The Secret of Life.' Plays he has directed for Indra's Net have received over a dozen TBA Award and Critics Circle Award nominations, and a Broadway West Award nomination. 'a Time for Hawking' was awarded the Critics Circle Award for Best Overall Production in the East Bay for 2018. He has also directed dozens of plays and staged readings across the Bay Area, and in Los Angeles and San Diego. Bruce also directed four short films, and produced an award-winning feature film called 'East of Sunset' (2005), and wrote several screenplays. He studied at UCLA film school, AFI, and

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Playhouse West, as well as privately with writer/directors Sydney Pollack, Ted Post, and Danny Simon. Bruce was a panelist for the 2018 City of Berkeley Civic Arts Grants (Festival panel). He is a member of Directors Lab West and Directors Lab Chicago, recipient of a SDC Observership, a TBA ATLAS fellow, and a Titan award finalist. He is a proud member of the Society of Stage Directors and Choreographers.

Crain, Llewellyn, The Old Globe, San Diego

As the Director of Development of The Old Globe since 2016, I am responsible for all aspects fundraising, including annual fund and endowment, and lead a staff of 12. I have served as the Director of Development for the Kansas City Symphony (2011-2016), the Executive Director of the Kansas Arts Commission (2006-2011) where I worked extensively with rural communities and small, grassroots organizations, and led the education and community programs at both the Los Angeles Philharmonic and the Los Angeles Opera. I hold a master's degree in arts administration (Cal State Dominguez Hills) and a master's and bachelor's degree in Dance (UCLA). An experienced panelist, speaker, administrator, and community leader, I frequently advise arts administrators and development professionals on best practices and audience engagement.

Crockett, Ashley, Shawl-Anderson Dance Center, Richmond

Since graduating from UC Irvine with a B.F.A in Dance Performance and a minor in Business Management in 2012, Ashley Gayle has been busy tackling her many passions. After moving back home to the Bay Area, she's performed with many local companies; the Alayo Dance Company, PUSH Dance Company, LV Dance Collective, the David Herrera Dance Company, Mix'd Ingrdnts, and Urban Jazz Dance Company. When she is not onstage, Ashley Gayle enjoys teaching for local studios and school outreach programs throughout the Bay Area; including Shawl-Anderson Dance Center, John Muir Elementary, UC Berkeley/CalPerformances Ailey Camp, Albany High School, Novato High School, Marin Primary & Middle School, Rhythms Performing Arts, PUSH Outreach, Handful Players, and San Ramon Valley Dance Academy. Her current endeavor is building her own dance company, Visceral Roots, and presenting choreography rooted in telling stories inspired by social justice for minorities. Arts Administration has been an integral part of her career. Ashley worked as a Front Desk Program Manager with Shawl-Anderson for over 5 years, where she learned about running a non-profit studio with a range of artistic services and recently was a panelist for the Artists in Residence Program.

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Crouch, Robert, Fulcrum Arts, Pasadena

Robert Crouch is an artist and curator whose work encompasses sound, performance, and technology. As an artist, he locates his work with the intersection of post-phenomenological listening practices, conceptual sound art, and contemporary electronic music. At its core, his work can be understood as a conversation between tonality, context, history and subjectivities. Similarly, Crouch's curatorial work focuses on the overlapping disciplines of sound, technology, movement, and performance. In 2017 he co-curated Juan Downey: Radiant Nature, a survey of early interactive and performance work of the late Chilean artist as part of the Getty initiative, Pacific Standard Time: LA/LA. Crouch is the former Associate Director/Curator at LACE, where he curated solo exhibitions with artists Karen Lofgren, Gina Osterloh, Steve Roden, Sean Sullivan, and Margo Victor, and performances with artists including William Basinski, Celer, Lawrence English, Dominick Fernow, and Yann Marussich. He is also the founding partner of VOLUME, a curatorial project that functions as a catalyst for interdisciplinary new media work through exhibitions, performances, events, lectures, and publications.

Curran, Leah, Dancers' Group, Oakland Ballet Company, Dana Lawton Dances, San Rafael

Leah Curran is a North Dakota native who transplanted to the Bay Area in 2007 after graduating Magna cum Laude from the University of Montana with a B.A. in Dance Performance and Choreography and a B.S. in Business Administration. She went on to earn her certificate in Nonprofit Management from CSUEB in 2016. Upon moving to the Bay Area, Leah immersed herself in the dance community as a professional dancer and arts administrator. She served as the Director of Operations at Oakland Ballet Company from 2011-2019 where she was responsible for managing the day-to-day operations and growth of the company as well as implementing marketing and fundraising efforts and performance logistics. Leah currently serves as a Board Member of Dancers' Group as well as a company member of Oakland-based modern dance company, Dana Lawton Dances. Leah has performed work by various Bay Area choreographers over the past decade and also teaches pre and postnatal friendly yoga and fitness throughout the Bay Area - a passion she discovered while pregnant with her son.

Cyrous, Shaghayegh, Aggregate Space Gallery, Walnut Creek

Shaghayegh Cyrous is an Iranian American artist and curator, currently, live and work in the bay area. Her works focus on the compression of time and space resulting from digital technologies, and how digital media play this critical role in the lives of exiles and immigrants. She is currently Programming Associate at Aggregate Space Gallery in Oakland, California. She was the researcher and production assistant of Jim Campbell

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for the Day For Night project at Salesforce Tower and a Youth Art Coordinator, Civic Engagement at Yerba Buena Center for the Arts in San Francisco. Shaghayegh studied Master of Fine Arts, Social Practice at California College of the Arts in San Francisco, California.

Dastur, Khurshid, Museum of Movement, Sacramento

I was born in Los Angeles and immediately immersed in a multi-ethnic, artistic community. I have lived a privileged life, as I was given every opportunity to travel to 47 of the 50 United States, Europe, Asia, and Central America. Those travels reaffirmed my multi-cultural identity and shaped my voice as an artist and political advocate. My artistic experience includes complete training in the dance form Bharatanatyam under the supervision of 2 gurus: Medha Yodh and Viji Prakash. Both instilled a philosophy that everyone deserves a form of artistic expression. I expanded my training to include various other genres of cultural and ethnic dance, and have found a community of ethnic dancers with various backgrounds. In 2015, I opened Momentum Dance and Fitness and in August of this year have sold my studio to Mirror Image Dance Company in order to pursue more advocacy and community development roles. While running Momentum, I was highly involved in the development of several dance instructors' careers, several whom currently perform regularly in the Sacramento area. Every program that ran through my studio was geared to teach self-empowerment alongside physical technique.

Davalos, CatherineMarie, Davalos Dance Company, Richmond

CatherineMarie Davalos/The Davalos Dance Company has been presented at various venues across the country since its inception in 1994. Recently they created a partnership with the city of Panicale in Umbria, Italy, performing their site-specific work "Oh the MOON!" in July 2016 and returning in 2018 to perform and curate a dance festival for the region called "Radical Acts of Love." DDC has also been presented at various Bay Area venues and festivals including the Festival of Latin American Contemporary Choreographers, CounterPulse, ODC, the San Francisco International Arts Festival and Dance Mission for Women on the Way. Previous to moving in the Bay Area 22 years ago, the company performed in several Southern CA venues including Highways in Santa Monica, and the Martha B Knobel Dance Theater in Long Beach. Davalos received an NEA as a guest artist with the Latin Ballet of Virginia for her full-evening work "Volver." Davalos has served as a panelist for the Zellerbach Family Foundation's Community Arts Grant for the past three years. By day, Professor Davalos is the Director of Dance at Saint Mary's College which includes undergraduate, professional, and graduate programs in Dance.

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De la loza, Sandra, independent artist, Los Angeles

Sandra de la Loza is a Los Angeles artist whose research-based practice includes walks, field investigations, visits to archives and participation in local community struggles. She investigates underlying power dynamics embedded in social space while exposing the gaps, absences and the in-between spaces within dominant historical narratives through performative, social and aesthetic strategies that result in multimedia installations, video, photography, social engagement and public interventions. Her recent work investigates the underlayers of our present landscape as a means to decolonize, heal ancestral trauma and create circles that enable other social relations to happen. Recent exhibits include To Oblivion: The Speculators Eden at Los Angeles Contemporary (LACE) in Hollywood (2019) and Talking to Action: Art, Activism, Pedagogy of the Americas at the Pratt Manhattan Gallery(2019). She has received awards from the Fellows of Contemporary Art, Art Matters, the City of Los Angeles, the Center for Community Innovation, the California Community Foundation, and the Los Angeles County Arts Commission.

Des Jardins, Karen, Guitars in the Classroom, Encinitas

I have an MIT engineering degree and background in Organization Development. I work with non-profits, including Guitars in the Classroom, mentoring leadership. I serve as San Diego Chair for the MIT Educational Council, organizing a group of 80 volunteers who interview 300 high school students annually for admissions. I evaluate grants for SD's MIT Club's STEM committee, and help coordinate a program that brings STEM to under served middle school students. I have been a FIRST Robotics mentor for over a decade. For the last four years, I have served as a judge and a judge adviser for FIRST, across the state and at the world championships in St. Louis and Houston. I also teach knit and crochet in the community, studied Cahuilla basket weaving with Rose Ann Hamilton, in a Native American immersion experience. I take great pleasure in immersing myself in the arts in the way that I live every day. My husband and I are collectors, valuing mixed media art and enjoy travel. I am applying for inclusion to the CAC grants panel because I hope to bring my experience in critical thinking and organizational development together with my understanding and passion for the arts to perform meaningful service to the arts community in our state.

Devine, Moya, Santa Clara Unified School District, Santa Clara

Ms. Devine has been involved in the art world for four decades. She received her BA from the University of Hawaii in Drama with an emphasis in Dance. She went on to found Brand X Theater of San Francisco where she choreographed, performed and taught.

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In 2006 she began working with at risk youth in public school settings. Working for San Diego City, Encinitas, San Dieguito, Vista Unified and Santa Clara Unified School Districts. She continues to do so today teaching graphic and fine art at an Alternative High School. Her work has been shown internationally at museums, colleges, universities, libraries and galleries. Venues have included Oceanside Museum of Art, Atlantic Center for the Arts, San Diego Art Institute, Earl and Birdie Taylor Public Library, The Women's Museum of California, The La Jolla Athenaeum, Luis de Jesus Seminal Projects, University of Central Florida, South Texas College, University of Texas Pan American, Universidad de Monterrey, Mexico, State University of New York Buffalo, University of Seattle, Williamsburg Art & Historical Society, The Billboard Art Project, New Orleans, the Urban Institute for Contemporary Arts, Michigan among others.

Dickson, Ann, Marin County Cultural Services Commission, San Rafael

Ann Dickson is a seasoned arts fundraising, marketing and communications professional. Prior to joining Zoo Labs, Ann was the Director of Major Gifts for the American Cancer Society, where she raised funds from individuals, corporations and foundations. Ann also served as the Executive Director of the Sausalito Art Festival Foundation, where she managed the annual three-day festival. Prior to the Sausalito Art Festival, Ann was the Director of Marketing and Communications at the Oakland Museum of California. She was instrumental in the success of the museum's renovation and re-branding, and also closed sponsorship deals with national corporate leaders such as Wells Fargo, Clorox, Target, and PG&E. She served in previous marketing and public relations positions with EMI-Capitol Music, the San Francisco Conservatory of Music, Guthy-Renker, and the Academy of Motion Picture Arts and Sciences. Ann is actively involved in the Bay Area arts community, and is currently serving a two-year appointed term as a Cultural Commissioner for the County of Marin. Ann holds a B.A. in Music Education.

Dizon, Sammay, URBAN x INDIGENOUS, San Francisco

SAMMAY is an interdisciplinary artist, cultural producer, and performance maker of Kapampangan, Ilokano, and Bikol descent who envisions a future where our indigenous traditions co-exist with(in) our urban landscapes. Born and raised in LA County/Tongva Territory and now a settler in San Francisco/Yelamu, she invokes ancestral healing and ritual within/around the intersection of performance art, dance theatre, music, and multimedia; their role as kinetic storyteller and healer is ancient medicine from their maternal lineage. SAMMAY is the Founding Artistic Director of URBAN x INDIGENOUS, Founding Member of I Moving Lab, and Core Member of Embodiment Project. She has been featured by Dance Mission Theater, Red Poppy Art House,

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CounterPulse, Kearny Street Workshop, and East Meets West Festival among others. She is a three-time recipient of the “Presented by APICC” Artist Award; YBCA Public Imagination Fellow 2018; and first-ever Featured Artist for United States of Asian America Festival 2018. SAMMAY holds a B.A. in Media Studies and Sociology with minors in Dance & Performance Studies and Global Poverty & Practice from UC Berkeley. To follow her journey: www.sammaydizon.com.

Dones, Kayla, Community Alliance Newspaper, Fresno

I have been an active artist in the growing community of Fresno, CA for the last 8 year. My work includes vending, advocating for economic support for artist on multiple media platforms. Speaking with community leaders to encourage development of resources, and sharing the stories of artists through community journalism and zines. My ten volume Zine series features over 100 artists spanning from our local community all the way to South Africa. I attended California College of the Arts with a four year scholarship for their community arts major, although I was unable to complete my time at the university I learned many different skills that I have put into practice till this day.

Dong, Marissa, Waymakers, Costa Mesa

I have 3 years of interning at museums(Hammer Museum, Petersen Museum, Muckenthaler, Discovery Cube, and Heritage Museum of Orange County). I have my BA in History, Grant writing Certificate, and also pursuing my MA in Public History.

Donnellycolt, Zoe, Dancers’ Group, Oakland

Zoe Donnellycolt is a queer performance artist and arts administrator based in the Bay Area. Zoe’s artistic platform aims to expose that which has been negated by normative culture with sparkly & immersive installations. They have shown work at LevySalon, SAFEhouse for the Performing Arts, Klanghaus, and Salta. Zoe has performed with Melinda Ring, Sarah Berges, Margit Galantar, and Hope Mohr. She has been published by Two Plum Press, Unmother Magazine, and Oatmeal Magazine and featured in New Life Quarterly. Zoe is the Artist Resource Manager at Dancers’ Group where they manage the grant calendar, the CA\$H grant program, and resources for fiscally sponsored projects. Zoe is the Operations Manager for Beatrice Thomas aka Black Benatar where they manage workflow for current consulting clients. They have experience in marketing and content editing with Dancers’ Group, Skywatchers, and FRESH Festival. Zoe has production experience with PUSHdance, Skywatchers, Monique Jenkinson/Fauxnique, FACT/SF, Keith Hennessey, and the Joe Goode Performance Group. They were a 2018/2019 Emerging Arts Professional and received her BA from Bennington College in Vermont. Zoe was born in the woods of Connecticut and uses she/they pronouns.

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

Mr. Douglass is the Co-founder and Artistic Director of, The Performing Arts For Life And Education Foundation, Inc. (PALEF), a 25 year old nonprofit Arts Organization serving the underserved and disenfranchised youth, young adults and families of South Los Angeles and surrounding areas. PALEF's 25th anniversary celebration will be March 20, 2020 in Hollywood. Mr. Douglass is also the creator and writer of the Dr. Martin Luther King Jr. Gospel Songfest, just completing its twelfth year of existence. Mr. Douglass Has had an extremely active career, spanning over a forty year period. Hailing from Philadelphia (the city of 'Brotherly Love'), he is a Producer, Director, Actor and award winning writer.

Dreyfus, Patricia, Newport Beach Library, Corona del Mar

I am interested in all of the arts, particularly in the literary arts. I was raised in Compton, Ca and attended school there. I worked from four pm until midnight to pay for my college. I graduated from California State University Long Beach with a degree in Education and a minor in English. I taught school in the Norwalk-La Mirada school district. My husband and I raised 5 children so I spent a number of years in the laundry room and kitchen contemplating socks and spaghetti. I facilitated a writers critique group, "The Writing Well," in my home for twenty years. I spoke at the Ruskin Center in Los Angeles about writing. My writings have been published in "The Best Travel Writing," "She Writes," "The Daily Pilot," "View from the Sycamore," "Twins Magazine," and other media. I served on the board of "The Visionaries," a support group for the local art museum. I speak very poor Spanish but I try.

DuBois, Lis, Santa Cruz Museum of Art & History, Santa Cruz

Since 2013, I've served as Director of Operations at the Santa Cruz Museum of Art & History, providing the operational backbone that helped the MAH become a thriving central gathering place for Santa Cruz County. I lead a team responsible for finance, grants, administration, HR, IT, facilities, and design. During my time at the MAH, we scaled operations as our audience grew from 17,000 to 148,000 visitors per year; tripled our budget, and increased assets from \$5M to \$9M; developed Abbott Square, a community plaza that serves as the "front porch" of the MAH; secured more than \$3M in grant funding to support our innovative, community-based work; developed a visitor surveying protocol that syncs with our Theory of Change and allows us to understand who's coming to the MAH and the impact of their experience while onsite; participated in the Irvine Foundation's "New California Arts Fund," an invite-only cohort of organizations striving to increase participation in the arts among diverse and low-income communities. I've served in a range of professional roles at the San Jose

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Institute of Contemporary Art, the New England Foundation for the Arts, and WORKS/San Jose. I have a BA in Art History and an MS in Arts Administration.

Elle, Lydia, London's Learning Inc., Gardena

I am a professional singer and published author. My company, Elle Elle Consulting provides strategic and operating expertise to companies that need help aligning their vision with the steps needed to execute. I am also the co-founder of London's Learning Inc that promotes literacy, arts and science and community service. We developed programs for children, mainly socioeconomically disadvantaged within the LA area, to explore their creative interests with workshops and training classes. I was previously an analyst for the Office of the Secretary of Defense and have extensive experience with contracts and cost analysis.

Emory, Jorie, Wild & Scenic Film Festival, Rough and Ready

Jorie Emory joined the Wild & Scenic Film Festival in 2018 following 10+ years in development, events, and communications with arts and environmental nonprofits across the U.S., most recently as Director of Community Strategies with River Network. Jorie is passionate about facilitating and researching creative intersections and collaborations across art, environment, and social justice, and she is experienced in elevating these themes in her professional work, community activism, and creative life. Jorie earned a Ph.D. in Arts Administration, Education, and Policy from the Ohio State University, where she researched critical social theories and practices that help explain how people teach and learn in public spaces, leading to critical consciousness and community transformation. She is a textiles weaver and water issues artist who has exhibited her work nationally. Jorie serves on the board of directors for Surface Design Association.

Eng, Jessica, N/A, Sacramento

Over my years, I was blessed to experience the arts in many different forms from opera to poetry reading to dancing to my local library.

Engle, Shairi, So Say We All (SSWA), San Diego

I'm a USAF veteran, a teaching artist with the literary non-profit So Say We All (SSWA), a commissioned playwright via La Jolla Playhouse's (LJP) veteran programming and I had the honor of winning Arts in the Armed Forces' 2019 Bridge Award. The path to this honor started 5 years ago, when I publicly shared my first story through SSWA. It was a deeply personal story that terrified me; shedding light on my own pain felt like walking off a cliff. But the truth is: I was already headed toward that cliff. When I stood at that mic and 'stepped off the ledge', I was caught by a safety net - a community of

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storytellers. This safety net has walked me away from that cliff and into a life as a writer and more. Through SSWA, I joined a veterans playwriting workshop at LJP where I wrote my first play while attending a 16 week PTSD treatment program at the VA. I was able to write this play (Bridge Award winner) because of my veteran cohorts - we had a sense of duty to our pages and to one another. We explored things we couldn't (yet) with our own loved ones. I discovered my voice as a writer. Then I found my voice as a person. And now, I work to to be a safety net for those that need to step away from their own cliffs through storytelling.

English III, William, City Ambulance of Eureka, Eureka

I am an actor and performer, currently working in Emergency Medical Services after graduating from college with a B.A. in both Psychology and Theatre Arts. I have been a part of several projects and works that have progressed alongside underrepresented groups in my community throughout the last few years, most recently which included being part of Radioman at Del 'Arte International, involving the stories and struggles of Veterans across many decades.

Erick, Allyson, Flugelbone production services/UCSC Jazz Big Band, Berkeley, CA

American College in Paris 1969-70 (age 15 years): founding member of the American Theater in Paris. Naples, Italy, (with my family), Il Conservatorio di San Pietro a Majella(rework my piano technique and learn solfeggi). Naples Little Theater:actress/assistant director/costumes. Naples Black Theater; play by Joseph Sellers, Jr., consultant (proceeds going to the Martin Luther King Foundation), 1970-72. School of Contemporary Music,Brookline (Boston), founded by Mme M. Chaloff, private coaching w.Mme Chaloff,1975. Living History Center(RenFaire/Dickens)dancer actress/writer/director/teacher, 1977-1986. City of Berkeley, theater specialist1991-1998. GlobalRecordingArtists 1995-2013. UCSC Jazz Big Band assistant 2014-current.

Falcone, Jacqueline, Bed & Breakfast, Los Angeles

My curatorial practice is rooted in a strong commitment to social interaction as a means to nurture community and collective expression, while continuously addressing the core question of how art, architecture, and hospitality can cross paths.

Faltz, Dan, Academy Film Archive, West Hollywood

My passion is connecting people to art and encouraging expression. I believe arts programs can be vehicles for social change, and that collaboration can better serve the community as well as the organizations involved. I currently coordinate and staff weekly screenings, educational tours and programs for the Academy Film Archive, where I also

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have previously coordinated an internship program, an international conference, and assisted with public and educational programs. I also currently serve on the Arts and Cultural Affairs Commission for the City of West Hollywood, the Leadership Council and Programming Committee for Emerging Arts Leaders / LA and the Alumni Task Force for Arts for LA. This year I developed and proposed inclusion and outreach initiatives as part of Arts for LA's ACTIVATE leadership program. I have participated as a middle school mentor for Spark LA, as well as a peer grant review panelist for Weho Arts and the LA County Arts Commission. I've learned much about empowering youth, mission, best practices and shared values across organizations. I find art inspiring, impactful and transformational, and essential to the health and vibrancy of any community.

Familiar Miller, Ines, California Community Foundation, Pasadena

Inés Familiar Miller is an arts management and philanthropy professional committed to increasing participation in arts and culture. She supports the California Community Foundation's work in creating more sustainable and effective nonprofits in Los Angeles through programs like LA n Sync and the Nonprofit Sustainability Initiative, as well as the Foundation's Fellowship for Visual Artists. She has worked to increase access to academic and cultural opportunities for the Spanish-speaking community in LA at the National Autonomous University of Mexico in LA, and served as Program Coordinator for Tomorrow's Filmmakers, Today, a professional development program for emerging Latino filmmakers in Los Angeles. Inés serves on the Cultural Equity and Inclusion Initiative's Advisory Committee for the LA County Department of Arts and Culture, has served on the Leadership Council of Emerging Arts Leaders/Los Angeles, and has received the Fernandez Prize in Arts Management and the Ahmanson Foundation Fellowship for promising arts leadership. She earned her Master of Arts Degree in arts management from Claremont Graduate University and her bachelor's degree in history from the Universidad Iberoamericana in Mexico City.

Fann, Ashalee, SURFACE LA, Los Angeles

I began my journey at the age of four taking ballet classes twice a week in Westwood California. I continued training in ballet until my pre-teen years when my ballet teachers had encouraged my grandmother to explore other styles of dance. I simply did not have the body type but they recognized that I was extremely talented. I continued to take ballet, but I started to study jazz and hip hop at a local dance studio. I absolutely fell in love because I was able to apply my technique to these dance styles without being so rigid and with students who looked like me. In my teenage years, Debbie Allen opened a school in Culver City and I was one of the first students to be accepted on a work-study scholarship. I trained with her for several years to come and was given the opportunity to perform in theatrical plays, festivals, and on television. In college I

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continued my pursuit of the performing arts and obtained a degree in Television, Film, and Media Studies. In 2018 I launched SURFACE LA. SURFACE LA is a community based project committed to encouraging our youth to break free from a sedentary lifestyle and infiltrate creative spaces.

Fillmore, Caitlin, Monterey Symphony, Monterey

Caitlin Fillmore is the Development and Education Manager at the Monterey Symphony. Passionate about telling the stories we share, Caitlin has worked for various nonprofits over almost 10 years of service in nonprofit development. Caitlin holds a degree in Journalism, which supports her specialty of crafting compelling messages and experiences that evoke emotional responses and prompt philanthropic action. Caitlin manages annual giving, special events, Youth Concerts and all-ages learning for the Monterey Symphony. Caitlin studied voice at Waldorf College in Forest City, Iowa while getting a BA in Journalism. While a student, she sang with the Waldorf Choir and St. Christopher Chorale, touring Great Britain and the United States. Caitlin was a member and featured soloist with MMEA and ACDA Honor Choirs throughout the Midwest and with Una Vocis Choral Ensemble of Mason City, Iowa. Caitlin is currently a member of the Carmel Bach Festival Chorus.

Fisher, Lorraine, Lawrence Family Jewish Community Center, La Jolla

For the past 5 years, I have been the Assistant Director of Development at the Lawrence Family Jewish Community Center, JACOBS FAMILY CAMPUS (JCC) and the San Diego Center for Jewish Culture (housed at the JCC). In that role, I manage a robust grants portfolio, generating an average \$500,000 in awards annually; oversee grant proposals administration and reporting: submit proposals to private foundations, city, county, state, and federal government funding programs; identify, research, and cultivate prospective donors; help coordinate major fundraising events, including the JCC Annual Golf Classic and the JCC Patron Party. I have written proposals that have resulted in funding for the following programs: JCompany Youth Theatre, San Diego International Jewish Film Festival, JLearn workshops and lectures, and the Arts & Ideas season. Grant awards have come from the City of San Diego Commission for Arts & Culture, County of San Diego Community Enhancement Program, the San Diego Foundation, and local Rotary Club chapters.

Fitzpatrick, Delia, Our Kids First, San Francisco

- Current project organizing community resources around student and senior population success with a rural focus.
- 20+ years in the non-profit/education industry, w/4.5 million in funding through grant writing in education

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- 4 years managing the Oceanview, Merced Heights and Ingleside Community Collaborative (OMI-CC) a group of individuals, non-profit organizations, business owners and faith-based organizations who have come together to form alliances that will strengthen their communities and give stability to future generations

Flores, Yvonne, Community Engagement, Santa Ana

I ran Gallery 211, a free community gallery in Downtown Santa Ana for 3 1/2 years and provided free gallery space to historically underrepresented communities. Artists were provided with the use of the gallery space, free postcards and flyers to promote their event, online social media presence, professional photographers, and press releases. Additionally, they were given the freedom to curate their own exhibits, concerts, book signings, and workshops. For more information, go to:

<https://www.facebook.com/DTSAGallery211/> or <https://www.yelp.com/biz/gallery-211-santa-ana-4>. Additionally, I am a Board Member of Community Engagement, a 501(3)c non-profit organization that supports art through social practice, and in 4 states. See more at <https://www.CommunityEngagement.org>.

Fojas, Sofia, Elk Grove Unified School District, Palo Alto

I am in my 25th year as a K-12 educator. I am currently the new Director of Visual and Performing Arts in Elk Grove Unified School District. In the last five years, I served as the Supervisor for Cultural Equity and Social Justice in the Arts for San Francisco Unified School District in the Visual and Performing Arts Department, and directed programs in the arts with the goal of increasing participation for under-served students. I have a B.A. in Anthropology from the University of Hawaii and a Master of Science in Educational Leadership at the California State University East Bay in Hayward. I will begin as a board member of the National Guild of Community Arts in New York City this year and sat on the board of the California Alliance for Arts Education for the last two years. I was also the Multicultural Representative for the Bay Section and State Boards of the California Music Educators' Association and a member at large for the California American String Teachers' Association. Before joining SFUSD, I taught instrumental music for 15 years in the San Jose Unified School District and 5 years in Lincoln Unified in Stockton. I continue to play violin and viola professionally in the Central Valley and San Francisco Bay Area.

Forcum, Zackary, 1988, Richmond

I am a queer dance-theater artist, advocate and educator who has been an active participant and facilitator in the performing arts for over 17 years. SF Bay Area born and raised, I am the Artistic Director of OOMPH Dance Theater (fiscally sponsored by Dancers' Group), where I create work at the cross-roads of movement and narrative.

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Specifically, OOMPH employs performance as a societal-mirror, and employs it to craft new frames and focuses in which to view the human experience, to not only share a reflection, but to offer true reciprocity. I have presented work in RAWdance's Concept Series, the National Queer Arts Festival, the San Francisco International Arts Festival, SPF, The West Wave Dance Festival and performed with Jacqueline Burgess, James Graham Dance Theatre, Joe Landini, Sonya Delwaide-Nichols, Sheldon Smith, Danny Scheie, Wax Poet(s) Collective, and mentored by Shinichi Iova-Koga and Molissa Fenley. I hold my MFA in Choreography and Performance from Mills College and BA in Theatre Arts from UCSC. Currently ODC's Institutional Giving Manager, I'm a past Managing Director for Epiphany Dance Theater & sat on the California Dance Education Association's Greater Board from 2015-2018.

Ford, Joan, Strategic Management Group, Los Angeles

Joan Ford has more than twenty years of fundraising and leadership experience in the nonprofit community in Los Angeles, raising revenue through grants, major gifts and events; and conducting board retreats and strategic planning for nonprofit organizations throughout Los Angeles. Joan holds an MBA from UCLA's Anderson School of Management and has completed trainings at the Center for Creative Leadership, Los Angeles County Arts Commission, Center for Nonprofit Management, Grantsmanship Center and Indiana University School of Fundraising. Joan knows first-hand the healing power of art, having grown up in very modest circumstances but with a lifelong love of playing and performing music, including currently teaching two guitar classes a week at McCabes Guitar Shop. As the former CEO of Free Arts for nearly five years, Joan witnessed first hand the power of art to transform the lives of abused, impoverished and homeless children.

Foster, Adrienne, Museum of African American Art, LOS ANGELES

Recently, I was selected to serve as a Board of Director for the Museum of African American Art in Los Angeles. I've been a serious collector of African American and Caribbean art for over 45 years. I worked at California community colleges as both a faculty member and administrator for nearly 40 years. I have a BA in Psychology, MA and Ph.D. in Education. I've traveled to Europe, Canada, Caribbean islands, Mexico, and extensively throughout the US. I've made an effort to visit museums dedicated to featuring people of color in many cities.

Fox, Nancy, Long Beach Symphony Association, Long Beach

Nancy Fox has held top-level management positions with both for-profit and not-for-profit organizations. From 1982 – 2000 she was U.S. Managing Director for the Swiss luxury watch company, Jaeger-LeCoultre, building that company from a virtual unknown

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to one of the most prestigious brands in the industry. As CEO of the Museum of Latin American Art from 2000-2007, she led a capital campaign and expansion project that doubled the size of the facility and catapulted the organization to international recognition. She also garnered a \$1.4 Million grant from the CCHE. Subsequently, she assumed the Executive Director position with the Long Beach Symphony, where she currently serves as PR and Grants Consultant. Ms. Fox earned her B.A. from Macalester College and an advanced degree from the Conservatory of Music in Frankfurt, Germany. She continued her education at Shenandoah University, where she studied business law, finance and marketing. In 2004, she received a fellowship to the Stanford Graduate School of Business, where she earned a certificate in Executive Leadership.

Frاندzel, Ben, Stanford Live, Stanford

Since 2007 Ben Frاندzel has been the Institutional Gifts and Community Engagement Officer with Stanford Live. He has led program growth including Stanford Live's first-ever conference for educators, a new Artists-in-Schools program, increased access to performances for Title 1 schools, and a focus on arts and disability. In institutional giving, Ben has had led the acquisition of new or significantly increased support from funders such as the Mellon, Hewlett, and Koret Foundations, and highly competitive grants from funders such as the Japan Foundation. Previously, as Managing Director of Oakland educational theatre company Opera Piccola, he supported the growth of the company's ArtGate program, which provided artist residency programs to over 20 Oakland public schools, and its development of new multidisciplinary theater work. Ben has also been active as a writer for many years, primarily writing on music. He has published over 100 pieces including reviews, scholarly writing, program notes, and recording liner notes. Ben studied Music and English at Northwestern University and studied in the graduate program in music composition at San Francisco State University.

Franklin, Angela, Community Literature Initiative, Los Angeles

I'm a poet, essayist, and visual artist. I attended Antioch University Los Angeles in pursuit of a Master in Fine Arts, and was awarded an Eloise Klein-Healy Scholarship. My first book of poetry Poems Beneath My Keloids, will be published in 2020 by World Stage Press. Other works have been published in anthologies and online publications. As a regular participant of the Poetry Salon's workshops and courses on social commentary and justice issues, I've crafted works relating to disparities and challenges faced by people of color. Additionally, I've edited numerous works of fellow poets. Last summer, I participated in a 10-day writer's retreat in Tuscany Italy. I'm a fellow of the Voices of Our Nations Arts Foundations (VONA), Los Angeles, and the Hurston/Wright

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Writers Week, and a past participant of the Summer Writers Institute of Antioch Santa Barbara.

Franks, Patricia, Anointed Vessel Productions, Riverside

At age 12, Patricia began playing the piano/organ/violin, acting in plays at school and various faith-based organizations. She is an Actor, singer, musician, playwright, director/producer of stageplays. She's participated in TV/Film Summits and Theatre seminars/workshops on acting techniques, creative writing, stage production, 30 second pitch, marketing/social media networking. Since 2007, Patricia has served as the Executive Director of Anointed Vessel Productions, a nonprofit organization providing community outreach to at-risk populations and youth development programs through the Performing Arts in underserved communities as a vehicle for change and progress. She has written, directed and produced a plethora of plays and held leading roles in the musicals "A Little Night's Music," "Anne of Green Gables," and the indie Film "The Calling." Patricia is a founding member of the Urban Playwrights United, a national playwrights Patricia holds a BS Degree, Business Administration/Management, a MA Degree, Organizational Management from the University of Redlands, and is currently pursuing a Theatre Arts Certificate.

Funk, Mason, The Outwords Archive, Inc., Los Angeles

Mason Funk was born and raised in Los Angeles, and graduated from Stanford (BA English, 1980). He taught English for several years in the US and abroad. From 1995-2015, Mason wrote and produced a wide variety of non-fiction TV programs for the Discovery Channel, Nat Geo, and other networks, on topics from social justice to science and sports, earning many awards and two Emmy nominations. He also produced Anchor Baby, a documentary film about a US-born teenager's struggle to keep her undocumented Guatemalan mother from being deported. In 2016, Mason founded The Outwords Archive (OUTWORDS), with the mission of traveling the US and recording first-person testimonies from LGBTQ pioneers and elders (mostly in their 70s and 80s), who had been on the forefront of the queer civil rights movement for 50+ years, and whose stories were in danger of disappearing as these individuals passed away. To date, OUTWORDS has captured 136 interviews in 26 states. In 2019, Mason published his first book of OUTWORDS interviews, entitled The Book of Pride (Harper Collins). Mason lives in Los Angeles with his husband Jay and his French bulldog Henri.

Galarpe, Maren Oom, The Butterfly Project, San Diego

Maren's education and professional experience includes an ongoing mix of theatre, dance, music and visual arts. Currently Director of the Arts at St. Mary's School, a PreK-8 International Baccalaureate school in Orange County. With over 24 years of

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experience as a performing and visual artist, educator, administrator, and director, Maren is also passionate about service through the arts. She serves on several arts organizations' boards, regionally and nationally, including The Butterfly Project (San Diego), Palm Springs Art Museum's Architecture and Design Council, and the Board of Directors for the American Alliance for Theatre and Education. This year, she recently completed her term as Pacific Regional Director for the National Art Education Association's Supervision and Administration Division. Before moving to California in 2012, Maren spent 15 years in Hawaii, active in Arts education and public programming including urban and rural schools on the islands of Oahu and Hawaii, Waimea Community Theatre, Kahilu Theatre, Hawaii Arts Education Association Board, Hawaii State Foundation on Culture and the Arts Biennium Grant panel, Hawaii Arts Alliance and the Honolulu Museum (then Academy) of Arts.

Gantman, Martin, Arts Commissioner for City of West Hollywood, West Hollywood

Martin Gantman is a Los Angeles based artist and writer who has exhibited internationally in such venues as AC Direct Gallery and the Alternative Museum, New York; A.R.C. Gallery, Chicago; Kristi Engle Gallery, HAUS, POST, in Los Angeles; Werkstatt Berlin, Galerie Merkel, Whylen, Germany; Artetica, Rome and Viareggio, Italy; and La Coruna, Spain. His published work "Black Box: Decoding the Art Work of Martin Gantman, as well as "See you when we get home." a project for Art Journal magazine. Other published writings include: "The Irresolute Potential in the Unimagined Possibility," "Swingin' in the Slammer," "The Word Was Charm," "DuSable Park: An archeology," "Notes on the Oddness of Things," and "Mapping the Lost Idea." He also co-edited "Benjamin's Blind Spot: Walter Benjamin and the Premature Death of Aura" for the Institute of Cultural Inquiry. His project, "The Odalisque Suite," was presented at the College Art Association annual conference in New York in 2000; and, at the 2012 conference in Los Angeles, he chaired a panel session entitled: Tracking the Movement of Investigatory Art. He has also served on the City of West Hollywood Arts and Cultural Affairs Commission since 2017.

Garcia, Robin, LA County Department of Arts and Culture, LOS ANGELES

I work out of the Research and Evaluation wing of the LA County Department of Arts and Culture. My job revolves around evaluating the Cultural Equity and Inclusion Initiative as well as administering the Creative Strategist program which places artists in residence in county government to work on "transformative change" projects. Outside of my work with the county, I have been part of a number of arts and culture collectives in Los Angeles, and used to play with LA based chicana/o son jarocho band Las Cafeteras.

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Garcia, Carissa, Arte Americas, Fres.Co, Fresno

Carissa Garcia is an interdisciplinary artist who approaches her work as a storyteller and poet. She considers herself a “greñuda filmmaker”, working on untamed methods of documenting and reversing erasure as a decolonial means of creating and recuperating knowledge. She worked for four years on a doctoral degree and currently holds a Masters of Arts degree from the UCLA César E. Chávez Department of Chicana/o Studies, as a mentee of Judy Baca. Her research concentrates on the relationship between place and memory for Chicana artists in California’s Central San Joaquin Valley, where she was born and raised. She is currently working on a publication about the erased histories of Chicax muralism throughout the Central Valley and an anthology centering methods of art production and aesthetics of the Central Valley. As an emerging arts administrator, she has served on the board and as Interim Executive Director at Arte América, as well as Director of Strategy and Development for Fres.Co. She also has a small business working as a project manager and grants and program consultant specializing in racial and economic justice in the arts and serving artists of color and arts-based non-profits.

Garibay, Eva, City of Livingston, Livingston

I am currently a Arts, Parks & Recreation Commissioner with the city of Livingston. I would be interested in reviewing applications as a form of learning about different ideas other communities are pursuing.

Garner, Kim, University of California, Merced, Merced

Kim Garner was named Executive Director of Arts at University of California, Merced in summer 2019. In her new role, she is responsible for coordinating and promoting UC Merced’s visual and performing arts activities, fundraising, community affairs and administrative aspects of a nascent and diverse arts program. Kim has an extensive arts background with over 15 years of museum, art administration and art education experience, including managing exhibitions and education programming for the Phoebe Hearst Museum of Anthropology at UC Berkeley, directing arts education programming for the Triton Museum of Art in Santa Clara and directing the curatorial program for the San Diego Historical Society’s museums including their flagship museum in Balboa Park. A California Central Valley native, she began her career at the Fresno Metropolitan Museum of Art, History and Science where she came up through the ranks first as a museum registrar, then exhibition and collections curator and finally director of exhibition and education under, Director of the National Gallery, Kaywin Feldman. She earned both a BA and MA in Art from CSU Fresno.

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Garrick, Brian, self, San Diego

Brian Garrick most recently was Director of Arts & Culture at the San Diego Center for Jewish Culture. There he established Arts & Ideas, the organization's performing arts center presenting 40+ performances and lectures annually and directed the San Diego Jewish Film Festival. He was Associate Director of Programs at The 14th Street Y in Manhattan where he produced an annual all-night cultural arts festival celebrating the holiday Shavuot. Brian served as producer of literary programs in Manhattan at The Half King, where he ran a weekly series. He was Program Manager for Arts & Ideas at the Jewish Community Center of San Francisco, a major multi-disciplinary performing arts center. He also managed The Hub, an SF-based organization presenting performing arts programs that reflect the evolution of Jewish arts, culture, community and identity. He served as Associate Director for the Bay Area Jewish Music Festival, the oldest festival of Jewish music in the country. He served on the Conference Committee of California Presenters and is an alum of the Association of Performing Arts Professionals' Emerging Leadership Institute. He is a member of the New Jewish Culture Network, a group of Jewish arts presenters that commissions new work.

Gascon, Natasia, City of El Segundo - El Segundo TV, Los Angeles

Born in the Philippines and raised in Hawaii, my love of arts and culture was perpetuated by the education system of the state of Hawaii, which provided and prioritized cultural activities. I was a member of the renowned MeneMAC Media Program at Moanalua High School, winning numerous awards in digital media and broadcast journalism. I was a content producer for 'Olelo Community Television, and moved to Los Angeles to attend the Art Institute of California. I became a Getty Multicultural Undergraduate Intern in 2010, and the following year became an LA County Arts Commission Intern. Since then I've been involved with several LA County institutions in capacities ranging from Visitor Services, Volunteer Management and Arts Education. I recently represented the Marciano Art Foundation at the 2019 Visitor Experience Group Conference in Philadelphia, PA this past October, and am currently combining my degrees in Digital Filmmaking and Video Productions and my experience in the arts in my current career as an arts and culture beat reporter for the City of El Segundo. My unique background in digital media, journalism and the arts enables me to present the intricacies of the arts in a discerning and accessible way to my local community.

Gee, Erika, Chinatown Community Development Center, Kensington

Erika Gee is a senior planner at the Chinatown Community Development Center, with a focus on creative placemaking, culturally-aligned economic development, and open space projects. She has both breadth and depth of experience in a variety of arts and

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cultural institutions in the San Francisco Bay Area, Los Angeles, and New York including at LACMA, Museum of Chinese in America, Museum for African Art, and Angel Island Immigration Station Foundation. As a Program Director at the International Coalition of Sites of Conscience, she established the Immigration Sites of Conscience Network of 20 museums across the country committed to developing new approaches to immigration by making their museums safe places for visitors to explore and discuss the historic context and contemporary implications of immigration. Erika served as the arts and culture fellow at The San Francisco Foundation in 2013-15. She serves as on the steering committee at Grants for the Arts and as a panelist for the CAC, San Francisco Arts Commission, and Institute of Museum & Library Services. Erika received her B.A. in History/Art History from the University of California, Los Angeles, and her M.S. Ed. in Museum Education from Bank Street College of Education.

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

I have been involved in the Arts as a community college instructor and artist for the last 40 years. I have traveled and represented clay and glass artists internationally as well as hosted visiting artists from the globe in California.

Giovanini, Leslie, Shores of Hope, Rancho Cordova

I am Sacramento native who's had a passion for the arts from a young age. I moved to San Francisco and graduated from SFSU with a degree in Studio Art: Printmaking. After graduation I moved back to Sacramento and worked in various community based companies including Sacramento News & Review and most recently part-time as a Art Fellow for the Crocker Art Museum. I have volunteered with different music and community based organizations to help create social media content and artwork for their events. It has always been very important to me to continue to use my art and professional experience to help organizations and non-profits grow and contribute towards our art culture. Currently, I work with a Non-Profit called Shores of Hope in West Sacramento that runs programs to help Transitional Aged Foster youth, the homeless and low income community in Yolo and Sacramento counties, provide transportation to developmentally disabled adults, and families by providing a daycare facility for kids 3-5 years old. Part of my role is managing Grant Administration and I believe working with the California Arts Commission would allow me to continue to be of service in the Arts community and help me see a different side to the grant process.

Glasband, Jan, Simi Valley Cultural Association, Simi Valley

I am a graphic artist by trade, but have been heavily involved in the creation and development in educational arts programs in the community of Simi Valley since 1989. I have a theater company which was formed in 1995, Actors' Repertory Theatre of Simi,

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under the non profit umbrella of the Simi Valley Cultural Association. In addition to providing a season of theatrical productions we also offer both free and tuition-based classes and workshops in the performing arts for young people. We have also produced several community arts programs and events and have twice received commendations from the City of Simi Valley for our work with youth in the community. Literature in Action (a play production workshop that focusing on classic American and world literature) and the Spectrum Collaborative Program, (an arts mentoring program for LGBTQ+ teens and allies between the ages of 13-18) are just two of the many programs we offer that address specific needs to under-served segments of the population. In 2017 we entered into an agreement with the Simi Unified School District to provide a minimum of \$30k in free arts programs in exchange for the use of several buildings on a non-operational school site, and continue to exceed our goals.

Goebel, Erica, Arroyo Arts Collective, Los Angeles

I am a retired LAUSD high school teacher, second generation Los Angeles resident. For 11 years I worked in a high school in East LA and another in downtown LA. Prior to teaching, I worked on Los Angeles' transportation program as a public communications officer for 15 years, focused on the development of the Metro rail system. I initiated the public arts program, commissioning artists to work with communities to develop rail station I also wrote and produced about a dozen film and videos on the public art, safety, and rail projects. These days, I focus on my painting practice, capturing personal landmarks in my Los Angeles neighborhood that more and more are disappearing under gentrification. I'm particularly interested in the erasure of cultural memories and histories of neighborhood communities.

Goger, Cara, Mariposa County Arts Council, Mariposa

Cara Goger joined the Mariposa County Arts Council, Inc. in 2012 as Executive Director and oversees the organization's staff, its many cultural programs, arts education and lifespan learning initiatives, and creative placemaking policy work. She is also the Visual and Performing Arts Lead for the Mariposa County Office of Education (MCOE), representing Mariposa at the state and regional level, building arts education policy for MCOE, and providing resources and trainings for educators throughout Mariposa County. Ms. Goger holds a graduate degree in Political Science/International Relations and previous to her work in Mariposa County worked for eight years with the AjA Project providing photography-based participatory programming to youth affected by war and displacement and the Museum of Photographic Arts serving as the primary artist-in-residency for the Museum's senior programming (55+) and lead instructor for the School in the Park's 5th grade program. Ms. Goger brings fifteen years of experience at engaging a variety of audiences with the careful study and exploration of art, with

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particular attention to projects that allow for multiple voices to enter the art experience and the development of personal interpretations.

Goh, Bin, The Contemporary Jewish Museum, San Francisco

Bin Goh is a first-generation college graduate and immigrant nonprofit professional based in San Francisco. Born and raised in Singapore, she migrated to San Francisco in 2016. She currently serves as the Development Operations Administrator for the Contemporary Jewish Museum (The CJM) in San Francisco. In addition to her current role, she is also a current graduate student Master of Public Administration (MPA), majoring in nonprofit management, at San Francisco State University and a board member of Reciprocal Organization of Associated Museums (ROAM). Bin served in a design-thinking nonprofit organization based in Singapore called ReallyArchitecture (re:ACT) with a vision to cultivate socially responsible and sustainable architecture design-thinking for the community. She has written articles on Asian architecture for Singapore Architect (SA) magazine and Fivefootway online magazine.

Bin worked as an interior designer at Maps Design Studio, specialized in hospitality interior design projects. She holds a BA(Hons) in Interior Design from the University of Huddersfield, United Kingdom. She hopes to use her multifaceted cultural and career experience to support local potential of under-resourced creatives.

Golden, James B., City of Salinas, North Hollywood

Salinas Poet Laureate, James B. Golden, was born and raised in Salinas, CA. He was active early on in the arts community, serving as an organist for Monterey Bay Area choirs and singing groups. His passion for activism and equal rights led him to California State University, Northridge, where he earned an M.P.A. and a B.A. in English-Creative Writing, and Pan African Studies Arts & Literature. Golden has a Master of Humanities Degree in English from Tiffin University. He earned a Doctor of Psychology from Phillips Graduate University in 2019. Golden is the author of four books: Sweet Potato Pie Underneath The Sun's Broiler (2008), Afro Clouds & Nappy Rain (2011), The Inside Of An Orange (2012), and BULL: The Journey of a Freedom Icon (April 2014). BULL is the 2014 recipient of the Jessie Redmon Fauset Book Award presented by the Los Angeles Lemeirt Park Book Fair. Golden won the 2012 NAACP Image Award for Outstanding Literary Work – Poetry, for Afro Clouds & Nappy Rain. His writing has been recognized by the National Steinbeck Center as a “phenomenal work of art.” Golden continues to champion curriculum reform for schools in California to include fine arts within scope and sequencing of English classes.

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Gomez, Steve, Two-year Community College, Walnut

I am a higher education researcher/grants specialist with 15 years of experience in management, implementation, evaluation and planning/writing of grant-funded projects. I have lead and evaluated (on separate occasion) multi-year grant-funded STEM and STEAM (Science Technology Engineering Arts and Mathematics) projects with two and four year colleges/universities and the communities they serve. I am currently the Grants Coordinator at Mt. San Antonio College, which serves the largest number of enrolled students in the state. I work with faculty and staff to help engage students and the community in the arts, and help bring their ideas to fruition with the help of support from agencies such as the California Arts Council.

Gomez, Leticia, City of San Diego Commission for Arts and Culture, Chula Vista

Leticia Gomez Franco is an arts administrator, advocate and cultural producer living and working in the San Diego/Tijuana border region. Her work is rooted in the intersection of culture, representation and social justice, all values that play a role in her current role as Interim Senior Arts and Culture Funding Manager for the City of San Diego Commission for Arts and Culture where she oversees the department's funding programs, manages strategic initiatives and is at the forefront of the departments diversity, equity and inclusion work. Gomez Franco has previously served as Director of Programs for the New Americans Museum and Exhibitions Director for Casa Familiar's The Front: A Collaborative of Arts, Culture, Design & Urbanism, overseeing development and program management for multiple art spaces as well as heading a rigorous and culturally relevant exhibition calendar with a commitment to local arts, diversity and community empowerment. She holds a BA from the UC, Berkeley in English and Chicana/o Studies and a MA in Curatorial Theory from San Diego State University's Liberal Arts & Sciences Program. She is also a two-time fellow of the National Association of Latino Arts & Culture Leadership Institute (NALAC).

Gonzales Chavez, Lilia, Fresno Arts Council, Fresno

Lilia Gonzáles-Chávez. serves on multiple boards locally and at the state level in support of the arts. She was appointed Executive Director of the Fresno Arts Council in August 2011. She is a performing artist with over twenty years teaching and performing Ballet Folklórico. Lilia has worked in the education and the arts fields first as a teacher and advancing through management and leadership positions in government and nonprofit organizations. Lilia is a co-founder of Arte Américas, the Latino cultural arts center and served as its principal administrator for nearly ten years. As Executive Director of the Arts Council she has led her organization to provide arts services in the State Prison system and local jail for six years. Under her leadership the Fresno Arts Council has increased outreach to rural communities with a designated Rural Outreach

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Fund to support the transportation of artists and audiences to and from rural parts of Fresno County and created a Teaching artists training program to increase participation of local artists in the schools.

Gonzalez Scherer, Silvia, Hanford Multicultural Theater Company, Lemoore

Silvia is the Executive Artistic Director and co-founder of Hanford Multicultural Theater Company. Her play AN EVENING WITH JOAQUIN MURRIETA- 'My Quest for Justice' is a finalist with BlueInk Play Competition 2018. The book PALABRAS DEL CIELO: An Exploration of Latina/o Theatre for Young Audiences includes her play ALICIA IN WONDER TIERRA. U GOT THE LOOK and BOXCAR/EL VAGON won 'Nuestra Voces' awards from METLIFE with Repertorio Español. LOS MATADORES was a finalist of the National Hispanic Theatre Award. Silvia was part of SouthCoast Hispanic Playwright Festival and was a focused playwright at the Kennedy Center. Teatro Latino de San Francisco will produce BOXCAR/El Vagon in the spring 2020. Silvia does improv, puppetry, standup comedy, and open mic poetry. She also sculpts with paper mache.

Gooch, Trisha, San Diego Dance Theater, San Diego

After a successful career in the entertainment industry, I turned my energies to nonprofit fundraising in 2002. I have 17 years of fundraising, marketing communications, strategic planning, nonprofit management and leadership experience. I have a bachelor's degree in writing and editing from the City University of New York and have served in leadership and development roles (including several years as a grant writer) at the Shakespeare Theatre of New Jersey, Mainly Mozart, National Alliance on Mental Illness, San Diego Food Bank, and Second Chance. I currently volunteer as Board Secretary for Voices of Our City Choir and for Just in Time for Foster Youth. I earned my CFRE (Certified Fund Raising Executive) designation in 2012. My first career was as a professional singer and actress in Los Angeles, San Francisco and New York City. Three special credits include the National Touring Company of "Les Miserables," the world premiere of "The Who's Tommy" at the La Jolla Playhouse and San Francisco's long-running musical review, "Beach Blanket Babylon."

Goodrich, Linda, Celebration Arts and the Living Heritage Foundation, Sacramento

I am a retired professor emeritus from Sacramento State in the Department of Theater and Dance where I taught for 27 years and also chaired the department for 6 years. I graduated with an BA (1971) MA (1973) and Ph.D. (1976) in English from the Ohio State University in Columbus, Ohio where I grew up. In addition to my academic studies I was also pursuing my dance studies which is my first love. I taught dance and created a dance company (the Dunbar Dance Company). I did my primary dance studies in New

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York City with Fred Benjamin, Alvin Ailey and Dianne McIntyre. I moved to the Bay Area in 1978 where I taught English at California College of Arts and Crafts and dance at Everybody's Creative Arts Center with Halifu Osumare. In 1982 I earned an MFA in Choreography and Performance from Mills College. In 1984, Halifu and I founded CitiCentre Dance Theater Company where I performed and choreographed for 6 years. I moved to Sacramento in 1990 as Professor of Dance where I taught courses in modern and jazz techniques, African Caribbean Dance: Beginning Dunham Technique, Principles of Choreography, and Dance Cultures in America. In 1992, I founded Sacramento/Black Art of Dance which is still going strong today.

Gordon, Barry, Member of California Art League, Culver City

I have been an artist for over 70 years, shown both nationally & internationally & am scheduled for a 60+-piece show in Burbank in 2020. My work is in public & private collections. From 1985 to 1996 I founded & directed the Gordon Gallery in Santa Monica. I wrote & executive-directed the 501(C)3 documentation for the Foundation of Creative Arts, which produced a newsletter and many art exhibits for more than 150 artists. I wrote grants for non-profits & later for the federal government I wrote RFP's & evaluated grant proposals as a Program Manager within HHS during the 1980's. I also wrote several "Decision Memos" for the Secretary of HHS. I was a social worker for Public Social Services in LA County and was a community organizer in Appalachia; worked upcountry areas & in Bangkok for the Ministry of Industry in Thailand in the Peace Corps (1960's), & helped organize & establish the original federal VISTA program working with governor, later Senator Rockefeller in WVA in 1972-3. I was an assistant professor, lecturer and researcher in Community Development from 1972 thru 1982. I developed, directed, & funded several training programs for groups working with adults in WVA, MD, & Florida during the 1970's & '80's.

Gordon, Angelia, SACRAMENTO FINE ARTS CENTER, Sacramento

I am currently the Administrative Director for the Sacramento Fine Arts Center, a nonprofit arts organization located in Sacramento county. Prior to my work with Sacramento Fine Arts Center, I volunteered with other nonprofit organizations, such as the American Heart and Stroke Association. I currently hold an Associate of Arts Degree in Technical Theater and a Bachelor of Arts Degree in Studio Art. After the completion of my degrees I choose to pursue a career in arts management were I felt my talents and passions were better suited to serve and support the community. I am an active supporter of visual and performing arts in my local community and the surrounding areas.

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Grant, Suzanne, Formerly KUZZ AM/FM, KCW FM, Bakersfield

I've spent my career in various forms of media, from TV and radio production to paste up/graphic artist. My college years included many studio arts and dance classes as part of an overall media package, my degree is a BA in Business Marketing. I left my most recent position after 12 years due to family demands and the need for more flexibility, but also a desire to expand the use of my skills and experience into a greater, "outside the box" experience, and to achieve a more direct impact in the community.

Graviss, Tara, Arts for Learning San Diego, San Diego

Tara Graviss, Arts for Learning San Diego has been involved in nonprofit arts education in San Diego for over 16 years, serving in various capacities: volunteer, teaching artist, trustee and now an executive leadership position. A life-long devotion to the arts and education combined with a proven background in business make her a dynamic leader and advocate for students, families, communities and artists! A passionate and dedicated professional with the experience needed to lead and develop organizational performance through collaboration and partnership. Her 20+ years of experience in international hospitality services ensure she has all the customer service and operational skills to be a change agent in the long term sustainability of arts education in our schools and communities. Tara holds a B.S. in Business Administration and an M.A. in Expressive Arts Therapy from the European Graduate School and Expressive Arts Institute. Tara is a visual artists and poet and dedicates her private practice to supporting women recovering from trauma.

Greenbaum, Alex, Hausmann Quartet Foundation, San Diego

Born in New York, cellist Alex Greenbaum enjoys a diverse and adventurous musical life. As a member of the Hausmann Quartet he is an Artist-in-Residence at San Diego State University, where he teaches cello and chamber music. As a long-time member of The Knights chamber orchestra he has performed throughout the U.S. and Europe and last season returned to Vienna's Musikverein and the Elbphilharmonie in Hamburg. He has recorded for Ancalagon, Arc, Bridge, Canary Classics, Cantaloupe, In a Circle, Koch, Naxos, Warner Classics and Sony records. His varied interests have led to collaborations with dance companies, recordings for film, television and commercials, studies of early music and performances throughout Mexico. Alex is a founding member of San Diego Baroque, a mainstay on the Art of Élan series, an affiliated artist with San Diego New Music and a member of Bach Collegium San Diego. Also active as an educator and arts administrator, Alex is on faculty at Villa Musica and the SDSU String Academy, a teaching artist and program coordinator for Art of Elan's Young Artists in Harmony composition program, serves on the programming committee for The Knights and as Vice President/administrator for the Hausmann Quartet Foundation.

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Greenwood, Tish, California Museum of Art Thousand Oaks, Santa Monica

Tish Greenwood, Executive Director of California Museum of Art Thousand Oaks (CMATO), is a museum professional dedicated to creating cultural spaces where ideas are shared and people connect. Her professional experience includes positions at the J. Paul Getty Museum, photo I.a., Art Slant and serving on the NEA Art Works Grant Review council. She has been awarded the City of Thousand Oaks Excellence in Arts Emerging Arts Leadership Award and recently ranked as one of the most influential leaders in the San Fernando Valley. Tish received her BA in Art History from John Cabot University, Rome, Italy and her MA in Museum Studies and Contemporary Art from Georgetown University and Sotheby's Institute of Art-New York.

Griffiths, Jennifer, Third Street Writers, Laguna Beach

- BFA in Fine Art Photography (Cal State Northridge).
- Fine art exhibitor/commercial photographer since early 1970's.
- Accepted into the UCLA Graduate Film School 1983.
- Instructor, color photography @ Cal State Northridge 1982, & Fashion photography/ UCLA extension 1980.
- Instructor, color photography at Laguna College of Art Design (1990) and Black and white (introductory darkroom techniques) at the Irvine Fine Art Center.
- Juror Festival of Arts. Exhibitor Festival of Arts 1989-2009. Exhibitor Sawdust Festival 1990. Juror City of San Clemente Art Center.
- Arts Commissioner City of Santa Monica, 1977-79, Arts Commissioner City of Laguna Beach 1985-1990.
- Board of Director, Community Art Project CAP, Laguna Beach 2010-2016.
- Board of Director, Third Street Writers, 2016-present. Advisor, book cover designer (4 anthologies).
- Member, Laguna Arts Alliance. 2015 - present.
- Gallery Director & Curator, CAP, 2013-2016. Implemented new gallery concept, graphics, and artist talks.

Grothaus, Grace, UC San Diego, La Jolla

Grothaus is a visual artist engaging with themes of environment and technology, her work is focused around the creation of moments of reflection about human agency and balance with the built and natural environment. Summer 2019, Grothaus has been conducting field research for upcoming work in the forests of Brazil and Panama and the photograph here, a type of aloe, was taken in the Serra do Rola-Moça, southeastern Brazil. Previously Grothaus' artworks have been exhibited and/or collected on five

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continents including in the International Symposium of Electronic Art (2018) the World Creativity Biennale (2012). Notable public artworks include Trace, a large-scale work using LED pavers collaboratively produced with artist Geoffrey Hicks for the city of Tulsa. Currently she is pursuing an MFA at the University of California, San Diego where she resides with her dog and many plants. Please follow along with her work in progress via instagram @gracegrothaus or facebook.com/gracegrothaus.

Guardado, Leslie, Social Justice Learning Institute, inglewood

For the past twenty years, I have dedicated my time to working with women, POC, at-risk youth, LGBTQIA+ community and organizing young activists. I believe providing access to educational resources, healing, arts, transformative justice, and regenerative agriculture, is vital to address the disparities we currently see in our communities today. As a peer educator for SJLI & volunteer for the Youth & Justice Coalition I address these disparities by assisting with health equity, food justice, transformative/restorative justice & the arts. I educate, advise, and counsel our community members of all age groups on resources for healthy living by covering mental health, basic needs through programming and resources, food justice, plant medicine, diet and exercise, etc. in order to encourage overall health. Through my work with the community I am able to build close relationships by implementing personal testimony, experience and education into each aspect of my job in order to gain confianza and rapport.

Gutierrez, Teresa, (916)247-4871, Elk Grove

My name is Teresa Gutierrez and I am 56 years old. I am a native of Sacramento, CA. I grew up in a very diverse community that was located close to McClellan AFB. I received my diploma from high school and attended some college. I worked for the State of California for 30 years and recently retired. I am a Single Mother of two teenage boys who are thriving and I love spending time with them and having fun! Every phase of their life is a great one! I am an ARTist entrepreneur and President of ARTners nonprofit. The purpose of our nonprofit is to serve others with art expression services for youth, adults and elderly. I have painted/donated 13 murals in Sacramento. Currently I co manage a Sacramento art collaborative in producing multicultural events, participating in events and giving artists promotional opportunities. My management and administration background helps me manage, coordinate and organize our nonprofit/multicultural art collaborative/events. My partner and I have operated two art galleries, in which we promoted many artists. This opened up many areas for us and gave us a name. Currently we have large multicultural projects that are in the works, however are still going through approval processes.

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Hale, Buddy, The Library Of MusicLandria, Sacramento

I am a life long musician and full time supporter of the arts. I have a business degree from CSUS with an emphasis on social entrepreneurship.

Hart, Krystle, JCompany Youth Theatre, San Diego Center for Jewish Culture, La Jolla

Krystle Hart is the Managing Director of JCompany Youth Theatre and is so proud to work with such incredibly talented young artists every day. Krystle comes to JCompany with extensive experience in non profit management, having worked for Voices for Children and the American Cancer Society in development, fundraising and special events. Krystle has her BA in Journalism and Media Arts from the University of Arizona and she is an avid member of the San Diego arts community having worked for and performed with the La Jolla Playhouse, Diversionary Theatre, and OnStage Playhouse. She served as Production Chair, Vice President, then President of the Board of Directors of San Diego's only Broadway focused chorus, Encore Vocal Ensemble and is a member of the San Diego Choral Consortium.

Hassan, Idris, African American Art & Culture Complex, Oakland

Bay Area based Photographer and Visual Artist Idris Hassan, began her journey as the family photographer preserving precious life moments. Her photography and collage work have been featured in the "Black Artists on Art" Legacy Exhibit at Oakstop Gallery, the Annual "Art of Living Black" Exhibition at the Richmond Art Center, the "Oakland Women's Day" exhibition at Betti Ono Gallery, Afro Solo's "Reflecting the Light Series" at the San Francisco Public Library, and at various exhibitions in the Bay Area. Ms. Hassan's work has also been featured in the Summer 2015 issue of "African Voices", a Collection of Soulful Art and Literature. In 2018 her photography was featured in "Photoville" in Brooklyn, NY and in 2019 at "Photoville LA" as part of the exhibition "Alter: Prayer, Ritual, Offerings" curated by Women Photographers of the African Diaspora. In 2016 Ms. Hassan participated in the "Green Olive Arts Residency" in Tetouan, Morocco, where she had the opportunity to create work for and present her solo show. Idris Hassan has also served as the lead documentarian and as a participating artist in the annual "Black Woman is God Exhibition", at SOMArts Cultural Center in San Francisco, CA.

Hazel, Kamil, OCEAA, Santa Ana

I graduated from Howard University in 2001 with a degree in Theater Arts and Communications. I began teaching theater in Washington DC in August of 2001 up until June of 2014 within the Friendship Schools system. During my time as a drama teacher I produced several musicals and plays while also serving as the of the Dean of the Fine

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Arts Department. I developed the theater curriculum and course sequence for all campuses within the Friendship system. I was awarded the STARS award for Arts Education in 2006 and I was also honored at the Kennedy Center for my contribution to arts education. Currently I am the Afterschool Program Director at the Orange County Educational Arts Academy and the Student Activities Director. I have served in both of these roles since 2014.

Heath, Alexandra, Self, Red Bluff

I have 10+ years experience designing costumes and makeup for community theatre in Sacramento, including costuming for African American dance companies and a season with the Sacramento Opera. I studied dance for several years including Afro-Caribbean dance, jazz, and tap as well as Ritual dance with Luisah Teish. I have a B.A. In English from Sac State and have written poetry (with Kathryn Holwein), creative non-fiction (with David Romvedt at Univ. Of Wyoming), and did an eight year stint as a garden columnist with a local newspaper in Oroville. I studied ceramics (with Yoshio Taylor and Peter VandenBerge), sculpture (with Gerry Wahlberg) and photography in college and worked on the college newspaper as a photographer. Currently I create wearable art and maintain a herbal medicinal garden in a small rural community in Northern California. I'm 70 years old and a native Californian.

Heins Glaser, Nancy, Volunteer Arts Advocate, Fallbrook

RN/BSN/MA Rehabilitation Counselor Community arts advocate, 15 year TV interviewer/producer and community issues programs who also served on world class community art gallery as ADA support for increased arts accessibility. Documentarian/photographed, feature film producer(53 TRT /youtube) and founder/former president film collaborative married to award winning 40 year high school art as a result which stellar yearly lesson plans became my life too!

Helfter, Susan, USC Thornton School of Music, Altadena

Dr. Susan Helfter is an artist-educator known for her community engagement work through music. At the University of Southern California's Thornton School of Music, Susan is Associate Professor of Practice and Director of the Thornton Community Engagement Programs. Through these programs, nearly 10,000 community members engage yearly in integrated music instruction facilitated by Thornton students, who also perform engaging concerts in the community where Angelinos naturally live, work and congregate. Susan's current scholarly pursuits lie broadly in musical community engagement throughout the lifespan, the developing musician identity and career development, with recent work on models of collaboration in the Oxford Handbook of Community Music. Susan's own love for community music emerged through

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participation as the youngest member of the family brass quintet, intergenerational piano-playing, and years of participation in community bands in Manitoba, Canada.

Hernandez, Melody, Melody B. Hernandez Consulting, San Francisco

Growing up, I had two passions: writing and social justice. First these passions led to a career in education. With a degree in American Indian Studies, I began teaching on reservations in northern Minnesota incorporating Ojibwe language and culture into the classroom. Examples included teaching the traditional arts of birch bark biting and beading and powwow dancing as part of the curriculum. After moving to San Francisco I continued to teach a diverse range of students at various area public schools. Throughout this, I was unsettled by the gross inequities that exist throughout the city, country and world. So many students are coming into the classroom with myriad obstacles that prevent them from learning while others have supports and safety nets that ensure success. I began working with nonprofits to craft and submit grant proposals and found this practice to be a rewarding way to integrate my passions. I quickly transitioned this into a full-time career as a consultant. Over the past 5 years I have worked with small to mid-sized nonprofits crafting narratives that help tell their stories and articulate their goals. These nonprofits represent culturally and ethnically diverse groups.

Hernandez, Jose, Diavolo Dance Theatre, Los Angeles

Since 2015, Jose has served many roles at DIAVOLO from Development Associate to now General Manager. He holds a Bachelor's of Science in Business Administration with an emphasis in finance from California State University, Long Beach. Over the last seven years, Jose has focused his career in supporting local arts organizations in areas of major gifts, event management, strategic planning and operations. At DIAVOLO, Jose spearheads the company's foundation and grant portfolio and is the point person to all finance and operational activities. During his spare time, Jose actively volunteers for local arts and social service organizations. He's served on several grant panels through the Los Angeles County Department of Arts and Culture and has received a commendation of appreciation for his service by former Los Angeles County Supervisor Don Knabe. Jose served as an active member of the Host Committee for the 2018 Dance/USA national conference providing much needed support to the Fundraising and Budgeting Sub-Committee.

Herold, Anastasia, San Francisco Symphony, Oakland

Anastasia Herold received a masters in dance from UCLA and went on to perform in and manage several cultural dance ensembles in Northern & Southern California. Anastasia is a music educator and currently works for the San Francisco Symphony.

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Hess, Martiq, Envision Connect, San Diego

I have been involved in the nonprofit sector since the early 1990s, primarily in human services. My arts experience has been both personal and working with arts organizations. I served as a board member with Eveoke Dance, which was a nonprofit dance class and performance organization. I have also worked as a contractor with Wheelchair Dancers, a dance organization dedicated to providing opportunities for wheelchair users to dance. My personal art experience includes painting in various media including watercolor, acrylic and mixed media. I've shown several pieces in art exhibits and have sold pieces to a variety of individuals in Southern California. I have also participated in acting and performed in a few performances over the years with the most recent being a Shakespeare workshop during the summer of 2018.

Hillen-Noufer, Michele, Sacramento Theatre Company, Rancho Cordova, CA

Michele Hillen-Noufer, M.Ed., AEA, SAG is the Executive Director for Sacramento Theatre Company (STC) School of the Arts and oversees several education programs including STC's School Partnership Program (which she created in 2011.) As the E.D. of STC's school she partners with STC's Executive Producing Director to co-lead the organization and to implement STC's mission to integrate professional theatre with Theatre Arts Education. As a member of AEA and SAG, Michele worked as a professional actor for 25 years doing theatre, film, and tv across the country and internationally. She has directed, taught, and choreographed professional theatre, as well as theatre for young people. Michele has a passion for helping young people achieve their goals in the performing arts as well as providing Theatre Arts Education to underserved schools through STC's School Partnership Program and arts integration during the day. Michele is an arts integration specialist and keeps her skills current by teaching at STC, local elementary schools as well as providing workshops and professional development opportunities for conferences and in-services for Educators. She has been a member of the Sac State's, Academic Talent Search faculty since 2012.

Hirugami, Erika, CuratorLove, Los Angeles

Hirugami is the Founder and CEO of CuratorLove. After being a Public Art Curator for the Department of Cultural Affairs in the City of Los Angeles, Hirugami became the Curatorial Director for the Ronald McDonald House Charities, later to become Curatorial Director for The KNOW Contemporary. As a Getty Foundation Scholar and a Kress Foundation Fellow she has formed a part of various curatorial teams at museums and galleries across the United States and Mexico, and her written work has been published internationally. Hirugami holds an MA in Art Business from the Sotheby's Institute of Art,

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in conjunction with the Drucker School of Management and Getty Leadership Institute at Claremont Graduate University. As well as multiple BAs from UCLA in the fields of Art History, Chicano Studies and Mexican Studies. She is currently a Doctoral Student at UCLA, where she challenges the convergence of transnational aesthetics with a special focus on undocumented Mexican experiences.

Holben, Cheryl, Cheryl Holben Design, Sacramento

Cheryl Holben has owned her own design business for over 25 years specializing residential interiors. She has served as Chair of the Sacramento Metropolitan Arts Commission, Board President of the Center for Contemporary Art Sacramento, is the founder of Sac Open Studios and the founder of Sacramento Mural Festival. She possesses a strong understanding of the modern art world. As chair of the Center for Contemporary Art Sacramento and the Sacramento Metropolitan Arts Commission, she leveraged her design experience and succeeded in attracting new audiences to the visual arts. She has served on a number of public art panels in Sacramento, including the panel for the Golden One Center.

Holmes, John, Mr, Davis

11 years - Board of Directors (BOD) for Sacramento Youth Symphony (SYS) - President, VP, Tour Director; 3 years - SYS Foundation (separate 501(c)3) - BOD Treasure, President; 3 years - Camellia Symphony Association BOD - Treasurer, Development Director; 15 years - Sierra Club, National Outings Committee, Chairperson of a Subcommittee. Holmes Family Curator of over a thousand museum quality Japanese Brush Paintings.

Homan, Randall Ann, San Francisco NEON, SAN FRANCISCO

Author/Photographer of two books "Saving Neon" and "San Francisco Neon: Survivors and Lost Icons," (Giant Orange Press). Co-Founder of SF Neon tours and Neon Speaks, a festival and symposium to share information and promote a future where neon signs survive and neon art thrives.

Hudnall, Justin, So Say We All, San Diego

Justin Hudnall received his BFA in dramatic writing from New York University's Tisch School of the Arts. He has served as the founder and Executive Director of So Say We All, a San Diego-based literary arts and education non-profit organization, since 2009. He hosts and produces the public radio series Incoming on KPBS / NPR featuring the true stories of America's veterans told in their own words, straight from their own mouths. He was a PEN in the Community Resident in 2013, a resident of the Vermont Studio Center in 2012, and chosen as one of San Diego Citybeat's Best People in 2015.

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In a prior career he served with the United Nations in their New York HQ and deployed to Juba, South Sudan as an emergency response officer. He has been showcased by War, Literature, and the Arts, Monologues for Men by Men, Pinchback Press, and States of Terror, and he has been a featured performer with San Diego Dance Theater and RISK! with Kevin Allison.

Hull, Rachel, Berkeley Repertory Theatre, Berkeley

Rachel Hull works with a team of talented artists and arts educators who serve elementary, middle and high schools and includes all ages programming at the theatre. Rachel was a member of the Lead Action Team for the Alliance for Arts Learning Leadership within Alameda County's Office of Education, is the Chair of the Berkeley Arts Education Steering Committee and past Board Member of AATE. Previously the Director of Education at Dallas Theater Center she oversaw all education and community programs including Project Discovery, awarded the 2013 National Arts and Humanities Youth Program Award. In Dallas, Rachel led collaborations with arts and cultural organizations, school districts and arts organizations through the Informal Educators of Dallas County, and as an advisory to the Theatre Educators of North Texas. Outside of her work within regional theatre, Rachel mentors student teachers at UC Berkeley, and has taught/ presented at Southern Methodist University, the University of Texas, Educational Theatre Association, Dallas ISD, University of Houston's Center for Arts Leadership, Theatre Communications Group, American Alliance for Theatre Education, and National Guild for Community Arts Education.

Humphrey, Dr. Amina, Critical Literacy Arts/Whittier College, Los Angeles

B.S.E., English, Certification in K-12 Special Education, Henderson State; M.A., African American Studies, Concentration in Children's Literature, UCLA; Ph.D., Social Sciences and Comparative Education, Concentration in Race and Ethnic Studies and Qualitative Research, UCLA.

I am a multi-media artist. This includes quilting, painting, mosaics, photography, and writing. I am an assistant professor of education at Whittier College. I teach Visual and Performing Arts, African American Children's Literature, Children's Literature, and Literacy Development in Elementary Schools. I also serve in the arts and education community. I am a volunteer and board member at St. Elmo Village. I have served for the last ten years. (My students in higher education have also volunteered their time as tutors at St. Elmo Village.) St. Elmo Village was founded in 1969 and is one of the nation's oldest African American-operated teaching, working, and living-spaces for artists. It is located in a working-class community in the mid-Wilshire area of Los Angeles. I participate in the arts and education community with (1) The Empowerment

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Congress and (2) LA County Arts Commission: Supporting Justice-Involved Individuals through the Arts.

Hurley, Maureen, California Poets in the Schools, Sebastopol

I've taught artist-in-school residencies in rural & urban schools in California since 1979. I've received 7 individual CAC AIR grants in Sonoma & Napa counties; & the Montana Arts Council. I've participated in CAC multi-artist residencies, received a PBS/KQED AIR grant, & two Oakland Cultural Arts Council grants. I've led arts workshops in the Western US & Florida, as well as in the Bahamas, Netherlands, & the former USSR. I've won fellowships and awards for my writing, art, and teaching residencies. I worked for alternative newspapers, writing news, & arts feature stories. I've trained artists and teachers through arts organizations, including California Poets in the Schools, Artists in the Schools of Sonoma County, Rural Arts Services, I've taught in a diverse range of communities throughout California. My ongoing work brings me in contact with a wide and diverse range of artists. I've photo-documented artists—especially poets—since 1979. I volunteer at the San Geronimo Valley Community Center, working with elders, and I have had art displayed at several of the the art exhibits at the art center. I was a featured poet at the latest Petaluma Poetry Walk, & am a coordinator & emcee for the Watershed Environmental Poetry Festival.

Hutchins, Eugene, Barak Ballet, Altadena

Eugene Hutchins has built a multi-faceted career in the arts that has taken him from New York to Los Angeles and several spots in between. Currently, Eugene is the Managing Director of Barak Ballet where he works to support the artistic vision of Melissa Barak. I have also held previous arts management positions with Los Angeles Master Chorale, MUSE/IQUE, New York City Opera, Chautauqua Opera and The Pearl Theatre Company. Formerly, he was a professional stage director, producer, production stage manager and choreographer for more than a hundred opera, theatre, and dance productions across the United States including engagements with A Noise Within, Lyric Opera San Diego, Opera North, Opera in the Heights, Syracuse Opera, Regina Quick Center for the Arts, Sierra Madre Playhouse, and many more. I have served on other peer review panels for LA County Department of Arts & Culture, City of West Hollywood, and Arts Council for Long Beach. He has a BA in Dance from UCLA and MM in Opera Production from Florida State University.

Ivanova, Vera, Chapman University, Orange, CA

Vera Ivanova graduated from the Moscow Conservatory, Guildhall School of Music and Drama in London, and the Eastman School of Music. Her works have been performed worldwide. After teaching as Assistant Professor of Theory and Composition at the

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Setnor School of Music of Syracuse University, she was appointed as Assistant Professor of Music in the College of Performing Arts at Chapman University (Orange, CA), where she currently works at the rank of tenured Associate Professor. Vera is also teaching music theory and composition at the prestigious Colburn Music Academy for Young Artists in Los Angeles and at the Chamber Music Orange County Pre-College program for high-school students. Vera is actively involved in new music not only as a composer, but as an advisor (she's been invited to be on advisory board of the American Composers Forum, Los Angeles chapter), adjudicator (UnTwelve Composition Competition, Synchrony call for scores, International Computer Music Conference Call for Music) and concert-runner/organizer (new music concerts at Chapman University's Conservatory of Music and Synchrony group of Los Angeles-based composers, of which she is a founding member). www.veraivanova.com.

Jacobson, Kristen, Youth in Arts, Novato

Kristen Jacobson is an arts leader, educator, and program designer dedicated to the accessibility of arts education for diverse populations. As of the fall of 2019, she is the Executive Director at Youth in Arts in Marin County, CA. Recently, she was the Managing Director of Education at Alonzo King LINES Ballet where she led initiatives to expand LINES' programs that promote individuality, creativity and communication through dance and movement learning. Under her leadership, LINES education programs experienced significant expansion, growth, success, and impact. She also serves on the Board of Directors of the Arts Educators Alliance of the Bay Area as well as San Francisco Unified School District's Arts Ed. Master Plan Advisory Committee. Previously, Kristen served as the Youth & Community Programs Manager for Hubbard Street Dance Chicago where she was responsible for developing and implementing Hubbard Street's Youth Dance Program from its inception, managing school partnerships, teaching artist development, family programming as well as partnerships with major cultural institutions across the city of Chicago. She holds a BA Point Park University's Conservatory of Performing Arts and an MA Columbia College Chicago.

Janssen, Heide, Voice of OC, Rancho Santa Margarita

Heide Janssen is the managing editor of Arts & Culture at Voice of OC. Prior to Voice of OC, she worked as editor of Varsity Arts at The Orange County Register. She also developed and produced their Artist of the Year program which honors the top high school arts students. She works extensively as a consultant with Orange County school districts. Most recently, she helped OCDE administer a \$1.4 million grant that provided arts-centric professional development and leadership training to O.C. teachers and she is working with a consortium of school districts to help them implement the new state arts standards. She has worked in administrative and producing capacities at major

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regional theater companies including South Coast Repertory, Center Theatre Group, The 5th Avenue Theatre, Court Theater, and Yale Repertory Theatre. She has produced smaller independent projects with Snehal Desai (artistic director at East West Players) and Adam O'Byrne (producer at New Neighborhood), among others. Honors include: Outstanding Contributions to Educational Theatre (CETA); Outstanding Contributions to Education (OCDE). Education: BA in English from the U. of Minnesota; MFA in theater management from Yale School of Drama, Yale University.

Jenkins, Lindsay, Maroon Arts and Culture, Burbank

I have a BA in Theatre from the University of Texas at Arlington and in May I will be completing my MA in Theatre at California State University, Northridge (CSUN). Most of my current work is in Artistic Research and Education. Right now, I am Research Assistant to Dr. Jade Huell in the Performance Studies Department at CSUN. I also work for Center Theatre Group as a Teaching Artist, with the August Wilson In-School Residency Program, and as a Script Reader. As a Script Reader, they send me New Play Submissions and I read through them, summarize, rate them and send them back to be sent to another reader. Prior to going back to school for my Master's degree, I was a Theatre Teacher and Curriculum Writer. I taught four years of Middle School and one year of High School. I spent 3 years at Dallas Independent School District teaching underserved students and 2 years at Uplift Education, a charter district. While at Uplift, I wrote Middle School Theatre curriculum to be used district-wide. I also trained other teachers, did classroom observations and provided feedback. Recently, I started my own non-profit, Maroon Arts and Culture, which is dedicated to empowerment through arts education and cultural programming.

Jennings, Rebecca, none, SAN FRANCISCO

- Family Tradition of Quilting
- BFA in Painting with study of Photography and Textiles
- Group Exhibitions in Textile Arts/Quilts
- Published Poems in small journals
- Years as Copy Editor and Magazine Layout followed by 10+ years as Nonprofit Writer/Editor with focus on marketing (print and online for UCSF-focused foundation) and grant writing for equity-based arts education and social justice orgs

Jennings, Lynne, San Diego Guild of Puppetry, Inc., Chula Vista

Lynne has close to 50 years experience in puppetry as a designer, builder, teaching artist, writer and director in addition to her current position as chief administrator for the Guild, which celebrated its 25th year as a nonprofit this year. She teaches puppetry at

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all levels, mentors young puppeteers, and builds for a variety of local theatres. She has directed two five state, Pacific Southwest Regional Puppetry Festivals, co-directed the Guild's first festival for the general public in downtown San Diego in May 2015, and helps coordinate the City Heights Puppet Project, now in its fourth year. Local theatre building/ training/ consultancies include those for: San Diego Opera, La Jolla Playhouse, Scripps Ranch Theatre, New Village Arts, Diversionary Theatre, San Diego Musical Theatre, Cygnet Theatre, Coronado Playhouse and San Diego Rep. She has numerous Guild shows to her credit, most notably the Henson Grant production on elder abuse: "Goldilocks: The Nursing Home Version". She served on the Board of UNIMA-USA (the US branch of the International Puppeteers organization) for over a decade, studied with Henson artists, and at the National Puppetry Conference in Waterford Connecticut.

Johnson, NaTalia, Natalia Johnson Conservatory of Ballet, Sacramento

NaTalia Johnson danced with Dance Theatre of Harlem. She danced throughout Europe and was twice selected to perform in the Gala of International Dance Stars. She performed at the White House. She has taught master classes and workshops internationally to include Harlem School of the Arts, Dance Theatre of Harlem, Debbie Allen Dance Academy, Urban Ballet Theater, Henry Street Settlement Abrons Arts Center in New York, and instructed in the New York Public School System. She has trained several students who competed in the Youth American Grand Prix Ballet Competition. The former competitive gymnast, studied piano, and is an accomplished vocalist and actress. She has been featured in numerous magazines and billboard ads around the world including spreads in Sansha Magazine, The Ballerina Project, Brian Mengini, Lois Greenfield, Brandon Taylor Johnson, Capezio, and a Times Square dance billboard. She has played lead roles in television and stage, starred in "Pearl" in Los Angeles, Cats, and the network televised "Hot Chocolate Nutcracker." She is Artistic Director of NJC Ballet.

Johnson, Gregory, Arts Council For Long Beach, Long Beach

Greg J is a well known multi-media marketing executive, event producer, radio broadcaster and global thinker. Served in the United States Marine Corps; Held several Executive level positions as Marketing and Sales Director oncluding more than 20 years at 102.3 KJLH, a heritage radio station broadcasting in Los Angeles and owned by music icon Stevie Wonder. There he built and produced a number of well established music festivals which attracted tens of thousands of attendees in the Los Angeles community. (Of note, 4th of July Fireworks Extravaganza, Knotts Berry Farm Gospel Showcase, Taste of Soul, multiple music festivals commemorating the MLK holiday. Greg's global reach is predicated on his mantra to build bridges of music arts and

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culture between Africa and America. To that end he promotes travel and tourism to Africa, hosts a podcast featuring contemporary African music; he imports coffee from Cameroon and is a sought after speaker on subjects of African cultural exchange. Greg's commitment to his community is underscored through his service on the Board of Directors for the West Angeles Community Development Corporation as Recording Secretary and now the Arts Council for Long Beach as Treasurer.

Jones, Christine, City of San Diego Commission for Arts and Culture, San Diego

Christine began her career at the City of San Diego in 2006, holding positions of leadership in public art and most recently served as interim executive director. Christine oversees programmatic direction and develops cross program, department and sector initiatives. She is an accomplished curator, collections manager and public art program manager with over two decades of experience in government organizations, museums, galleries and consultancies. Between 2015 and 2017, Christine served as the City of San Diego's Senior Public Art Manager administering two "percent-for-art" programs and managed the Civic Art Collection. From 2011 to 2015, she was a consulting collections manager and public art project manager for the City of San Diego Commission for Arts and Culture and performed a pivotal role in project management for the redevelopment of San Diego's North Embarcadero. As a consultant for the San Diego Unified Port District Public Art Office from 2009 to 2013, Christine guided development of the Port's first curatorial strategy to realize public art commissions and exhibitions on the tidelands. She served as Project Manager, Public Art & Civic Art Collection for the City of San Diego from 2006 to 2009.

Jones, Bethany, (CNN, CBS, Discovery), West Hills

BETHANY JONES "the inmate whisperer" began her career in television working as a researcher on Prison Break. She has since produced hours of TV for Oxygen, History, A&E, CNN, Discovery, CBS and won best sports video of the year for Grantland, ESPN's pop culture arm. She has also interviewed leading government officials, federal agents, United States Attorneys and law enforcement officers across the country. She has also interviewed spies, arms dealers, murderers, terrorists, and other inmates. She is currently VP of Communication on the board of directors for the FBI Citizen's Academy Los Angeles and one of twelve people selected by Homeland Security to take part in a roundtable in Oct 2019 . Bethany holds an honors degree from the University of Wales, U.K. in English literature and French.

Jumper, Heidi, San Benito County Arts Council, Hollister

Heidi Jumper is the Marketing & Brand Manager for the San Benito County Arts Council responsible for the strategy, content, and distribution of all marketing and is a teaching

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artist for the Arts Council's Arts in Education Program. In addition to teaching community visual art classes and leading schoolwide art engagement activities in San Benito County schools, her most recent projects include teaching a visual arts lab for local at-risk and incarcerated youth, grades 7-12, and creating schoolwide participatory murals. Heidi is also a graphic designer who has worked on design projects for other arts organizations including creating marketing collateral for California Poets in the Schools 2019 Symposium. In September 2019, she completed an executive education program, earning a Certificate in Arts & Culture Strategy from National Arts Strategies and the University of Pennsylvania. Heidi believes that art brings people joy and valuable culture to communities.

Kambes-Wright, Kathleen, Jail Guitar Doors, Sherman Oaks

I've had a long and varied experience with the arts: studied theater & playwriting, acted with the Drama Ensemble Players, 3 years of Dinner Theater in upstate NY where I helped form Stewart Players in Newburg, NY. I also worked in local theater on Oahu, Hawaii, produced shows on the Pearl Kai, and played piano with the band El Tropicales. I directed and co-directed plays with the New Fillmore Theater group in SF for 4 years. I've had staged readings of 3 of my plays in NY, a play produced twice in L.A. 1) at the Consulate General's of Sweden's residence and 2) as part of the "Find Your Space" program. As Managing Director with the August Strindberg Society of Los Angeles, we brought the plays (61) of Strindberg over to the English language. I've had a number of stories & poems published, taught writing at the university level & have helped build the non-profit Jail Guitar Doors bringing arts programs into the prisons & youth centers. I have produced the last 5 years our annual fund-raising concert at the Ford Amphitheater, as well as 3 staged readings per year with TASSLA. I have a good understanding of all processes in theater and non-profit arts groups. I read grants last year for the L.A. County Arts as well.

Kardash, Tracey, PEN America, Beverly Hills

Tracey Kardash is the deputy director of development, based in Los Angeles. She joined PEN America with 20 years of experience as a nonprofit development professional, including most recently 5 years defending human rights through fundraising as the director of development, Southwest region, for Amnesty International. Earlier, she held executive positions at Union Station Homeless Services, Jewish Big Brothers Big Sisters, The Foundation for Camp Max Straus, and The Jewish Federation in both Los Angeles and Palm Beach County. Originally from Ottawa, Canada, Kardash has a Masters in management human services and a Masters of Arts from Brandeis University, with concentrations in fundraising and advocacy. When not advocating on

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behalf of others, she spends time in her native garden, mountain biking, and cycling around the world.

Kellier, Marie, International Eye LA, Los Angeles

Marie Kellier is an award winning multidisciplinary artist, consultant and arts advocate. An Academy Nicholl Fellow with the Academy of Motion Picture Arts and Sciences, she holds an MFA from UCLA, and is CEO of MARIKEL International. Marie designs and produces festivals and art installations, has been Interim Director of Outreach for California African American Museum and Operations Manager for Danetracks, Inc. A pre-qualified producer for the City of Los Angeles, Marie's pioneering work established the visible presence of Caribbean carnival arts in Southern California. As Chair of the Empowerment Congress Arts and Culture Committee, and a Cultural Policy Fellow with Arts for LA, she chaired and co-authored a position paper on the Cultural Equity and Inclusion Initiative (CEII), which resulted in an additional \$235,000.00 in funding from the L.A. County Board of Supervisors. She was recently elected as an Alternate Member of the Jamaica Diaspora Advisory Board, advising the Government of Jamaica on issues affecting the Jamaican Diaspora with a focus on the creative industries.

Kelly Johnson, Candi, Girl Self-Esteem Program, Sacramento, CA

Candi Kandice Kelly- Johnson is the founder of the Girls Self-Esteem Program (G-SEP). The Texas native is a former Texas news anchor, writer, investigative reporter, former ballet dancer and teacher from Texas. She moved to California to report news in Northern California, San Francisco and Los Angeles. After filing special reports for CNN, The Weather Channel the BBC and CBS Network news, she founded the Girls Self-Esteem Program in 2008. In 2013 G-SEP added arts to our program offering free ballet classes to under served youth in Sacramento. Kandice instructors and is the executive director of the NJC Ballet program.

Kennedy, John, Santa Clara University; Spoleto Festival USA, Richmond

Composer and conductor John Kennedy presently serves as the Chief Conductor and Director of Orchestral Activities for Spoleto Festival USA, where he plans and leads the Festival's music programming. He has distinguished the festival's opera programming with a succession of new operas, including Huang Ruo's Paradise Interrupted and the upcoming Omar by Rhiannon Giddens (2020). Kennedy is on the faculty of Santa Clara University, where he leads the University Orchestra and New Music Ensemble. He has conducted ensembles worldwide from the Lincoln Center Festival and New York City Ballet, to the Singapore Symphony, West Edge Opera, and many others. Before settling in the Bay Area in 2012, he founded two leading new music ensembles, Essential Music (New York), and Santa Fe New Music. As a composer, Kennedy's wide-ranging work

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has been performed worldwide, from the Paris Festival d'Automne, the Kanagawa Arts Festival, the Other Minds Festival, ISCM World New Music Days, Sarasota Opera, and Santa Fe Opera. Kennedy holds degrees from the Oberlin Conservatory and Northwestern University. His diverse range of activity led to his service as artist President of the American Music Center from 2002-2005.

Kirby Pardo, Lara, N/A, San Leandro

Lara Kirby Pardo is an artist, anthropologist, and designer. Kirby Pardo earned a PhD in Cultural Anthropology from the University of Michigan, and a BA in Ethnic Studies and Art from the University of Colorado. Her writing on migration and contemporary art has been published in Transition Magazine and the book, Transatlantic Feminisms: Women and Gender Studies in Africa and the Diaspora. Her work has been garnered awards from institutions including the Smithsonian American Art Museum, the University of Miami, and Brown University, and she has given talks and keynote addresses at Harvard University, University of Miami, and California State University-Fullerton. Kirby Pardo has over a decade of experience in research, art, education, and nonprofit work focused on migration and placemaking. Her photography, video, and performance artwork has been exhibited in London, Miami, New York, and Washington, D.C. As the Executive Director of Blackbird Arts and Research, a 501(c)(3) organization, she is dedicated to the connection between arts and research in diverse communities.

Knutson, Sherry, San Francisco Art Institute, Gold River

Sherry Knutson is a contemporary artist whom received her BFA from San Diego State University and her MA at New Mexico State University. After getting college degrees in her back pocket she hit the slopes and became a ski instructor and saved money for a three month backpacking trip and after a few artistic display jobs within the retail world she began work at San Francisco Art Institute for over 10years guiding students as Director of BFA Studios, instructing the Summer Residency course to strengthen professional development as an artist and curating and installing exhibitions and events. As an artist and director her knowledge is wide and deep in varied disciplines of fine art media. Just recently she was laid off from SFAI but looks forward to new opportunities within another community of artists working for a better planet!

Kopciak, Zachary, 3Girls Theatre Company, San Francisco

Zach Kopciak has worked across the US and UK as a dramaturg, director, producer, educator, and performer. He is currently based in San Francisco, where he is the Associate Artistic Director of 3Girls Theatre. Zach received an MA in Devised and Collaborative Theatre from the Central School of Speech & Drama in London. As an artist, Zach specializes in non-traditional performance styles in non-traditional spaces,

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working with: Secret Cinema, Shakespeare's Globe, and the Box in London; Guerilla Science in New York and DC; 3Girls Theatre, First Person Travel, Bonfire Makers, and Boxcar Theatre's Speakeasy in San Francisco. In addition to his work as a theatre artist, Zach is extremely passionate about making theater more accessible for those from backgrounds traditionally underrepresented in the industry. He has worked with students across England with Shakespeare Schools Festival, and incarcerated youth with Each One Reach One in San Francisco. He is an advisor in Epic Immersive's Underland (which provides resources to early-career Women, Queers, and Artists of Color) and is currently working with the Adventure Design Group and Bay Area Immersive Creators to connect emerging immersive artists with community and resources.

Kornievsky, George, Retired, Rancho Santa Margarita

Graduated 1975 from the University of Santa Clara with a B.A. in Theatre Arts, Honors Program, Magna Cum Laude. Graduated 1978 with a Juris Doctorate from the University of California, Hastings College of the Law. I have been an art collector and patron of the arts since my undergraduate days. Upon retiring from the practice of law year-end 2005, I took up ceramics and stained glass as hobbies. While I have no professional theatre career, I have written and directed plays as well performed. I play the piano and several brass instruments. I lived in Vienna one year and over the years, I have traveled to approximately 70 countries. I have been to some of the most well-known museums in the world (as well as many minor ones). I have visited important archaeological and cultural/religious sites throughout the world.

Krassner, Liza, University of California, Irvine, Irvine

I am currently accreditation officer for Public Health at UC Irvine with a professional background in program planning and administration, education, and public service within local and global communities. I presently serve as a member of the board of the Irvine Barclay Theater with efforts focused on promoting education and enhancing inclusive communities through its ArtsReach programming. I also serve in the board of the Regional Center of Orange County where I chair the Legislative and Community Awareness Committee, and serve as the organization's board delegate representative to the California Association for Regional Center Agencies which represents California's network of 21 independent, non-profit regional centers that advocate on behalf of and coordinate services for California's over 300,000 people with developmental disabilities. Independently, I have produced local and global short film projects with working with a special needs crew aimed to promote the workforce development of those with developmental disabilities. I am also a regular volunteer with KJAZZ 88.1 FM and with PBSSocal.

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Kuehn, Adelaide, California Alliance for Arts Education, Los Angeles

Adelaide Kuehn joined the California Alliance for Arts Education in 2017 as a Development and Communications Associate. She has since transitioned into the role of Program Director. She manages the Arts Now Campaign, a statewide effort to increase access and equity of arts education in California. Adelaide completed her PhD in French and Francophone Studies at UCLA where she taught undergraduate courses, organized professional development workshops, and served on a committee that oversees university service projects working throughout the Los Angeles community. Her dissertation, entitled “Authorship, Audience, and Authenticity: Strategies of Meta-Representation in Contemporary African Arts,” was an interdisciplinary study of contemporary cultural productions from Cameroon, Republic of Congo and Democratic Republic of Congo. Adelaide has also worked as a gallery educator for K-12 audiences and developed educational programming at the Hammer Museum.

Kuspa, Jordan, Choral Arts Initiative, Del Mar

Jordan Kuspa has enjoyed a multifaceted career as a composer, arts entrepreneur, and music educator. His compositions have been performed across North America, Europe, and Asia, and have been praised in the New York Times as “consistently alive and inspired.” Major works include three string quartets, a violin concerto, and a ballet based on Edgar Allan Poe’s “The Masque of the Red Death.” Kuspa is the Founder and Director of the Del Mar International Composers Symposium (delmarcomposers.org), and is Executive and Development Associate with Choral Arts Initiative (choralartsinitiative.org). He was was Co-founder and Artistic Director of the Sonus Chamber Music Society in Houston, and worked closely with the Yale Music in Schools Initiative. Kuspa earned the Doctor of Musical Arts degree from the Yale School of Music and also studied at Rice University. He has served on the faculty of Richland College in Dallas, and as Composer-in-Residence for the Dallas Neo-Classical Ballet. To learn more about Kuspa’s music, please visit jordankuspa.net.

L.G. Barrett, Valeria, FASHION CONSCIOUSNESS Magazine, Chino Hills

Critically-acclaimed, award-winning professional with extensive creative and operational leadership experience with an international record of success in driving revenue growth and inspiring creativity within the arts, fashion, entertainment, and wellness businesses.

Areas of expertise include:

- Desktop Publishing
- Fine Arts Business Management
- Arts and Design Education
- Art and Design Commissions

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- Business Administration
- Dynamic Leadership and Team Building
- Project Management and Problem-Solving
- Public Relations and Social Media
- Community Outreach and Fundraising
- Creative Content Generation
- Marketing Concept Development
- Commercial and Residential Interior Design
- Fashion and Costume Expertise
- Personal Image and Style Development
- Workshop Facilitation and Public Speaking

Lamping, Teresa, Lancaster Performing Arts Center Foundation, Lancaster

I have been employed with the Lancaster Performing Arts Center since 2015, serving as the Foundation’s sole employee. I am responsible for all administrative duties for the Foundation including management of the Foundation’s Board of Directors, event and fundraising planning, accounting, program coordinating with the Lancaster Performing Arts Center (Arts for Youth and Performing Arts Scholarship program) and grant submissions. Originally from Pittsburgh Pennsylvania, moved to the Antelope Valley in 1992 where I have been active with non-profit organizations for over twenty years including community youth theatre productions. I hold a bachelor’s degree in Hospitality Management from East Stroudsburg University.

Lander, Michael, Rogue Artists Ensemble, West Hollywood

Michael Lander began his career in the performing arts as a professional puppeteer as a teenager. Studying Animation at New York University’s film program, he transitioned to an animation production career starting as a Production Assistant on Pee-Wee’s Playhouse, then as a Production Manager on the hit television series Teenage Mutant Ninja Turtles. He was the Producer of “The Roman City” a PBS special that won the 1993-1994 Emmy for Prime Time Animated Special; and was the Digital Line Producer of the Warner Brothers Feature Film: “Space Jam.” Michael has worked as a studio executive, a development executive, a “show runner” on animated series, as well as a creator of various intellectual properties for television/film and toy industries. In a return to his love of “live performance” and puppetry, Michael Lander is currently the Managing Director of Rogue Artists Ensemble in Los Angeles: specializing in hyper-theatrical experiences created by interdisciplinary artists working in puppetry, mask building, video, and other mediums.

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Landwehr, Joey, JCompany Youth Theatre, San Diego Center for Jewish Culture, Lawrence Family Jewish Community Center, JACOBS FAMILY CAMPUS, La Jolla
Joey is the Artistic Director for JCompany Youth Theatre (2006-present). Winning over 50 awards for his work with young artists in San Diego; including a special creativity award for shaving his head with his lead in THE KING AND I, Yul Brynner style, gaining over \$10,000.00 for Rady Children's Hospital, Cancer Unit. Earning him the title Joey "Do Anything For The Arts" Landwehr. Joey moved to San Diego after being a professional actor and director in New York City working on and off Broadway, national tours, regional theatre and directing and soloing at Carnegie Hall. Joey received his MFA in acting and directing from The Ohio State University and is a member of the AEA & SAG-AFTRA. Since moving to San Diego Joey worked for the San Diego Performing Arts League as Membership and Community Development Director; in 2007 he received the "40 Under 40" Award from San Diego Metropolitan Magazine for outstanding leadership in the arts and in 2011 was also honored as the San Diego Newsmaker of the year in the Arts. In 2015 Joey was nominated, by the great Ben Vereen, for the Inaugural Excellence In Theatre Education TONY Award; in 2016 Joey was further recognized when the city of San Diego proclaimed October 18th Joey Landwehr Day.

Large, Jessica, Murrieta Arts Council, Murrieta

I am the founder of my area's Arts Council. We have been a non-profit for 5 years. We formed to bring more opportunity for local artists to showcase their works to the local community, and for the community to be exposed to more art (Murrieta is VOID of art and culture). We produce (2) Art & Music Festivals in our region, and partner with local organizations in a variety of capacities. We are a grassroots foundation, operating with 100% volunteers. I serve as a Board Member of River Springs Charter School & am working as a consultant to establish the Downtown Murrieta Merchants Association. Not necessarily art/culture related, but is relevant to my experience.

Laster, Hal, The Choral Project, Morgan Hill

CURRENTLY RETIRED from full-time employment, but enjoying part-time employment as General Manager, The Choral Project, San Jose, CA

PREVIOUS ARTS ADMINISTRATION EXPERIENCE:

- Music Academy of the West, Santa Barbara, CA
- Vice President and Dean
- Aspen Music Festival and School, Aspen, CO
- Dean
- University of Cincinnati, Cincinnati, OH, College-Conservatory of Music (CCM)
- Assistant Dean for Admissions and Student Services

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- United State Air Force Band program

Le Duc, Aimee, Saint Joseph's Arts Society, San Francisco

I am a curator and arts administrator with more than 15 years of experience in visual arts and public programming, non-profit leadership, administration, financial and organizational management as well as strategic planning. I am passionate about using my vast professional experience and dedication to cultural communities to support artists and art production and to make creative experiences accessible to the residents and visitors of California. In 2003, Ms. Le Duc moved to San Francisco and received her MA in Visual Criticism from California College of the Arts (CCA) and her MFA degree in CCA's Creative Writing program in 2004. She has held multiple esteemed positions in the Bay Area arts community including; Director of Exhibitions and Public Programs at Fort Mason Center for Arts and Culture, Galleries Manager at the San Francisco Arts Commission, Associate Director of Southern Exposure and Executive Director at Berkeley Art Center. Ms. Le Duc is also co-chair of SECA Board at SFMoMA and is on the board of directors for San Francisco Camerawork.

LeBlanc, Loren, ArtWorxLA, LAUSD, Los Angeles

I am a Los Angeles native artist and educator with a passion for interactive/immersive learning and art experiences. My fine arts practice has focused primarily on integrating traditional clay figure sculpture techniques such as with newer technologies such as 3D modeling/printing and resins. I am a teaching artist working primarily with high school aged students from historically underrepresented areas. Drawing on my interest in the creative movement of Afro-Futurism, my art practice has included creating an imagined mythology based on African/American history as a way of interrogating my own perspective on and relationship with the "black" experience as a member of the diaspora, and to construct a positive subversion of historical and present day disadvantages into symbols of pride and strength. Additionally, I have had an interest in exploring ways of using art and technology to aid individuals with physical and mental disabilities. While studying abroad in the United Kingdom, my master's thesis was based upon exploring uses of 3D printing technology as an illustrative technique and learning tool specifically for learners with disabilities such as blindness and autism.

Lee, Miko, Apex Express, Berkeley

Miko Lee is a storyteller, speaker, and educator. She believes in the power of story to amplify voices. Miko's entire career has been in the nonprofit world, first as a theatre actor, director and writer and then as an artistic director and as an arts education leader. Miko currently sits on the National Advisory Committee of Teaching Artist Guild, the Leadership Team of Asian Americans for Civil Rights and Equality, California's

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Special Education + Arts Working Group and the Public Will Committee of CREATE CA. She is a Lead Producer for APEX Express on KPFA Radio. As Executive Director of Youth in Arts, Miko helped to create and implement the Marin Arts Education Plan, the Marin Arts Now Community and the Marin County Cultural Plan and the Downtown San Rafael Arts District. Prior to that Miko was the Director of Arts and Public Education at East Bay Center for the Performing Arts where she designed and directed Learning Without Borders, which was a California Arts Council Demonstration Model and a recipient of three consecutive U.S. Department of Education Model Arts awards.

Lee, Richard, none, Madera

Basic art training from ARC (American River College), Multi Media Studies at SFSU and SRJC (Santa Rosa JC). Many years of traveling, singing, dancing, and praying with Native American communities. Studies of Hawaiian, Chinese, India(n), and Western culture and language, focusing on healing arts. Experience with designing medical research and doing preliminary literature searches for research at North Hawaii Community Hospital. Experience with 3d graphics and video game design. Experience and skill with digital video and audio editing. Story boarding and songwriting skills. Learned how to judge chickens and other livestock at a young age in 4-H. Enjoys farming, gardening, and playing electric guitar.

Lee, Katherine, UCLA Herb Alpert School of Music, Los Angeles

Katherine In-Young Lee is Associate Professor of Ethnomusicology at the UCLA Herb Alpert School of Music. She has research interests in East Asia, Korea, music and politics, sound studies, ethnography, Cold War studies, and global circulations of form. She studied at the University of Michigan, the University of Washington, and received her Ph.D. from Harvard University in 2012. Her book *Dynamic Korea and Rhythmic Form* (Wesleyan University Press 2018), explores how a percussion genre from South Korea (samul nori) became a global music genre. In 2019, *Dynamic Korea* was awarded the Béla Bartók Award for Outstanding Ethnomusicology from the ASCAP Foundation. Lee's research on the role of music at scenes of protest during South Korea's democratization movement was recognized with the Charles Seeger Prize by the Society for Ethnomusicology and the Martin Hatch Award by the Society for Asian Music. She has published in *Ethnomusicology*, the *Journal of Korean Studies*, and the *Journal of Korean Traditional Performing Arts*. Additionally, she has previously worked in arts administration in Seoul, South Korea, and she helped to host numerous musicians and scholars when she was an Assistant Professor at UC Davis (2012-17).

Leung, Claudia, California Humanities, Oakland

Claudia Leung joined California Humanities, a nonprofit partner of the National

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Endowment for the Humanities, in 2018 as the Communications Manager. She previously served on the Community Investments team at the San Francisco Arts Commission, supporting the City and County of San Francisco's legislative mandate to grant funds to San Francisco artists and arts nonprofits rooted in the principle of Cultural Equity. Claudia spent six years at the Oakland Museum of California, where she was the first Digital Communications Specialist managing content and strategy for the website and email programs and launching of the Museum's first institutional blog, centering stories and voices from the Oakland community. She served at OMCA in various capacities from membership to publicity, digital content to marketing, to editor of the Member magazine. Prior to that, she worked at several Bay Area arts and culture organizations, including the Center for Asian American Media and the Korematsu Institute, and worked as a museum educator at the Science Museum of Minnesota. Claudia also pursues her passions as a freelance communications, marketing strategy, and graphic design consultant and through an emerging practice in printmaking and visual art.

Lobatz, Tova, Heron Arts, San Francisco

During my ten years in arts administration, I have produced nearly 100 public art installations nationwide and successfully launched two public art projects. In bringing these to life, I oversaw all stages of fundraising, planning, production, community outreach, budgeting, contracts, hiring, management of volunteers and vendors, city permitting, and design concepts. I have rescued projects from failure by disrupting the creative process to help artists imagine new solutions for materials and applications. I have taken grant writing workshops and am currently working with two non-profits to help secure grants. I believe art and public life are integral parts of the human experience. My values are intentionality, inclusivity, and progressiveness. My mission is to bridge gaps, create opportunity, change lives, and tell stories.

Lollar, Christine, Adventist Health Bakersfield, Bakersfield

30 years in the community. Previous grant writing and support experience with homelessness, people with disabilities, United Way, early child education, domestic violence the faith-based community.... and graphic design.

Long, Vera, Ojai Studio Artists 501c3, Ojai

I grew up in the Mid-Wishire District of Los Angeles and lived all over the city from the 70's to the 80's. I have been making and initiating collaborative art projects as long as I can remember. Creative empowerment is my DNA. I went to a community progressive preschool in South Central Los Angeles as my father taught physics at USC. I later attended both private and public schools and auditioned to get into the Los Angeles

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County High School for the Arts. When I later moved to the small mountain town of Ojai, I ended up becoming a wildland firefighter for six years. This afforded me the ability to travel to Africa and Japan. I relish new experiences that expand my perspectives. My own art is about interactive observation. I have taught art and stop motion film to hundreds of students in both public and private schools. Lighting people up to their own potential is my passion. I look to be inspired by and in support of other innovative exciting collaborative art projects that bring community together. I have organized citywide grassroots activism symposiums and numerous community cause fundraisers. I am known for bringing people together and creating an atmosphere of bold positive inner expression.

Lord, Patricia, Siskiyou County Arts Council, Mt. Shasta

Cultural sector professional with over ten years of experience working with art, natural history, anthropology, and history organizations and museums.

Lubin, Cheryl, Rebel Talent, Los Angeles

I am a theater artist and high school teacher, and most recently I taught English, theater, and restorative justice to adult male inmates in the Los Angeles County jails. This work allowed me to engage all my creativity energy and passion, as I worked with a population that has had very little exposure to the arts. I hold a doctorate in theatre from UCLA, and the focus of my dissertation was on judicial inequality as seen onstage and offstage. To analyze and reflect on how the performing and visual arts reflect and respond to social injustice has always fascinated me. I have written a number of articles for such publications as Theatre Journal and the Comparative Drama Journal, and I would love to contribute to the empowerment of artists in California by serving as a panel member.

Luschei, Glenna, Solo Press, India, Inc., San Luis Obispo

Glenna Luschei, poet and publisher, lives and works on the Central Coast. She operates an avocado ranch in Carpinteria and has served as a panelist for farmers for the USDA, translating for Spanish-speaking workers. She completed her Ph.d in Hispanic Languages and Literatures from the University of California at Santa Barbara in 2005. She has also served as panelist for the National Endowment for the Arts. Luschei was born and raised in Iowa attending the Iowa Writers Workshop and graduating from the University of Nebraska with high distinction in Spanish. She taught in Colombia before settling with her family in Albuquerque, New Mexico. Her first book, Carte El Norte was published in Colombia. She established Solo Press and the magazine Cafe Solo as an exchange with Latin American writers. Moving to California, Solo Press added Solo Flight, an activities group supported by the California Arts

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Council and the NEA to produce poetry festivals and book fairs. In 2000 she was named Poet Laureate for the city and county of San Luis Obispo. She is the author of thirty books of poetry and some artist books.

Lydic, Liz, Long Beach Playhouse/California Community Theatre, El Segundo

Liz launched California Community Theatre (californiacommunitytheatre.org) in 2015 to help connect theatres in the Golden State. Liz is the California State Contact for American Association of Community Theatre (AACT), where she previously served for several years as a Board member. Liz has worked in various administrative capacities at theatres nationwide, currently serves as the bookkeeper at the Long Beach Playhouse (where she previously worked as the Business and Operations Manager), and is regularly contacted by various theatres around the State to provide resources and facilitate solutions to community theatre issues and questions. Liz runs annual community theatre conferences throughout California, serves as a judge for DTASC and CETA educational festivals and competitions, and recently sat on a panel for a community theatre needs assessment by a local municipality. As previous Business and Operations Manager for the Long Beach Playhouse, Liz administered several operational and program grants; in her current day job at the City of El Segundo Fire Department, Liz writes and administers grants for the Environmental Safety Division. She holds a Grantwriting Certificate from the Non Profit Partnership of Long Beach, CA.

Macias, Esperanza, Instituto Familiar de la RAza, Daly City

I am a Bay Area native, Chicana lesbian, activist and artist. I have an abiding reverence for the many inspirational struggles, victories, and s/heroes of the past, and an untamed awe for the commitment to social change of new and younger voices. I came to art later in life than most, but immediately fell in love with it as a catalyst for change. Fifteen years ago, I learned graphic design because of my affinity for revolutionary posters. This ultimately led me back to the original tools of art, where I was magnetically drawn to oil painting where I have found a semi-permanent resting place, even as I dabble a bit in sculpture, multimedia, and photography. I have taken numerous art classes through City College and community organizations, and have exhibited my work in local art shows and in Washington, D.C. at the 2009 Manifest Hope show. I have curated three local exhibits for a single show entitled *Despertando a la Vision Indígena* that traced the journey of indigenous immigrants to San Francisco. I have also served as a grant review panelist for the San Francisco Arts Commission. Today, my own art practice continues to evolve on this journey to create lasting change.

Madrigal, Raquel, Omni Family Health, Bakersfield

I have worked in the non-profit sector for over 7 years serving in various capacities,

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most recently Grants Management Specialist at Omni Family Health. I earned a Master's Degree in Administration specializing in Health Care Management from California State University, Bakersfield. I earned my Bachelor's Degree in Community Studies specializing in Health Care Inequalities from University of California, Santa Cruz. During my time at UC Santa Cruz I interned at the Live Oak Family Resource Center where I would assist in providing intro level folklorico dance classes to local kids on a weekly basis. I was an active member of Mejicas (a folklorico dance group based in UC Santa Cruz). I have also participated in a number of volunteer activities ranging from women's shelters, youth leadership groups, and local churches.

Malesevic, Sanjin, None, Lakewood

I have been in art for the most of my life. I started with drawing/painting and acting/drama club in Elementary School, but eventually found my calling in film and photography (as well as graphic design of late). I have been directing films for the past 10 years and I'm well-versed in videography and video editing, too. Currently, I work as a Technical Director for Move Productions, which is a dance competition company located in Los Angeles. We organize and film dance competitions (both regionally and nationally). I also try, as much as I can, to promote local artists by either creating platforms where they can perform or by creating visual content for them.

Malhotra, Dimple Kaur, Sumangali Arts, Irvine

Dimple Kaur, PhD, MS, CHt, MA is the founder director of Sumangali Arts, based in Irvine CA and is formed founder Director of Imatter Institute of Counselling & Behaviour Science based in New Delhi, India. An accomplished Indian classical dancer (Bharatanatyam, Vilasini Natyam and Chaau) and psychotherapist. Her effort is aimed at preserving & promoting the cultural heritage & supporting the mental well being of people through research in arts and science. She is a former student of Padma Vibhushan Sonal Mansigh and Padma Bhushan Swapna Sundari and Padma Bhushan & Padma Sri Dr. Padma Subramaniam. As an actor, she has worked trained and acted under direction of F. Alkazi, Bhaskar Ghose and has also acted in various TV serials and movies. She has directed over 20 professional dance and theatre productions. Her solo shows Main Amrita, Rape Unreported, Kali Darpanam, Aatm Rati are continuing their tour World Wide. Dimple is created of Applied Natya Therapy - ANT which is a pedagogy of using Dance as healing modality, She has been awarded with multiple awards and recognitions worldwide.

Mangewala, Mina, Hayward Unified School District, Hayward

Arts and Arts Education are central to my life and career. My experiences are broad and varied. I studied Art History at UCSB and have utilized this knowledge in my role as a

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classroom teacher. In my career as an elementary school classroom teacher over the past two decades, I have focused on working with diverse communities in Title I schools. This experiences, along with my passion for arts education and equity, now support my new role as the Visual and Performing Arts Teacher on Special Assignment in the Hayward Unified School District. In this position, I work with the Hayward community to build and support arts education programs in our district. In addition to my full time work in Hayward public schools, I am an apprentice for Alameda County Office of Education's Integrated Learning Specialist Program. Through this program, I have been immersed in the integration of arts, education, and social justice. My own personal artistic passion is deeply connected to dance. For the last 30+ years, I have been studying, performing, and teaching various styles of dance, such as bellydance, Brazilian samba, Afro-Brazilian , Capoeira, Afro-Cuban , West African, and Haitian dance.

Maraya-Ramey, Anjanette, Maraya Performing Arts, San Diego

Anjanette Maraya-Ramey is a Certified Nonprofit Professional with a Master's degree in Nonprofit Leadership and Management from University of San Diego, and a BFA in Dance Performance and Choreography from CalArts. She is the Founder and CEO of her own performing arts academy, and independent choreographer in San Diego. Maraya-Ramey served as the City of San Diego's Senior Manager of Arts and Culture Funding Programs, guiding the policies and procedures for the annual distribution of approximately \$10 million in public funding to over one hundred nonprofits. She also served as Executive Director of The AjA Project, Director of Development for Mo`olelo Performing Arts Company; Grants & Donor Relations Manager for A Reason To Survive; and Company Manager for La Jolla Playhouse. She served as a grant panelist for California Arts Council, Jacobs Center for Neighborhood Innovation, and the City of San Diego Commission for Arts and Culture. She served as adjunct dance professor at Grossmont Community College, and is a Pomegranate Center Fellow, trained to facilitate community-driven, creative placemaking projects that make neighborhoods more livable, sustainable, just, and socially engaged.

Mark, Nadja, Arts Council of Monterey County, Pacific grove

I've been in development for over 15 years as a grant writer and fundraising generalist. After attending a film festival in Trinidad & Tobago I became very interested in Global Philanthropy, so I attended NYU and received a masters degree fundraising and global philanthropy. My professional experience raising funds for the arts started with the Medea Project: Art as Social Activism, with Rhodessa Jones, then I started writing grants for documentaries and film festivals. I'm thrilled with my current position as the

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Development Director of the Arts Council for Monterey County because we support a variety of artistic disciplines.

Marlowe, Deirdre, Foundation for New American Musicals, Los Angeles

I was a ten-year member of the BMI-Musical Theatre Workshop as a librettist. I've collaborated on six shows, three of which were produced. I've produced and directed plays for elementary schools. I was a middle school drama teacher for eight years and taught drama in an out-of-school time program. I currently teach musical theatre show writing in Title I secondary schools in Los Angeles.

Marsh Krauter, Sarah, Bike City Theatre Company, Davis

Central Valley native Sarah Marsh Krauter, PhD. is a dramaturg, theorist, and teacher. A graduate of the University of Washington's Theatre History and Dramatic Criticism program, her research focuses on how emerging technologies are registered in dramatic literature. She is the recipient of the U.W. School of Drama's Michael Quinn Writing Prize for her work in critical theory. Her writing and reviews have been published in North Eastern Theater Journal and The Journal of Dramatic Theater and Criticism. As a faculty member of Cornish College of the Arts (Seattle, WA) from 2011-2017, she taught Theater History and Introduction to Critical Theory in the B.F.A program. as well as providing dramaturgical support for productions of URINETOWN and TOP GIRLS. She holds an M.A. in Text and Performance from King's College, London in association with The Royal Academy of Dramatic Art and a B.A. in Costume Design from San Francisco State University. Dr. Marsh Krauter has worked with PCPA Theaterfest, The Riverside Theater (FL), Sacramento Theater Company, C.S.U. Sacramento, Music Circus, Centerpoint Theater, and now serves as the Literary Manager & Company Dramaturg for Bike City Theatre Company.

Martinez, Nick, Tao Creative, Alta Loma

Developed several recording studios, managed lead singer for Carlos Santana. Currently managing partner at post production editing house. In production with piano player of Lynyrd Skynyrd.

Maruszewski, Agata, Shasta County Arts Council, Shingletown

Born in Poland 1983. Volunteered for ENTER Art non-profit 2004 – 2007, assisting event & class organization, prep of support data for grants, attending professional development workshops. Attended Academy of Fine Arts (currently University of Fine Arts) in Poznan, Poland – 2004-2009. 2008 interned at Archaeological Museum of the National Gallery in Poznan, assisting exhibition evaluation, prep of promo materials & activities for Museum Night (city-wide event).

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2009 graduated summa cum laude with twin Master of Fine Arts; Sculpture, and Arts Education – Art Critique & Promotion. Moved to California 2010. Started volunteer work with Shasta County Arts Council March 2012, offered a position with the organization August of the same year. Since 2013, in charge of curation of Old City Hall gallery of SCAC - 7 exhibitions a year & occasional pop-ups off-site. Design of promo materials for art shows, concerts, other events organized by SCAC also part of duties. 2014 - in addition to curatorial & in-house graphic design work, took over general administrative & facility administration duties. 2017 - taught sculpture at Redding Veterans Home as part of Big Star Veterans' Art project. 2019 - appointed Acting Executive Director of SCAC

Mays, Bulah Lee, Rhythm Tap Hall of Fame, Marysville

2000 -Fred Finch Youth Center-Event Coordinator-Funding and Development Dept responsible for planning fundraising strategies, and coordinating final fundraising event at Oakland Coliseum. 1999-2002-7th Street McClymonds Corridor Initiative- On initial board to plan, design, and develop community workgroups that would designate funding for community activities, and developed criteria for RFP's that would be needed later. Elected as Chairperson for Arts, Culture, and Education Workgroup-Chairing all meetings, requesting for RFP's, reviewing applications for final project funding. 1999-Present-Rhythm Tap Hall of fame-Founder/Executive Director-Developed organizational infrastructure, recruiting staff, chairing board meetings, ongoing fundraising, and community projects, submitting RFP's for funding. Resided in Yuba County for past four years Website: rhythmtaphalloffame.org. Resume on Linkendin.

McCall, Michael, Hi-Desert Cultural Center, Yucca Valley

I hold a bachelors degree in Fine Arts from the University of N. Carolina at Chapel Hill and a Masters degree in Painting and Printmaking from the University of Illinois. Originally from a small town in N. Carolina, I moved to a metropolitan city 40 years ago, until moving to the hi-desert of Southern California two years ago. My experiences as a working artists for 50 years has given me the opportunity to look at and be able to discuss artistic issues, decipher and write about them. I currently am a curator for the Yucca Valley Visual & Performing Arts Center where I have the responsibilities of designing the visual exhibitions, installing them, and running the Arts Center. Living in Los Angeles previously for 35 years gave me plenty of relevant experiences in the artistic cultural communities of that great city.

McCormick, Julie, Berkeley Repertory Theatre, Berkeley

Julie McCormick is the Institutional Giving Manager at Berkeley Repertory Theatre where she manages foundation and government grants. Julie is also a Resident Artist at Crowded Fire Theatre in San Francisco and sits on their EDI committee. She got her

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start in professional theatre as a dramaturg and has developed new work with The Ground Floor at Berkeley Rep, Crowded Fire, Bay Area Children's Theatre, the Just Theatre Lab, and the Bay Area Playwrights Festival. She has collaborated with writers at all stages of their career and from ages 10-84. As a grant writer Julie has worked with Berkeley Rep and Z Space in San Francisco. Julie first came to the Bay Area as the 2011-12 Peter F. Sloss Literary and Dramaturgy Fellow at Berkeley Rep. She is a graduate of Carleton College and currently lives in Oakland.

McCulloch, Katya, William James Association, San Anselmo

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

McDaniels, Sara, iLED Schools, Valencia

Sara McDaniels has been an active supporter of the arts in Santa Clarita and LA County for over a decade. Currently on the Arts for LA Strategic Planning committee, she was an Arts for LA 2016/2017 ACTIVATE Arts Ed Fellow; served on the Santa Clarita Arts Master Plan Stakeholder Committee; and will work with the Santa Clarita Arts Education Collaboration to develop a Strategic Arts Plan benefitting all 5 school districts in the Santa Clarita Valley. Sara recently completed TEAL (Technology Enhanced Arts Learning) certification with the LA County Office of Ed, and is developing additional TEAL certified teachers at iLEAD Schools, where she works as iLEAD's Arts Coordinator. Through Sara's guidance, iLEAD Schools developed a 5-year Arts Strategic plan in 2018. She oversees the implementation of the Arts Strategic Plan with a team of arts leads to whom she provides support through P.D., collabs, and peer coaching. Sara also serves as Board President of Arts for Santa Clarita. A 501c3 Arts Advocacy org. in the Santa Clarita Valley, which aims to enrich the Santa Clarita

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community through the development and facilitation of arts programming, facilities, education, and arts advocacy for Santa Clarita's nearly 300,000 residents.

McDaniels, Shonna, Sojourner Truth African Heritage Museum, Sacramento

Shonna McDaniels is the Founder and Director of the Sojourner Truth Art Museum (founded in 1996). McDaniels is a professional artist/teacher/muralist and community activist, she has an extensive background in art instruction and mural designs. She has studied under some of the finest professors in the Los Rios Community College network and master artists in the San Francisco Bay Area. While residing in Germany, McDaniels instructed art classes for two years on military bases as well as organizing art exhibitions and programs. Prior to 1996, Shonna McDaniels was one of the co-founders and artist of the Visual Arts Development Project (founded in 1988), McDaniels taught art classes, conducted workshops and organized art exhibits throughout the Oak Park and Del Paso communities. She has donated art to various organizations as well as helped raise money for charitable causes throughout the Sacramento Region. She has over 25 years of community involvement, with various organizations that support the arts through exhibition, artist residences, community activism, community murals and organizing community based festivals in South Sacramento.

McFarland, Mollie, Saint Joseph Notre Dame High School, Alameda

Mollie McFarland is a seasoned fundraising professional in the arts and education fields. Having graduated with an MFA from NYU's Tisch School of the Arts in 1996, Mollie went on to lead several performing arts organizations to fiscal and organizational success. Her first arts administration jobs were as Office Manager for Stephen Petronio Dance Company and Dance Theater Workshop in New York City. She relocated to San Francisco in 1998 and served as the Office Manager for the arts agency Robert Friedman Presents, then the Membership Services Manager at Western Arts Alliance. Finally Mollie served as the Managing and Development Director at AXIS Dance Company in Oakland for eleven years launching the company's national touring presence and doubling their annual income in grants and performance fees. Mollie currently serves as the Assistant Principal of Advancement at a private school in Alameda California, Saint Joseph Notre Dame High School, where she leads a five person marketing and development team. Mollie continues to be an avid performing arts fan and is a frequent attendee to performances at SF Jazz and Yerba Buena Center for the Arts. She also supports the work of her friends in the local contemporary dance community.

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McMahon, Kevin, Musical Theatre Guild, Los Angeles

Kevin McMahon, an award-winning actor, and educator is a graduate of the Boston Conservatory, a teaching artist with the Music Center and a faculty member at CVRep Conservatory. Also, McMahon teaches master classes throughout the country in musical theatre audition technique. His extensive credits include the Broadway touring productions of "Bright Star," "Wicked," and the Tony Award-winning "City of Angels." For the Musical Theatre Guild in Los Angeles, he created their award-winning youth outreach program MTG On Tour. Comprised of three distinct assemblies: "The History of Musical Theatre," "From the Page to The Stage," and "Revolution!", the programs use elements of the unique American art form of musical theatre as a teaching tool to encourage engagement in the arts and literacy. These programs are featured on the Music Center of Los Angeles Education Division touring roster. In addition to serving as the company's youth outreach director, he also acts as its publicist and development associate.

McMichael, Julia, None, West Sacramento

Arts Commissioner, West Sacramento, CA Previous CA Arts Council grants panelist (very rewarding), SMAC Marketing Committee, Fundraiser, Crocker Arts Museum, Sacramento Jazz Jubilee, Explorit Science Center, Professor of Business UCD, Cal State Sacramento and Sacramento City College. Holds an MBA from Pepperdine University. Merchandising Manager, Honda Motor Co. Consultant, City of West Sacramento and Los Angeles, Account Supervisor, Bozell Advertising Agency, Consultant MOCA.

McNeil, Mia, American Youth Symphony, INC., Inglewood

Mia McNeil joined the staff of the American Youth Symphony in the Summer of 2018 as a Development Associate. Mia's goal for her work at AYS is to cultivate an audience of classical music enthusiasts that is inclusive of the beautifully diverse communities of Los Angeles. Towards this end, she has developed and spearheaded projects that have reflected AYS' commitment to nurturing access, equity, and inclusion throughout programming and leadership. Mia is dedicated to fostering a new and growing community of listeners, by developing a sense of community that is inviting to a wider range of audiences of various demographics. Mia McNeil graduated from Loyola Marymount University with a Bachelor's Degree in English and Journalism. She grew up in Chicago, Illinois and quickly fell in love with writing and musical composition. Mia played violin throughout her childhood, studying at the Chicago High School for the Arts and Roosevelt High School in Seattle, Washington.

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Mecrnas, Jolivette, California Lutheran University, Los Angeles

I grew up in Los Angeles and graduated from Cleveland Humanities High, where I studied the arts and literature. As a senior I won an invitation to the California Summer School for the Arts for creative writing. At UC Santa Cruz, I earned a BA in Art-Photography with a minor in literature, earning recognition at graduation for my commitment to community activism and arts education. My senior project focused on teaching photography to children at the Santa Cruz Boys and Girls Club. I have taught photography to homeless youth in San Francisco, where I trained in youth development. I also volunteered with the Kearny Street Workshop, a community arts organization in the Bay Area Asian American community, and coordinated tutoring programs for underserved youth. Prior to graduate school, I worked as a photo researcher at Mother Jones and Out magazines. While studying at the University of Hawaii - Mānoa for my English PhD, I was a volunteer organizer for Girlfest Hawai'i, a community arts festival promoting feminist empowerment through the arts, especially for girls and women survivors of sexual trauma. Now I am an English Professor at California Lutheran University, previously at Cal State LA and University of La Verne.

Mendez, Sen, Oakland-based Artist, Teaching Artist, Artist working with Peacock Rebellion, Oakland

Sen Mendez also known as Queen Sen Sen is a non-binary fat artist born and raised in Oakland, California. Currently teaching Oakland youth- Sen honors the ways art can be used to teach Oakland youth using visual arts as storytelling. Queen Sen Sen creates visual storytelling through images of historical ancestors, large and brown bodies as a way to dismantle systematic oppression among Indigenous, Black, Fat and Transgender bodies. Queen Sen Sen built their own art business in 2017 sharing their journey using relief printing as a form of therapy to cope with CPTSD and Depression. Included in the 2019 Queer Ancestor Project Visual Exhibition, Queen Sen Sen displayed their new prints where they have been challenged to develop their own visual storytelling with new carving techniques and their expression of large bodies taking up space using visual relief prints. Queen Sen Sen have given visual workshops for organizations such as Wellness in Action, Peacock Rebellion and large companies such as Facebook.

Mendoza, Hana, Grant Writer, OAKLAND

I am native to SF but have lived in West Oakland for 25 years. My work with the nonprofit community began then and I have served in various nonprofit positions with agencies that help to improve the lives of community members. Fund Development, specifically in the area of grants was an activity I enjoy very much. I have secured many foundation, corporation and public grants over the years. My work experience includes

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working with youth, homeless people, and families transitioning to self sufficiency. I am a POC who has experienced the challenges that come with poverty, racism, and gender-ism.

Meredith, Peter, Ragazzi Boys Chorus, Redwood City

Peter Meredith is a choir conductor, singer, pianist, music educator, and arts administrator who enjoys helping people of all ages experience the joy of making music. He works at Ragazzi Boys Chorus as a Primary Group Director and as the Development Manager. He is a general music teacher at New Traditions public elementary school in San Francisco, a teaching artist and accompanist for SF Arts Education Project, and a piano instructor at Spindrift School of Performing Arts. He is a music director, singer, and pianist at several churches, including College Heights Church (San Mateo), Mission Bay Presbyterian Church (San Francisco), and the 6 pm Eucharist at Grace Cathedral (San Francisco). He performs regularly as a jazz and salsa musician, leading the Golden Gate Jazz Trio and playing with several Bay Area salsa bands. He is finishing his Master's of Music Education at Holy Names University, where he studies vocal pedagogy and the Kodály method.

Meyers, Gina, The Salvation Army ARC Fresno, Fresno

Gina Meyers is a cookbook author, community relations manager for The Salvation Army ARC Fresno, owner of Serendipity Media Group, a marketing, promotions, and publishing firm. Her Cookbook, Hope for Haiti won at the Gourmand Cookbook Awards for Best charity cookbook in the world. March 2012, Paris, France.

Michaels, Catherine, Orange County School of the Arts, Santa Ana

With over forty years of experience as a nonprofit arts administrator and development professional, Cathy has raised over \$50 million to fund arts and education programs in Orange County. Currently she serves as the Vice President of Development for the Orange County School of the Arts (OCSA), overseeing board development and strategic planning, major and planned gifts, capital and endowment giving. OCSA is considered one of the premier arts schools in the nation, providing an outstanding arts and academic education to 2,200 students from all over Southern California. Prior to joining OCSA, Cathy served in leadership positions for Pacific Symphony, Arts Orange County, Saint Joseph Ballet, and the La Habra Children's Museum. She has also provided consulting services for other nonprofits in Orange and Los Angeles Counties. An active member of the Association of Fundraising Professionals Orange County for over 15 years, Cathy has held numerous leadership positions on the Board, and Co-Chaired the National Philanthropy Day luncheon for two years. In addition, she has

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volunteered with the PBS SoCal Gala Committee, the City of Newport Beach Arts Commission, the Newport Beach Film Festival and the Newport Beach Arts Foundation.

Michela, Nikki, Center Theatre Group, Los Angeles

Nikki Michela joined Center Theatre Group (CTG) as the Associate Director of Institutional Grants in 2019. In her role, she is responsible for securing funding and maintaining relationships with private and corporate foundations and government funders. She manages the institutional fundraising for CTG, including support for mainstage productions and the organization's extensive roster of Education & Community Partnerships Initiatives. Prior to her work at CTG, Nikki was the Grants Manager at Film Independent for three years and before that, she worked for LA Opera for four years on their Institutional Giving team. In both posts, she oversaw the the Arts Internship Program for the Los Angeles County Department of Arts & Culture. While earning her undergraduate degree, Nikki served as a Community Representative for Los Angeles Unified School District where she specialized in youth work experience. She earned her B.A. from California State University, Long Beach in Political Science and Sociology. In her spare time, Nikki enjoys performing with a community choir.

Michelson, Zoe, Zoe Blake and Co. Instruction, Oakland

I graduated from the Berklee College of Music with a degree in Professional Music and Education. This led me on a path in education and I discovered that the role was more fulfilling and creative than I had hoped. I began teaching piano and voice through a company called Merry Music Melody Academy. The demographic included students ages 6 through 14, from all financial and social standings in the Greater Boston Area. I was so moved by the opportunity to create a community by bringing music into homes. I brought that passion home with me and created a small business in the East Bay Area. For about a year and a half, I have been developing this new community and building strong personal relationships through a shared love and value of music. I am deeply interested in advancing the music and arts programs throughout my community with this opportunity.

Miller, Phyllis, The Veterans Art Venue, Sanat Moinica

As an fine artist, exhibit curator, graphic coordinator , and a veteran, served in the US Navy/Vietnam 1974-1978, my military duty was "Illustration Draftsperson." My experience has afforded me to conduct, coordinated , and to create, art exhibits and venues within art therapy to host "Therapeutic Paint & Sip," where the West Los Angeles VA Healthcare Medical Center . Over 25 plus years of consulting in art, and producing art awards, and recipients to certificates and letters of endorsement from the

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VA Arts , and veterans Affairs., in addition to the civil political arena. My passion, to continue to empower the veteran community through art.

Miller-Galaz, Michelle, Kern Community College District, Bakersfield

I have extensive experience working with board of directors both as staff liaison and as a volunteer board member. I served on a theater board for local nonprofit for four years where the board was responsible for the budget, raising \$400,000 annually, and recruiting board members. On this board, I served as President for 18 months where I instituted official policies, board recruitment parameters, member evaluation, and implemented accounting controls. I am a passionate and high energy professional with years' experience working with project officers to implement grant initiatives, board members to host various fundraising events, and presenting strategic organizational vision to the community.

Miranda, Valeria, Santa Cruz Art League, Santa cruz

Valéria Miranda is the executive director of the Santa Cruz Art League, a multi-disciplinary art center, which is celebrating its 100th anniversary in 2019. Valéria also teaches graduate art and museum education at the Academy of Art University. She is passionate about the power of the arts and culture to change individuals, communities, and society. Valéria has worked in and with arts organizations since 1992. She was the Director of Education at the San Jose Museum of Art and at the Monterey Museum of Art. She also consults in equity and diversity, nonprofit administration, education, strategic planning, and fundraising. She holds an MBA in Sustainable Management from Presidio Graduate School in San Francisco. Valéria is an alumna of the Multicultural Arts Leadership Institute and of Packard-funded Arts Leadership for the Future. In 2019 she was very fortunate to participate in the inaugural Leaders of Color Forum, organized by Americans for the Arts. A native of Rio de Janeiro, Brazil, Valéria's artistic practice is in dance, and she feels blessed by having grown up surrounded by visual and performing arts. She has been in the US since 1991.

Miyamoto, Lauren, Sotheby's Institute of Art at Claremont Graduate University, Los Angeles

Lauren is a programming and content producer with a passion for thoughtful storytelling and diversifying the audiences she serves. With a background in journalism and a lifelong interest in the arts, she is currently pursuing a Master's Degree in Arts Management at Sotheby's Institute of Art at Claremont Graduate University. In addition to her studies, she also works as a Graduate Assistant for the Getty Leadership Institute and served as the graduate intern for Art Share Los Angeles. She also volunteers as the Education Coordinator for Imaginary Theatricals, a newly launched theater company

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focused on inclusive casting. Previously, Lauren served as the Managing Producer of the Computer History Museum's CHM Live lecture series, where she brought tech luminaries such as Jack Dorsey and Bozoma Saint John to the museum. Lauren is a former Bloomberg Television producer and earned a Bachelor of Arts in Broadcast and Digital Journalism from the University of Southern California.

Mode, Andrea, The California Academy of Sciences, BERKELEY

Andrea Mode holds an M.A. in Museum Studies from San Francisco State University and currently works in the Exhibits Department at the California Academy of Sciences in San Francisco. In her role, she guides the exhibit development and installation process to create engaging, accessible (all exhibits moving forward are in four languages), and supporting the Academy's mission to explore, explain, and sustain life. Andrea also participates in the Diversity, Equity & Inclusion Committee for staff at the Academy. Before her move into the science museum world, Andrea held previous exhibition roles in various Bay Area arts organizations including the Cantor Arts Center at Stanford University, the Art Gallery at the Cesar Chavez Student Center at San Francisco State University, and commercial art galleries in San Francisco. Andrea also had the opportunity to be the Assistant Director of Grants and Donor Development at Peralta Hacienda, a six-acre historic house and park in the diverse, low-income district of Fruitvale, in Oakland and oversaw the management of a \$50,000 National Endowment for the Arts grant award.

Monteagle, Jane, Independent, Santa Monica

I achieved a BA in liberal arts, a Masters in Creative Writing, a post-graduate certificate in pedagogy, and an Adult Teaching credential between the ages of 52 and 62. I am self-taught as an artist and writer, and served as a volunteer artist-in-residence in a home for abused and neglected children (Hollygrove, Hollywood) for 10 years, as well as a 2-month volunteer stint as a teaching artist in orphanages in Kathmandu, Nepal. My art work was selected to show at the Malibu Arts Association juried fine arts exhibition Light and Shadow, 2007.

Mori, Darryl, ArtCenter College of Design, Pasadena

Darryl Mori is Senior Director, Foundation and Government Relations, at ArtCenter College of Design. He has 20+ years of experience in the nonprofit sector in Southern California, with emphasis on grantseeking in the visual arts and education. Previously he was VP of development/communications at the Japanese American National Museum and corporate/foundation relations director at UCLA, serving across 10 major academic areas. He is the co-founder of the Arts Grants Roundtable, a coalition of 30+ Los Angeles-area arts nonprofits. As a writer, he has been a contributing author to

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DiscoverNikkei.org, a cultural website, for more than a decade. He holds a BS in Communication Arts from Cal Poly Pomona, and in 2017 he earned a Certificate of Nonprofit Board Consulting from BoardSource. Earlier in his career, he worked in film/TV as a story analyst and associate producer for the independent production company Sanford/Pillsbury Productions.

Moulton, Kati, Ink People, Eureka

My education was in theater. I love to perform, but also studied the tech side including set design and building. As a young adult, I spent summers helping my dad in his sign painting business, while stage managing a small theater in Houston. I found Humboldt County while touring with a one woman play, and decided to move here. In 2003, after moving to Eureka, I found work supervising a group of trainee community health outreach workers at a drop in center for disenfranchised teens and young adults. I began volunteering at the Ink People as a painter in the Rural Burl Mural Bureau. In 2005, I began my mural painting Artist's Residency for the City of Eureka and Redevelopment through the Ink People. When that project ended, the Ink People hired me to supervise their MARZ Project after school art program. Since 2013, my job has developed into the position of Artistic Director including coordinating the Brenda Tuxford Gallery, managing the Ink People's marketing, grant writing, and consulting with new projects on administrative functions. In my personal time, I am director of an empowering summer camp for middle school girls, and serve as board president for the largest community event in Humboldt, the Kinetic Grand Championship.

Moultrie Daye, Kevin, EHDD Architecture, Roseville

Kevin Bernard Moultrie Daye (KBMD) makes music, designs, curates, fabricates, and is a founding member of SPACE INDUSTRIES. He holds a Master of Architecture degree from the University of California, Berkeley, and a Bachelor of Arts degree in Philosophy from the University of California, Los Angeles. Currently, he is a participating artist in Gray Area Foundation's 2019—2020 Experiential Space Research Lab. Recently, he co-curated the exhibition, Forever, A Moment: Black Meditations on Space and Time, for SOMArts in San Francisco. His writing and theory has been published in Failed Architecture, A Urban Theory journal and Ground Up, the UC Berkeley journal of landscape architecture and environmental planning.

Munoz, Louisa, El Teatro Campesino, San Juan Bautista

My experience in the arts and cultural began in 1979 when I began working for El Teatro Campesino and Luis Valdez. My position was Secretary for the company and after several years I was assigned the position of Comptroller/Business Manager responsible for all business and financial aspects of the company including box office

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management and Board Secretary. I have been with the company for over forty years and have experience working for a non-profit arts organization.

Muralikrishnan, Rose, spring Nectar Foundation for indian Music & Heritage, Riverside

Among the Music of India aficionados of California, the name Dr. Rose Muralikrishnan is tantamount for rigor, innovation, and purity. She has been a tireless voice Guru for 33 years and active performer for over four decades. Under her able guidance Spring Nectar ensemble won Gold Awards more than 8 times at International Music Festivals. She was an Adjunct professor of Indian Music, San Diego State University, Ca. She served as the Principal of the Music School in India. She created over 5000 students of which several are full time singers. RM is a Founder & CEO of Spring Nectar Foundation for Indian Music & Heritage, a 501(c) (3) Non Profit Organization to create opportunities and the tools that the younger generation needs to fuel their talent, based on strategy and experience by providing them with all resources & atmosphere to make them better music professionals. She is not only is an expert vocalist but a skillful composer, songwriter and conductor of Indian music genre. She had performed & presented lecture demonstrations in several universities, colleges, public and private schools, and Music Festivals around the world. Website: www.rosemuralikrishnan.com.

Narayana, Priya, Laya Arts Collective, San Jose

Priya Narayana is a performing arts professional in the Indian classical arts. As founder and director of Laya Arts Collective, Priya is responsible for planning, developing and overseeing educational and artistic programs, outreach, and fundraising. A dancer and dance educator herself, she utilizes her dance education and experience being an advocate for Indian classical artists into serving the artist community. Since 2006, Priya has taught numerous students and adults in Dance Academy settings, as well in Community Outreach programs such as in After School Programs of the Chicago Public Schools, bringing Indian culture in the form of dance and music to children of all backgrounds. Priya's artistic work is based on Classical Indian dance brought to a Contemporary stage. She has a Masters in Interdisciplinary Arts and is pursuing a Ph.D. in Performing Arts. She has worked in various industries. As an American born woman raised by Indian Immigrants, Priya integrates programming to all stages. Representatives of the Indian arts are few and far between. Priya joins the few to be a representative for artists who trained in the Classical arts of Indian based in the United States and abroad.

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Natsoulas, Tony, Tony Natsoulas, Sacramento

Tony Natsoulas has been working as a professional artist specializing in ceramic sculpture since receiving his Masters of Fine Art degree in 1985 at the University of California, Davis. His main interest has been large-scale figurative ceramic sculpture with a flair for camp. In undergraduate and graduate school, Natsoulas was fortunate to have studied with world-renowned UC-Davis funk art professor Robert Arneson. Natsoulas' pieces are in galleries and museums around the world. His commissioned work includes several public and private sculptures in bronze, fiberglass and ceramic. Natsoulas maintains a studio in Sacramento, CA.

Neely, Dana, Self, Merced

In theater since 1985. Back then as an actor or set designer. The last 9 years, I've been involved in local and regional nonprofit theater from Board to Blogger levels. These days usually as a director. In 2013 the San Francisco Bay Area Theater Critics Circle presented me a Best Director (>99 seats) award. I've also won a Best Actor award (Fringe of Marin) and a Gypsy Coat award (Pittsburg Comm. Theater.) I've trained at Chicago's Second City, American Conservatory Theater, and Berkeley Rep. I teach improv, acting, and writing. I've served on boards of multiple non-profit orgs. I'm very familiar with the artistic side of the arts and with the heavy lifting of fundraising, public relations/marketing, and attracting/retaining volunteers. I'm the Owner/Sr. Editor of www.aisleseatreview.com a website whose critics are all paid for their independent critical reviews of (primarily) plays. My wife and I have recently realized a long-time dream and opened Cresting Wave Publishing, a book publishing company. I'm the published author of multiple books. Born/raised in California, I have a passion for the Arts and look forward to helping the mission of the Arts Council. My 'day job' is as Sr. Technology Solutions Consultant to UC Merced.

Neyman, Caroline, Green Music Center, Sonoma State University, Rohnert Park

I am a performing arts professional that has been working in the industry since 2010. After graduating from Sonoma State University (SSU) in 2010 with a major in French linguistics and literature, I was hired by the Green Music Center, SSU's performing arts center. I have worked as both an arts administrator and most recently as the operations director. I have worked with agents and artists alike through the booking, contracting, advance, and performance process. My current role in the organization is to handle and oversee general operations for the venue, all performance operations, as well as continue to handle the artist contacting and advance process with our production team. In addition, I am part of our programming team here at the center. The center opened its doors in September 2012 for the first time. Having been part of the opening team, I have been able to see and experience the growing pains of opening an

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organization and have had the unique privilege to learn from a variety of executive directors who each have brought their own experience to the field that has allowed me to be stretched and understand what truly matters in the arts.

Norfleet, Dawn, Dr. Dawn Music, Los Angeles

Multi-faceted musician: As classical composer, orchestra composition to be performed by Bloomington Symphony Orchestra in February 9, 2020; as jazz composer and bandleader, has performed at Jazz at LACMA, West Hollywood Winter Sounds Concert Series; as flutist, appeared on CBS “A Gospel Christmas”, and “The Tonight Show”. Instructor, African American/Jazz Music History (UC Irvine Spring 2020; Colorado College 2017; CSU Pomona 2012-13). Teaching Artist (Grand Vision; Music Center): work with LAUSD students at Title I schools in performing arts-education program, Grades 6-12. Choral Vocalist with Kamasi Washington (2013-Present). Earned Ph.D. in Ethnomusicology from Columbia University, and B.A. from Wellesley College as a Music Major.

Nuckolls, Ryan, Dramatic Results, Signal Hill

I moved to Los Angeles from China with 6 years of experience in curatorial and art production. Working abroad I gained valuable skills for collaborating with leading institutions, artists and scholars to actualize exhibitions of international caliber. My work within alternative art spaces helped me develop holistically, allowing me to don an assemblage of hats. And yet, I was disillusioned with the contemporary art world. At my last job in Asia as Assistant Curator for the Shanghai Project, I honed my skills as a storyteller and community organizer for the Research and Public Education Department. The parts I most enjoyed included working as communications strategist to locally contextualize the project’s global themes and implementing systems for effective cross-department collaboration. By introducing new Art forms and STEM opportunities to underserved students, Dramatic Results helps bridge the divide between culturally diverse communities and the art world I love but know to be systemically inaccessible. Over the past two years, I’ve helped the agency revamp its office, website, brand and recruitment efforts. I look forward to growing alongside our burgeoning team into a more conscientious and effective arts practitioner.

O’Barr, Marianne, Orange Coast College, Mission Viejo

I am a sculptor, a fiber artist, and a college level instructor. I have completed public art, been a U.S. artist ambassador in China. I have juried exhibits and I work well with others or as part of a team. I think I would have relevant contributions to the process and I would expect to have valuable experiences that I could bring back to my art and to benefit the students in my classroom.

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O’Keeffe, Isabella, College of the Sequoias, Visalia

Isabella O’Keeffe is a sophomore at the College of the Sequoias. She will be receiving an AA-T in Child and Adolescent Development and Theater Arts, along with a Skill Certificate in Leadership. She works on campus in the theater department as large lecture hall assistant for several Introduction to Drama and Film Appreciation courses. Isabella also works as a Student Ambassador for her college helping students with registration assistance, financial aid, and outreach events. In addition, she has held many leadership positions such as Student Body President, Student Body Vice President, Student Trustee, and Senator of the Science Division. In 2018 she attended the National Leadership Conference in Washington D.C., where she advocated for higher education, Pell grant, and DACA students. She is also the recent recipient of both the regional and national fellowship for Arts Leadership for the Kennedy Center American College Theater Festival (KCACTF). This achievement allowed her to participate in the Kennedy Center MFA Playwriting/National New Play Network summer intensive, also she will attend Arts Advocacy Day in March of 2020.

Oppenheimer, Ellen, Peralta Parent Teachers Group, Oakland

I have been working with quilts as a studio artist for over 40 years and am recognized as one of the most important contemporary quilt makers in the country. Quilt historian Robert Shaw describes me as “one of the handful of art quilters that have so clearly found their voice that they cannot be imitated” and as “An artist who has developed her own vocabulary of symbols and images that is constantly fresh”. The International Quilt Association included my work in the Twentieth Century’s Best American Quilts and my artwork is well represented in museum and private collections including, both The Renwick and the American Craft Museum as well as The Oakland Museum. In 1992 I was awarded a Western States National Endowment of the Arts Regional Fellowship and have also received numerous grants including a Creative Work Fund Grant. In 2003 I was awarded The United States, Japan Friendship Foundation Creative Artist Fellowship. Additionally I have made an enormous impact as a community artist working with students in the Oakland public elementary schools. My student’s work has been displayed and permanently installed in many public spaces locally and internationally.

Oruche, Nkeiruka, Afro Urban Society, Oakland

Nkeiruka Oruche is an Igbo cultural producer and multidisciplinary performer specializing in the expressions of urban culture of the African Diaspora and its intersections with personal identity, public wealth and sociopolitical action. Since 2002, Nkeiruka has played a crucial role in ushering African culture unto the global stage from working as Editor-in-Chief of Nigerianentertainment.com, a digital magazine, and as co-

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founder of One3snapshot, an art collective. In 2018, she wrote and created 'What Had Happened Was... An Afro Urban Musical', a hot-blooded urban dance theater piece exploring a timeline of afro urban dance and music from 1910 to the present. Currently, Nkeiruka is focused on expanding and sustaining grassroots change-making and community health through the production, performance and embodiment of art and culture. She is a co-founder of BoomShake, a social justice and music education organization, and Director of Afro Urban Society, a meeting place for urban African art, culture and people. Learn more about her work on nkeioruche.com.

Ossman, Susan, UC Riverside, Riverside

I am an artist, a scholar and a writer. I studied art and studied European intellectual history at Berkeley then links of colonialism to art in Paris, then did fieldwork in Casablanca to become an anthropologist. I draws on methods of anthropological fieldwork design in my paintings, installations and performances for the collaborative projects I develop. "On the Line" was a three year long program that brought artists and scholars to Riverside California to work together to develop art and outreach from 2013-2106. "The Moving Matters Traveling Workshop" is a mobile global community rethinks site specificity to reflecting on mobility in a time of globalization. We have developed exhibitions, performances and participatory interventions across the US and Europe. I have exhibited my work and performed in the US, UK, France, the Netherlands, Romania, Tunisia and Spain. I have received numerous grants including an NEA for "On the Line and a Guggenheim fellowship for my work on migration. I am on the national exhibition committee of the WCA and have been on numerous a grant commissions. I am professor of anthropology and global studies at UC Riverside. I specialize in interstitial work between art and anthropology.

Otero Jimenez, Lourdes, Cultural Affair Dept, Los Angeles, CA

I have been expose from Chicago Ruiz Belviz Cultural Arts Center Acting Director Sijefredo Aviles, Dance and Art and poetry workshop and LACC College Arts Scholarship Grantee with my mentor Raul De La Sota and worked LA Art's Cultural Events as a Program Coordinator working under Americorp Program in Chicago in the 70's and LA City of Cultural Affair Dept i was an art instructor temporary assignment. I also was a DMH volunteer for wanting to promote for Esperanza Community Housing, and its cultural and it's environment and all of Dept Mental Health on it's culture about app process.

Ozol, Liz, Berkeley Civic Arts Commission, Berkeley

Liz Ozol is a Commissioner on the Berkeley Civic Arts Commission with a focus on improving young people's equitable access to the visual and performing arts in

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Berkeley. Her work experience includes five years as a Program Officer for the San Francisco Arts Commission, and nine years as the founding principal of New Highland Academy, a redesigned Oakland Unified public school which opened in 2006 with core curriculum in visual and performing arts. Additional education experience includes working as a Spanish bilingual elementary school teacher, English language learner teacher coach and graduate student teaching supervisor. Ozol is former dancer/choreographer who received Isadora Duncan Dance “Izzie” and San Francisco Bay Guardian “Goldie” awards for her solo work. She holds a B.A. from Wesleyan University, an M.A. and multiple subjects credential from UC Berkeley, and administrative credentials from New Leaders for New Schools in cooperation with Cal State East Bay.

Parrino, Julie, Solasta Philanthropy Advisors, Redondo Beach

I have witnessed firsthand how impactful art has been for individuals of all ages during my work in the nonprofit sector over the past 15 years. As the assistant ED for an LAUSD CBO, I oversaw various visual arts, music and dance programs for middle school-aged children in Title I schools. Ten years ago, I founded a nonprofit after school program for elementary and middle school children in El Segundo to continue programming that was no longer being offered during the school day due to budget constraints. The organization has offered choir, visual arts, musical theatre, music production, and much more for over 3,200 children since the organization was founded. Although located in the South Bay, over 60% of the children in the program are permit students who come from lower-income families. I am also an experienced grant writer for nonprofits that provide arts programs for underserved population. Grants I have written have been awarded at the federal, county and local level for nonprofits across the country.

Pate, Denise, City Of Oakland, Cultural Funding Program, San Leandro

I am the Cultural Funding Coordinator for the City of Oakland’s Cultural Funding Program, program of Cultural Affairs Division. I manage the City’s competitive, cultural arts grants process that awards \$1.2 million dollars to Oakland’s individual artists and nonprofit organizations. I’ve spent over 30 years working in the arts community as an executive director, program manager, board member, development professional, dancer, and choreographer. I’ve provided technical assistance to 25 nonprofit organizations in San Francisco, Alameda, Solano, Marin and Sonoma Counties. Some of my previous affiliations include California College of the Arts, Young Audiences of the Bay Area, Wolftrap Institute, Community Action Marin, Destiny Arts Center, and World Arts West. I am the former executive director of Citicentre Dance Theater, a multicultural arts center that was once headquartered in the historic Malonga

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Casquelourd Center for the Arts. I've sat on the grant review panels for California Arts Council, San Francisco Arts Commission, CA Alliance for Traditional Arts, and The MAP Fund. I received my B.A. in Movement Education, and also have an MBA.

Patterson, Dana, Art Without Limits (AWoL), Santa Barbara Dance Institute (SBDI), Teacher's Fund, Kidango, Inc., Hayward

The arts have been integral to my childhood and career. I played piano for 12.5 years and continue to stay connected to the arts through grant writing. The following recent experiences provide a compelling prospective for a California Arts Council (CAC) grant review panel:

- Art Without Limits (AWoL) & Santa Barbara Dance Institute (SBDI): Through grant writing for these organizations, I have become familiar with numerous CAC grants and reports. AWoL provides professional development guidance to artists from all art forms and SBDI offers free dance classes for at-risk youth.
- Girls Rock Santa Barbara: I assisted with grant writing to promote programs that empower girls, women, and gender expansive youth through music education.
- Santa Barbara International Puppet Palooza: As the grant writer and personal assistant for the festival's director, Mitchell Kriegman, I became exposed to coordination and production of a world-class performing arts festival.

Through these experiences, I have a deeper understanding of the needs of small organizations in the California arts sector, the importance of CAC's support, and the transformative power of the arts for individuals and communities.

Payan, Victor, Media Arts Santa Ana (MASA), Santa Ana

Victor Payan is Founding Director of Media Arts Santa Ana (MASA), which provides free media arts training to youth, and the co-founder of OC Film Fiesta film festival that celebrates Orange County's diversity and multicultural heritage. Mr. Payan served as Director of Programs for the National Association of Latino Arts and Cultures, and has also served as diversity consultant for California Presenters as well as Latino Audience Engagement Specialist for the Bowers Museum in Santa Ana. He has also worked on the Arts Master Plans for the cities of Santa Ana and Costa Mesa. He is a recipient of the 2019 Creative Capital award for his Dreamocracy in America project, and his work has been featured in exhibitions, screenings, and performances in the US and internationally. His work is in the permanent collection of the Museum of Contemporary Art San Diego and the Sweeney Art Gallery at UCR. Mr. Payan promotes social justice, community empowerment, and tolerance through engaging and playful public performances that educate, enlighten, empower, and entertain. He has served on funding panels for the California Arts Council, City of L.A., County of L.A. and the City of San Antonio. His websites are www.masamedia.org & www.victorpayan.com.

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Payne, Leslie, James Irvine Foundation, San Francisco

Leslie Payne joined the Irvine Foundation as a Senior Program Officer in September 2016. Her background spans private sector and nonprofit work, including experience helping mission-driven organizations launch, adapt, and thrive. Before joining the Foundation, Leslie was the head of social impact at LendUp, a financial services technology company that focuses on serving customers who do not have access to traditional financial services. She was also a partner at Citizen Engagement Lab, a nonprofit that accelerates people-powered change through incubation, advice, and implementation. Earlier in her career, she was the third employee at Arabella Advisors, a philanthropic consulting firm that helps clients maximize the impact of their resources. Leslie has a bachelor's degree from the University of California, Berkeley, where she wrote her thesis on the impact of Arts in Corrections; this work later evolved into a documentary film she directed and produced. She also has an M.B.A. from Georgetown.

Pena, Diego, The Boa Foundation, Perris

Since 2015, I started working as an outreach specialist and event coordinator for The Boa Foundation. As an outreach specialist and historian, I contributed to the planning, organizing, and development of The Boa Foundation communications and outreach system. I am responsible for content production and editing, including reports, press releases, social media posts, videos, and photographs, newsletters, supervised paid and volunteer staff, oversee budgets, write grants proposals to raise money, run fundraising drives, negotiate contracts, speak publicly on behalf of the foundation. As a result, I improved the impact of the mission and increase campaign success. Build the brand and increase brand awareness. Through The Boa Foundation 3,629 Acres of land buybacks, 12 infrastructure projects, 73 cultural gatherings, and raise \$250,000 for indigenous communities. Since The Boa Foundation was founded we have worked with a number of Native American tribes and other indigenous communities around the world to preserve land through reforestation and land buybacks, rebuilt villages, provided sustainable living solutions and impart sacred wisdom and traditions through community centers, gatherings, and education.

Peretz, Iris, Wonzimer gallery and arts dodging the gap, Woodland hills

Iris Peretz

@iriseetart

Los Angeles artist Iris Peretz, is a 2-time immigrant residing in the San Fernando Valley. Iris has a flair for color, and a panache for exuding a sense of nirvana in all her works. She incorporates her beloved theme of peace, love and rock and roll into her public art,

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murals, sculptures and paintings and offers the viewer a safe space to be happy. Iris is influenced by street artists Jason Naylor, Mateus Bailon, Bordalo II, and by stencil art master Takashi Murakami. Her works have appeared on public walls around Los Angeles and Florida, at women and children's shelters and bridge housing communities, at festivals like Wide Open Walls, Sam Jam, Fred Segal Pop Ups, celebrity events, at YouTube Favorite, Winston House and in fine art galleries and including Channel Islands Gallery, Hote Gallery, Galeria Gitana, 2332 Collective, Art Share LA, and at corporate offices. Iris is adventurous, fun loving and loves to laugh. This lightness of being comes through in her work. Iris loves people, animals and the environment and tends to use sustainably sourced materials. She has a passion for community engagement through youth programs, school and festivals, street art and commissioned graffiti.

Perron, Janine, JMP Grants Consulting, Los Angeles

Janine Maltz Perron has 20 years of experience in nonprofit fundraising and grantmaking. The principal of JMP Grants Consulting since December 2018, Ms. Perron holds a B.A. magna cum laude from Yale University and an M.A. from The University of Chicago. She has raised millions of dollars in government/ foundation funding for mental health, education, arts and culture, and the humanities. Previous employers include The Chicago School of Professional Psychology and Didi Hirsch Mental Health Services. Ms. Perron brings professional experience in the arts communities of Los Angeles and Chicago; in Los Angeles, she served as the Associate Director of Development at UCLA's Hammer Museum and Director of the Organizational Grant Program at the Los Angeles County Arts Commission, administering more than \$4.5 million in grants to 250 local arts organizations. In Chicago, Ms. Perron worked at the Harris Theater Millennium Park and the Museum of Contemporary Art. She has served on numerous city, state, and federal review panels—most recently in Jan. 2019 as an Arts Education panelist for the City of LA's Department of Cultural Affairs.

Persinger, Raymond, Mt San Antonio College, Walnut CA, Mission Viejo

I possess a Bachelors degree from CSULB and an MFA from CSUF. My academic and professional training encompasses a variety of technical disciplines. As an artist I have always been drawn to the capacity for the embodiment of the symbolic that is intrinsic to the human form. The main thrust of my work is defined by a focus on the poetic nature of visual thought. I have always enjoyed the act of creation: drawing, painting, sculpture and general object making. By the time I was sixteen years old I was learning to work in a professional foundry. By the age of 23, I created my first monumental sculpture commission consisting of three life sized bronze horses ("Mustangs" city of Brea). Since then, I have created many public artworks for various cities, universities and private

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entities. Working as a commercial sculptor and designer, I created large-scale exhibits for science museums both nationally and internationally. My work has been selected by respected jurors for exhibits throughout my career, including a national exhibition in Maryland juried by Dr. Virginia Mecklenburg, the Chief Curator at the Smithsonian Institution's, National Museum of Art.

Pichardo, Luis Antonio, DSTL Arts, Los Angeles

Luis Antonio Pichardo, poet/artist and founder of the nonprofit arts mentorship organization, DSTL Arts, is a first-generation Mexican-American from a working-class family. As the first in his family to graduate from high school, he is also the first to graduate with a Master in the Fine Arts degree in creative writing, and holds nearly 15 years worth of publishing and exhibition credits across Southern California. As an active poet/artist, Luis strives to engage the community through words and art that reflects his community.

Pietrzak, Janelle, All Roads Design, Yucca Valley

I am Mojave Desert based textile artist and co-founder of All Roads design studio. I have worked as a full time artist and designer for 7 years, and before that, have worked in the fashion industry for 10 years. My textile works adapts to both functional and decorative craft, and is a nod to nostalgic fiber art of the mid-century, but with unique color combinations and unexpected materials influenced by the landscape around her. Through fiber, I explores varying textures and contrasting elements to create depth and richness in color. My work covers a wide range in practice, from commissioned art, high end design collaborations, licensing and consulting. I have taught workshops all over the country about weaving and creative inspiration to individuals, corporate teams, and children. My work has been shown in the U.S. and Japan, and has brought me to meet with clients and customers in China, Peru and across the U.S.

Pleasant, Constance, Veteran Comic Con, Hercules

Constance, the daughter of a veteran, is a graduate of California State University, East Bay and the University of Phoenix where she studied Biology and Business Administration. She is a native Californian with roots in the San Francisco Bay Area. Constance wears several hats as an Account Manager, Optician, and as a non-profit board member of two organizations. Her volunteer experience with comic cons and veterans organizations inspired Constance to give back to the military community by providing art education and information on art entrepreneurship.

Poturyan, Anahit, Otis College of Art & Design, Los Angeles

I received my B.A. from UCLA in 2014 where I studied English Literature and Art

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History. As an undergraduate I worked at the Hammer Museum as an educator and at the Los Angeles County Museum of Art (LACMA). I have been with LACMA for 10 years. I started working there as a high school intern and am currently an educator for an Education department outreach program. Last year, I received my MA from CalArts in Aesthetics & Politics. Since graduating I have gone on to work at the Peggy Guggenheim Collection in Venice, Italy. In Venice I also worked at the Venice Biennial for the Russia Pavilion. Currently, I write about art and specifically I interview visual artists and poets for various publications. I am a bookseller with Artbook at the Hauser & Wirth gallery, this fall I started to teach at the Otis College of Art & Design. More importantly, I am also a freelance grant writer. The Armenian Museum of Fresno regularly uses my services, as well as the Canadian pianist-composer Serouj Kradjian, and the Boston-based filmmaker Javier Barboza. All of my academic, internship, freelance, and work experience has been in the arts and cultural communities. I have worked in a local, regional, and international level in the arts community.

Pratt, Patricia, Urbanists Collective, Merced

I am newly appointed Program Manager for the Urbanists Collective, a non-profit which aims to develop artists careers through civic engagement and the arts. Currently I am ex-officio member of the Public Arts and Culture Commission for City of Merced. The commission was founded in 2019 as advocates for the arts and culture agreed that representation was not currently present within city limits. I will step in as the annual Dia de los Muertos curator for 2020. The DDLM for our city celebrates it's 20th anniversary this year and I am looking forward to carrying on the traditions. I have worked with non profit, government and public sector groups throughout California's undeserved communities within the Central Valley. I have had the opportunity to complete over 30 public art projects and murals as both an individual artist and with partnerships of schools, local organizations and private funders.

Preckler, Mie, CCA/ ArtistsBeyondBoundaries/ I-Park Foundation, Oakland

MiePreckler, co-curator and co-founder of ArtistsBeyondBoundaries, is a visual artist who works primarily in the area of site-specific and site-responsive installations and interventions. Her work has been shown widely in the United States, South America, Asia and Europe. She is a board member of the I-Park Foundation and curator of their Environmental Art Biennale. Born in Antwerp, Belgium, Mie Preckler currently lives in Oakland, CA, and is a professor at the California College of the Arts. She has received numerous awards and honors, including grants from the National Endowment for the Arts, the Phyllis C. Wattis Foundation, the Instituto Sacatar in Brazil, the Corporation of Yaddo and the Headlands Center for the Arts.

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Prieto, Manuel, LAMusArt, Los Angeles

Manuel Prieto is an artist, educator and arts administrator leading the Los Angeles Music and Art School (LAMusArt), a not-for-profit arts organization in East Los Angeles that promotes equitable access to arts programs for local students. Prieto previously worked as an educator with Center Theatre Group and P.S. Arts. At CTG he managed patron accessibility initiatives and developed bilingual arts curriculum. At P.S. Arts, he taught and created bilingual visual art and storytelling curricula for under-served areas of Los Angeles County. As an artist, Prieto has designed costumes and scenery for production companies and organizations that include the E! Network, Center Theatre Group, Pasadena Playhouse, Cornerstone Theatre, El Teatro Campesino, 24th Street Theater and the LATC. Prieto holds a B.F.A. from the University of Southern California in Theatre Design with an emphasis on education and a M.A. in Nonprofit Management from Antioch University. He was recently elected to the national Americans for the Arts Emerging Arts Leaders Council and is a Certified Nonprofit Professional (CNP).

Pryor, Louise, Echo Ridge School, Rough and Ready

I have been a working artist and art teacher for 18 years and have been on the Board of the Pioneer Arts Club for 9 years.

Quinn, Kristine, California State University, Fullerton, Chino Hills

Kristine Quinn is a faculty member in the Department of Elementary and Bilingual Education at California State University, Fullerton. She is the lead faculty in the Visual and Performing Arts component of the multiple subject credential program. Since 2012 she has led the Arts Avenues to Learning Partnership with the Segerstrom Center for the Performing Arts in Orange County where she facilitates professional development opportunities for multiple subject credential pre-service teachers, mentor teachers and professional teaching artists. She attended the Teacher Institute at the National Gallery of Art as an invited participant, is a member of the National Arts Education Association where she has presented at both state and national conferences. She has been the lead conference organizer for the Arts at the Center Conference at California State University, Fullerton. She is working as an arts education consultant in local Orange County schools and is a National Board Certified Teacher since 2000.

Quinonez, Naomi, Circulo de Poetas and Writers, Oakland

Naomi Quiñonez, poet, educator and activist is the author of three collections of poetry, Hummingbird Dream/Sueño de Colibri, The Smoking Mirror and The Exiled Moon. She is editor of Invocation L.A: Urban Multicultural Poetry, which won the American Book Award and Decolonial Voices. A recent recipient of the City of Berkeley Lifetime Achievement Award in Poetry (2017), Quiñonez serves on the leadership board for

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Circulo de Poetas and Writers a multicultural literary organization in the Bay Area and offers poetry workshops to organizations in the Bay Area. Quiñonez holds a PhD in American History and Cultural Studies and her work appears in many publications including Maestrapeace, Voices of Our Ancestors, the Colorado Review and Infinite Divisions She is the recipient of a Rockefeller Fellowship, the American Book Award and a California Arts Grant. She is featured in Notable Hispanic Women (1994) and the Dictionary of Literary Biography (2000). Quiñonez lectures in the areas of ethnic, gender and cultural studies and is a featured speaker and poet at literary events such the Miami Book Festival, the De Young Museum and the Nuyurican Café.

Ramirez, Lucho, San Francisco Jazz Organization, San Francisco

I founded Cine Mas SF, a Latino arts organization with film exhibition and the San Francisco Latino Film Festival as the cornerstone event. We frequently work with other arts organizations mostly in copresenting and promoting Latino arts themed events or performances. I'm involved with curating the SFLFF and producing the event - from fundraising to getting community partners and securing spaces and volunteers. I'm in the arts and culture committee of the Calle 24 Group in San Francisco's Latino Cultural District.

Ramirez, Joshua, Kidseum at The Bowers, Pico Rivera

The first time I ever walked on the USC campus, I was collecting recyclables with my father. A decade later, I graduated with Honors from the School of Fine Art & Design. I could have made every excuse to fail, but I turned my obstacles into strengths and created art from adversity. I have always chosen to live a life of contribution; continually looking beyond my own reflection with a willingness to serve. As a first-generation low-income minority student with a disability, I have never let the circumstances I was born into dictate who I am. In fact, it is because I was continually challenged that I built an unbreakable passion for the Arts, specifically Art Education and Creation. Mark Twain once said, "Find a job you enjoy doing, and you will never have to work a day in your life." For me, education is freedom, and a way to continually learn new and exciting concepts that allow me to grow as an educator, while learning to apply them in my life and in my career.

Ramnath, Monika, Ford Theatres, Los Angeles

Monika Ramnath has been involved in the arts in various capacities for most of her life, as an arts administrator, a former professional actor, a freelance writer, and a dedicated student of Indian classical dance. She currently serves as Development Manager at the Ford Theatre Foundation in Los Angeles, where she is responsible for all aspects of fundraising and donor engagement. Previously, she spent four years as Development

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Manager at East West Players, the nation's premiere Asian American theatre company. Both East West Players and the Ford share a deep commitment to advancing equity, diversity, and representation in performing arts, and to providing an artistic space for Los Angeles' communities to come together, and this is a mission close to Monika's heart. Other past experience includes eight years as Program Director at the California Art Club, where she produced programs ranging from the annual gala for 600 people, to workshops for 10 to 15 students, and created the organization's youth programs aimed at increasing access to and participation in arts.

Ranalla, Kimberly Rachelle, City of Chico, Chico

The NSLS is the nation's largest leadership honor society. Students are selected by their college for membership based on either academic standing or leadership potential. Candidacy is a nationally recognized achievement of honorable distinction. With 737 chapters, the NSLS currently has 1,105,790 members nationwide. In addition to honorable distinction, the NSLS provides a step-by-step program for members to build their leadership skills through participation at their campus or online. Upon completion of the program, members receive their leadership certificate and take their place among the top student leaders at their campus and across the country. Members are able to list their affiliation on all statements of personal accomplishment, including their resume.

Rangel, Graciela, Fresno Unified, Fresno

I have taught for Fresno Unified School District with my Emergency Credential for two years in the Special Day Class setting. I really enjoyed incorporating the Arts in my day and lessons. I participated in Fresno County Office of Ed workshops to learn how I can use the Arts in class. There was some dramatic art involved, poetry and other activities through puppetry that I learned and gained new skills from. I have always enjoyed art personally. In high school I was a part of the Art club and participated once a week. Presently I am going to work in a Title 1 school where I provide my services a Resource Specialist and I can incorporate some Arts as well.

Rasmussen, Joanna, California Foundation for the Advancement of the Electronic Arts, Oakland

I am an artist, writer, musician, and currently serving as the Treasurer/Director of a small non-profit 501(c)3 organization that produces several small to mid-scale electronic music and arts events throughout the year. We offer grants to artists who wish to contribute their work for our events, as well as make annual charitable contributions to other 501(c)3 non-profit organizations. I have worked with many artists over the last 15 years, and have performed duties relating to the approval (or denial) of art car applications submitted to the Department of Mutant Vehicles for Burning Man. I am

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currently enrolled in the professional certificate program in Leadership and Management at the UC Berkeley Extension while transitioning out of my current job after 23 years as a bookkeeper for a small CPA firm in San Francisco. In January of 2020, I will begin working in an administrative/leadership role with Black Oak Wilderness School where we lead classes and camps for teens and adults with an emphasis on making traditional skills accessible to all, particularly people of color, underserved youth, and the LGBTQ communities. This is what I am most passionate about.

Ray, Barbara, National University, Citrus Heights

Active in the music and art in the Sacramento area, curating small artists exhibits , volunteering by curating art exhibits for Non-profits .

Read, David, Yuba-Sutter Regional Arts Council, Marysville

Executive Director – Yuba Sutter Regional Arts Council (State Local Partner of the CA Arts Council)

A long-time champion for the arts and well-known community leader, David has brought his experience in marketing, finance and program management to Yuba Sutter Arts. He has been actively involved with the organization for seven years as a volunteer, board member and Board President before being hired to serve as Executive Director in 2016. David is an active member of several civic organizations including Rotary, Veridian Symphony Orchestra and Friends of the Yuba County Library. He has successfully written grants and then managed the funded programs for several Veterans Initiative in the Arts Projects, the Color Up! Arts Initiative for incarcerated youth and the Jump StArts grant in collaboration with the Yuba County Office of Education for at-risk and already system engaged youth. David worked with California Lawyers for the Arts' pilot program bringing Arts in Corrections programming to both the Sutter and Yuba County prisons. David has a Bachelor of Science degree in Communications from the University of Maryland.

Reed, Deborah, Deaf West Theatre Company, Los Angeles

I have worked in the arts, for over 20 years, specifically theatre. I began my career as an actor and director. In the last 10 years, my focus has shifted toward producing and arts management. The latter is the field of my Master's Degree, and the field where I now earn my living working for Deaf West Theatre. In my career, I have worked at theatres large and small, in 3 different states, but am proud to call California my home for the past 18 years. I have served as a voter in the Ovation Awards in LA, and seen the impact of state and local arts initiatives at work in my field, most notably in the area of cultural equity and inclusion. The arts ecosystem in Los Angeles is complex; our rich cultural diversity and proximity to the entertainment industry impact us directly and

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indirectly, creating a vibrant and unique community that never fails to engage and surprise.

Reese, Kristin, Mono Arts Council, Lee Vining

My arts exposure began at the age of 4 with dance lessons. From there I took piano lessons, was involved in theater productions, dance productions, vocal performances, and art projects until I graduated from high school. I studied music at Sonoma State University from 1993 - 1998 and received my Bachelor of Arts in Music from SSU in 2008. In 1999, I co-founded Sierra Classic Theatre, a non-profit theatre company based in Mammoth Lakes. After starting SCT, I was actively involved with that group as a board member, director, and actor in many productions until I resigned for personal reasons in 2008. I am a musician and have been involved with a few Mono County local bands since 1998, my most recent project being the folk band, the Bodie 601 Band. In 2015, I was hired on to Mono Arts Council as the Assistant Director. In 2019 I was promoted to Executive Director of MAC. During my time with Mono Arts Council, I have worked as a teaching artist, I have produced our summer events, our school arts programs, and our after-school and summer youth arts programs. I have been an active member of the arts community in Mono County.

Reichlin, Louise, Los Angeles Choreographers & Dancers, Los Angeles

Louise Reichlin began her career in NY in concerts & Broadway, and her company has performed and choreographed throughout the USA, with her choreography also seen in six countries. She was on faculty at USC for 30 years. Since 1972 she has worked from her LA base, founding LOS ANGELES CHOREOGRAPHERS & DANCERS LA C&D, the non-profit base of Louise Reichlin & Dancers in 1979. Since 1995, many of her concert works include multimedia. Some of her critically acclaimed works include “The Tennis Dances”, “Urban and Tribal Dances”, “The Patchwork Girl of Oz”, “Dream Scapes” and more recently “Tap Dance Widows Club”, a 50’ video and live multimedia work from “The Baggage Project”. Louise Reichlin & Dancers presents dance that is soulful and imaginative with a repertoire that is extensive and diverse. Louise has been a National Performance Network artist, also receiving the Bruce Geller Memorial Prize toward the creation of “A Jewish Child’s Story”, an ARC grant from the Center for Cultural Innovation, a Pennington Dance SPACE award, an EZ/TV media award for “The Email Dances”, and a FRIF Grant from USC for “Celtic Suite”. Her company receives multiple grants from the CA Arts Council, LA County Arts Commission, DCA LA, and the LAUSD.

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Rein, Carole, Monterey Peninsula Community Gospel Choir, Carmel

A gospel singer for over 25 years, my career began with The Twin Cities Gospel Choir where I sang for 17 years. Performances spanned from prisons and churches, to fundraising events and festivals, to main stages singing background vocals for music greats such as The Judds, Barry Manilow, Kenny Loggins, Shirley Caesar, Donny McClurkin, Dotty Peoples, Melissa Manchester, Roberta Flack, and Richard Smallwood. Currently I am a vocalist with the Monterey Peninsula Gospel Community Choir and as a board member have helped to raise funds writing and submitting grant applications. In addition I have a M.A in Health and Human Services and experience directing and managing programs focused on vulnerable communities as well as the cultural arts. I have created programming for self-sufficiency programs and produced events such as the Luke Jerram Piano Project located in Monterey County. I have raised considerable financial support for non-profit organizations writing grants i.e. federal grants, United Way, McKnight Foundation, Art Council of Monterey County, and other foundations through out my career. Currently I am a consultant working with cultural art organizations on program development, fund development, and community engagement.

Remson, Michael, San Diego Youth Symphony and Conservatory, San Diego

As CEO of San Diego Youth Symphony, Dr. Michael Remson leads programming, fundraising, communications, and collaborations with other organizations. He oversees a diverse team of high-performing board, staff and faculty to achieve SDYS' vision. In 2018, he received a milestone award from the National Guild of Community Arts Education for service to arts education. Dr. Remson previously served as Executive and Artistic Director of AFA, Houston's largest non-profit provider of music education programs. He led efforts to provide 50,000+ hours of programming to 3,500+ K-12 students each year. He also served on the leadership team of Arts Connect, impacting thousands of Houston school-children. Dr. Remson is an accomplished composer and author. He has received numerous commissions and fellowships, and his works have been performed across the USA. Dr. Remson served on the faculty of Houston Ballet Academy and the University of Houston. He has served on numerous grant panels including Houston Arts Alliance, chairing the music panel for Texas Commission on the Arts, and service for the National Endowment for the Arts. He is a graduate of New York University, the University of Houston and Carnegie Mellon University.

Reyes, Jesus, Center Theatre Group, Los Angeles

Leads the design and implementation of free bilingual community programs throughout Boyle Heights. Programs have included Costume Displays, Library Play Reading, and theatre-based workshops. He was a co-project manager of Community as Creators

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(James Irvine Foundation) which brought together professional artists and residents of Montebello, Leimert Park, and Boyle Heights to create community-based works. He produced *Chisme y Queso* (Doris Duke Charitable Foundation's Building Demand for the Arts) at a bar that engaged patrons with improv and sketches written by seven local writers led by playwright Naomi Iizuka. He commissioned new plays from Luis Alfaro, Manuel J. Marron, Marisol L. Torres, and Juan Parada. He oversaw two pilot projects, Club de Teatro and Spanish Open Caption performances. From 2009-2014 he was a commissioner for the Los Angeles County Arts Commission. He is a recipient of the TCG Future Leaders mentorship grant, a British Council's Cultural Leadership International fellow and the Latino Arts Network's Maestro Award. Jesus co-founded East LA Rep and worked with Teatro Vision (San Jose, CA) as a director, actor and literary manager. Jesus studied Theatre Arts at East LA College then at San Jose State University.

Riedell, Keith, Capital Stage Company, Sacramento

Keith Riedell is General Manager at Capital Stage in Sacramento and is experienced in theatre, management, team building, counseling, training and business improvement. He led CapStage in bringing order to the financials while earning a certificate in Accounting, and has overseen 5 independent audits. He oversees all business processes at CapStage. During his tenure with the Conejo Players in Thousand Oaks he led efforts to use live music in productions, expanded programming, & broadened theatre participation. He developed the first comprehensive guide for producers of plays & musicals at the Conejo Players, documenting the processes used to mount theatre productions. Keith has a Master's in counseling and is a certified Six Sigma Black-Belt, focusing on the application of process improvement techniques on business processes. As an organizational development expert, Keith has led efforts to build organizational capacity & designed workshops in team building, appreciative inquiry, workplace diversity/inclusion, and LGBT workplace issues. He has led organizations and community leaders through change efforts to provide accommodations for people with disabilities to establishing the future direction of HIV/AIDS care and services.

Riera, Arturo, Carnaval San Francisco, San Francisco

I have spent a career in media as a sales leader for companies like CBS, Univision Radio and Telemundo TV. I have served on boards since my twenties for organizations as varied as Silicon Valley Chamber of Commerce, Santa Clara Catholic Charities and San Francisco Hospice. Despite a career in media I have volunteered or consulted in the arts for decades. I am Board Chair Emeritus of both San Jose Jazz and Yerba Buena Gardens Festival with a combined service of 20+ years with the organizations. In that capacity I volunteered on development and grant writing projects for both

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organizations. I was also the Latin Curator of San Jose Jazz for 12 years. In 2014 I wrote and executed a year long Packard Organizational Effectiveness for San Jose Jazz on Development and Board Training. I am Co-Founder and Managing Director of the Latin Jazz Youth Ensemble of San Francisco which has been free for for 19 years without any board, staff, grants or 501C 3 status. As CEO of Riera Digital LLC, my consulting focuses on organizational development, revenue development, marketing and grant writing for organizations in arts and culture.

Rinetti, Annalisa, Lasting Impressions, Inglewood

Born and raised in Italy, arts are the very core of my existence. Before I could even walk, my parents would take turns and make me dance ballroom in their arms, then at the age of, 11 I started playing the flute and I was classically trained until I started college. Once in college, I joined a theater and improv comedy crew and together we performed to a sold out audience in the most prestigious comedy theater in Milan. After I moved to LA 16 years ago, dance came one more time into my life, when I was hired as a teacher by a Fred Astaire Studio. No matter what, arts have been my safe haven ever since I can remember and they have helped me recover from my traumas growing up, which, in 2015, lead me to open Lasting Impressions, a 501(c)(3) charitable organization that offers creative therapy to survivors of violence and abuse.

Robarge, Nanilee, The Laurel School and Woodside International High School, San Francisco

In addition to my own art practice, I mentor and collaborate with a diverse population that includes kids with learning differences, elders with whom I don't share a common spoken language, students attending an International High school and adults living in a single room occupancy hotel. In each of these settings I am creating curriculum to support participants learning, growth and enjoyment of art with projects often culminating in public exhibitions or installations. Together we draw inspiration from our surroundings and past histories. Flexibility, problem solving, curiosity and an open mind are key to my process and I love what I do. I have an MFA in Studio Art from San Francisco State University.

Robertson, Sarah, Whippoorwill Arts, Berkeley

Since she can remember, Sarah has always been intrigued by the arts and how the blends of artistic expression and culture can unite people and express feeling while reflecting the reality, hopes and dreams of the human experience. She attended the Evergreen State College for Nonprofit Management, where she learned metal working, led a theater group and oversaw the campus' Women's Resource Center. During that time she networked with community organizations to bring resources and events to

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campus. She went on to pursue a career in nonprofits--first as a Grant Writer, focusing on Veteran's services and empowerment, and then as a Program Director for an education nonprofit, building and expanding programming in schools across the Bay Area. Though focusing primarily on musicians with roots elements, from Americana to the blues, more than anything Sarah enjoys working with diverse and highly creative artists. Sarah thrives on the fast moving, scrappy aspect of her industry and her remarkable skill at bringing people together in the face of adversity and conflict. With a love for great art, indomitable spirit and a untiring work ethic, she's determined to prove that emerging artists can make it in the ever-changing arts industry.

Robertson, Courtney, Occidental College, Los Angeles

A lifelong resident of California (born in Riverside County), my artistic exposure began at a young age, when I was introduced to visual arts and performances by my parents. Later, I attended Chapman University and received a B.A. in Theater, gaining experience in performance, design, and theater management. Following my time there, I attended CSULB, where I studied Theater Management and Business, helping to run all aspects of California Repertory Company, the graduate theater company performing for the city of Long Beach. My professional experience includes over eight years of grant writing/management - half of which was spent working for theater companies of all sizes - from Center Theater Group in Downtown LA, to the Antaeus Theater Company, a 99-seat wavier company now located in Glendale. Since then, I have spent the past four years working in higher education, and while my time is now split between the arts, education, and various other disciplines on campus, this has resulted in a broadening of my understanding of the rich intersections between the arts, social, economic, political, and environmental issues and the benefits this interdisciplinary work can bring to the communities across the state.

Robinson, Valiant, N/A, Bakersfield

writer, director, producer, and published author, community advocate. past board member; Black Rock Coalitions West Coast, International Black Writers & Artists Los Angeles, St. Elmo Village Inc. Los Angeles. certified U.C.L.A. Paralegal. written and produced several stage plays. former Mayoral Candidate.

Roche, David, independent consultant, Richmond

Former Executive Director for the Western Folklife Center, Blue Bear School of Music, and Old Town School of Folk Music. Director of the Office of Arts Education, Chicago Public Schools. Artistic Director, World Arts West. Local Cultures Director for Festival at the Lake. Visiting professor of ethnomusicology at Sonoma State University, California

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Institute of Integral Studies, UC San Diego, UC Berkeley. PhD in ethnomusicology, UC Berkeley.

Rodas, Ingrid Paulina, In Home Support Services, Los Angeles

I arrived in the US, when I was 15 years old because of my age I was enrolled in 10th grade in order to learn English, I ended graduating w/ honors from HS. My high school counselor, Lana Brody asked me to come to work with her at her new school. I went to work at Markham Middle School as a teaching assistant and it was at this school that I was asked to become a review panelists for students candidates to received a scholarships. I ended up presenting some of the awards at the Biltmore Hotel in Los Angeles. Since arriving to Los Angeles in 1982, I have been volunteering at various events that preserve the Guatemalan culture, its music, food and poetry. I have participated at these events mainly as a photographer and/or doing visual display of the art works because I have a degree of Visual Merchandising and Communications from FIDM. I have worked doing seasonal visual displays for Nordstroms and small boutiques. I speak English, Spanish and French. I have BA in International Relations and right now I can make the commitment to help you.

Rosas, Carlos, Boyle Heights Neighborhood Council, Los Angeles

I have lived in Los Angeles for my whole life and became fascinated with photography at the age of 13 when I was gifted a 1950 Kodak Brownie. I attended the Los Angeles School of Photography, where I learned new techniques and honed my abilities. I have had several opportunities to showcase my photography, paintings, and mixed media art in local galleries. I participated in events with ArtBeat, Status Symbols and Chocolate & Arts, along with shows, including my most recent installation with A Reflection of Us.

Rubio, Marytza, Segerstrom Center for the Arts, Santa Ana

Marytza K. Rubio is a writer from Santa Ana, California. She holds an MFA in creative writing and is the founder of Makara Center for the Arts, a nonprofit library & art center in her hometown. Her work has been appeared in Los Angeles Times, Slice Magazine, and The Normal School; as well as anthologies Choose Wisely and Exigencies. Marytza is a 2008 PEN America Emerging Voices Fellow, the 2010 Bread Loaf-Rona Jaffe Foundation Scholar in Fiction, and a 2012 VONA alum. Marytza served as an Arts & Culture Commissioner for the City of Santa Ana (2014-2018) and has over 15 years of experience in nonprofits. She has held positions at Otis College of Art & Design, PEN America, Illumination Foundation, and is currently the Director of Community Engagement at Segerstrom Center for the Arts. In 2018, Marytza was named one of Orange County's Most Influential People by the OC Register.

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Ruff, Michael, Self-employed, Los Angeles

Michael Ruff is a development and management consultant working in the field of arts and culture. Current and recent clients: The Shakespeare Center of Los Angeles; The J. Paul Getty Trust; Institute of Contemporary Art, Los Angeles; Theatrical Outlet (Atlanta); American Friends of the Louvre; Downtown Community Television Center (New York); Weinstein Hospice (Atlanta); Levitt Pavilions (Beverly Hills); Musicians of the San Francisco Symphony; and Ensemble Studio Theatre/LA. He has held leadership positions at the Fowler Museum at UCLA; the Music Center; Los Angeles County Museum of Art; Harvard University; and the consulting firm Milano, Ruff & Associates. Notable clients: the Cathedral of Our Lady of the Angels; the Walt Disney Concert Hall; the Kimmel Center for the Performing Arts and the Philadelphia Orchestra; the New Jersey Performing Arts Center; and the Adrienne Arsht Center for the Performing Arts. He held senior management roles at GLAAD, New York Foundation for the Arts, and Circle Repertory Company. He is a graduate of Concordia College in Moorhead, MN, is a Certified Fundraising Executive (CFRE), and a Certified Specialist in Planned Giving (CSPG). He serves on the board and is treasurer of Boston Court Pasadena.

Russo, Melissa, San Bernardino County Museum, Riverside

Melissa Russo is the director of San Bernardino County Museum,, where she oversees the county department in exhibit and program development, strategic planning, and oversight of operations, finance, and personnel. She has been a leader in the museum field for nearly 30 years specializing in administration, fundraising, programs and exhibits, public and government relations, event management, and board governance. Russo was previously the Director of Institutional Advancement at Chabot Space & Science Center (Oakland), and Executive Director of the Western Museums Association, Executive Director of the Pardee Museum (Oakland), and Corporate Treasury Officer at National Westminster Bank in Los Angeles and Chicago. For eight years she was adjunct faculty, Museum Studies Department at JFK University. Russo has extensive experience serving on boards of nonprofit organizations, including those that promote education, business, cultural arts. She has served nearly every year on grant review panels and on accreditation teams for IMLS and AAM. Russo received her M.A. in art history from the University of Illinois and her B.A. in economics from UCLA. In 2015 she earned the credential of Certified Fund Raising Executive.

Sachse, Eli, n/a, Merced

I work as a registered nurse, but am between jobs right now and working on my art career. I am a painter, I've shown locally at the Merced Multicultural Arts Center (the MAC), Merced College, and at the Santa Rosa Arts Center. I also curated a group show in 2019 at the MAC, featuring 10 transgender and nonbinary artists, including myself.

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Sandell, Jillian, Emeritus faculty at San Francisco State University, Joshua Tree

My relevant experience comes from (1) my professional work; (2) my community engagement; and (3) my own (new) art practice. In terms of my professional work, from 2003-2018 I was professor of Women and Gender Studies at San Francisco State University, where I taught classes on feminist cultural studies (including film, media, music, art, and cultural activism); supervised the student internship program, where students work closely with organizations (many of which were in the arts); and supervised MA culminating experience creative projects, such as documentaries, performance, installations, books, and other “non-thesis” MA projects. In terms of my community engagement, I volunteered in various capacities (including workshop leader and mentor) with Bay Area Girls Rock Camp and Camp Reel Stories, two Oakland youth after-school and summer arts programs for girls and queer/nonbinary youth (focused on music and film respectively). I also initiated and ran for three years a monthly short film series at The Parkway Theater in Oakland, which showcased short films by and about under-represented communities made by local media arts community groups. Finally, since 2016 I have been showing my own art work in galleries and at events.

Sargsyan, Tatevik, American Association for the Advancement of Science, Los Angeles

I am a visual artist, communications professional, and a facilitator of public programming. I received an undergraduate degree in Anthropology and continued to study Communications at a graduate level. My curiosity and enthusiasm about the science communications brought me to the American Association for the Advancement of Science, where I work on various programmatic and promotional aspects of organization’s public events. I have assisted in curating exhibits at AAAS headquarters at the intersection of arts and sciences and served on AAAS Human Rights Review Council. I have been closely associated with the artist-run space and community Rhizome DC, where I had designed weekly programming flyers, hosted a month-long community refuge space, focused on the experimentation with different forms of listening, and more. I helped review proposal submissions for arts residencies, spanning across media at Rhizome the year of 2019. I look forward to bringing my critical thinking, understanding of plurality of artistic expressions, and belief in urgency of diverse and inclusive representation to Cal Arts Council grant review process.

Sata, Warren, Unemployed/Non-paid Arts & Culture Commissioner, City of Pasadena, Pasadena

Training includes: LA Philharmonic Minority Training Program (Trumpet), USC School of

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Music (Trumpet), Ron Burrus Acting Studio, East-West Players Theater (Mako & Nobu McCarthy era), NEA Award recipient (Taiko), student of Grand Master Seiichi Tanaka. Experience includes: Theater & Music & Film appearances, Music Education (licensed teacher and administrator), and writing.

Saunders, Dallas, Dallas A. Saunders Artisan Textiles, Geyserville

I am an MFA graduate in Time Arts from School of the Art Institute of Chicago, BFA from Fontbonne University. I have worked as a set painter for a Philadelphia's Opera Company, art director for San Francisco Ballet, art director for The Goodman Theatre, Chicago working with everyone from David Mamet, John Guare to the Fyng Karamazov brothers of Santa Cruz. I have represented individual artists, Illustrators & museums as a licensing agent and currently own a fine art gallery & textile showroom exhibiting works by major American Artists including, Chuck Close & Kiki Smith as well as Bay Area Artists such as Squeak Carnwath and Rupert Garcia. Our textile showroom includes fabrics sourced from small artisan weavers of linen and wool in Belgium, Ireland & France - finished into custom product here in Sonoma County and sold to designers throughout the US.

Schiller, Tracy, Encore Theatre Group, Torrance

Tracy helped found Encore Theatre Group, an arts education nonprofit in 2007. She served as a volunteer coordinator, a props mistress, a stage manager, a production manager and an office manager before becoming the Executive Director in 2015. She holds a Bachelor of Arts in Communication Studies with a concentration in TV/Film production from California State University, Sacramento, and has served as the Director for Leadership Torrance, a program of the Torrance Area Chamber of Commerce. Prior to helping to found Encore, she served as a volunteer with Starlight Productions, Southern California Youth Theatre, and Biola Youth Theatre. She also serves as a consultant/counselor to high school students who are applying to college theatre programs. As she is transitioning out of her role as Executive Director, she still serves on the Board at Encore, and will be volunteering again in varying roles within the organization.

Schulman, Colleen, di Rosa Center for Contemporary Art, Vacaville

Colleen Schulman is an experienced fundraiser in the arts and higher education, having held development positions at the Jan Shrem and Maria Manetti Shrem Museum of Art, the UC Davis College of Letters and Science, the Concord Museum, and New England Aquarium. She is currently the Director of Development for di Rosa Center for Contemporary Art in Napa, California and the Chair of Arts Council Napa Valley's Board of Directors. Schulman holds a BA in art history and classics from the State University

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of New York at Buffalo. She earned an MS in arts administration and a graduate certificate in fundraising management from Boston University. In addition to a love for the arts, she is passionate about animal welfare, serving as a foster parent for Mickaboo Companion Bird Rescue.

Schwetman, Sondra, Humboldt State University, Arcata

I have been teaching art in various capacities for 25 years. I have taught in High Schools, Community Colleges and 4 year Universities. I served as a grants panelist in Salina Kansas during the early 2000's. I am a fourth generation Texan transplanted to Humboldt County and have been teaching sculpture at Humboldt State University for the last 17 years. My BFA is from the University of Texas at Austin and my MFA is from the University of Houston. I have been creating work to generate dialogue about women's issues for thirty years. I exhibit nationally and internationally. I have also taught at: Fort Hays State University - KS, Lamar University - TX, Cy-Fair College - TX, High School for Performing and Visual Arts - TX. I have been a practicing artist since 1995 in the areas of sculpture and installation art. My degrees are from : MFA, University of Houston, Houston TX (1995) and BFA - University of Texas , Austin TX (1986). I have also worked in the Petrochemical Industry, Houston TX.

Scott, Sean Vaughn, Black Repertory Group, Berkeley,CA

I have been involved with the arts all my life. I am 3rd generation of the family that founded the theater I currently work at. I have been involved in the theatrical arts working in the theater and collaborating with other theaters, and artists. I have been a director of many productions. I have written many grants. The Theater Arts is my life.

Sen, Julia, BoomShake Music, Berkeley

Julia is a mixed Bengali and white educator and activist, who serves as the Administrative Coordinator for BoomShake Music, an intercultural community music and storytelling program guided by principles of social justice and gender liberation. Music, song and dance have been her constant companion since childhood, and get her through the darkest of times. She has studied Bhangra dance and been a member of community choirs, and has been a BoomShake participant since 2014, learning drum, rhythm, song and movement. Julia does grant writing, communications, marketing, program and event coordination for BoomShake, but her whole self comes alive when she assists with children's classes and helps to facilitate intergenerational groups in song, chant and drum. This year, she began attending the East Bay Community Music Project's intergenerational participatory musical gatherings with her family.

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Shah, Purvi, Kids & Art Foundation, San Mateo

Purvi Shah is the Founder and Board Chair of Kids & Art Foundation.

She is also Adjunct Professor in the Interaction Design Department at California College of the Arts, Social Media Board Chair for her Alma Mater, Pratt Institute's Bay Area Alumni Network and Creative Director at Whamix Creative Studio in Hayward. Purvi Shah is the winner of the 2017 CBS KPIX5 Jefferson Award and ABC7's Stars Among Us.

Sherman, Browyn, B Street Theatre, West Sacramento

Browyn is from Minneapolis where she spent her youth performing and teaching at the Children's Theatre Company, SteppingStone Theatre, Stages Theatre, The Fringe Festival and the City of Plymouth. Browyn graduated cum laude with a BA in theatre from Loyola University Chicago. During her tenure as a student, Browyn AD'd 'Twelfth Night' directed 'The Vagina Monologues' and produced her original play 'Invisible,' based on interviews collected from people living with chronic illness. During her time in Chicago, Browyn interned with Lifeline Theatre where she assistant directed 'Jane Eyre' and was later hired as a house manager. She AD'd 'the Birdfeeder Doesn't Know' at the Raven Theatre and joined a playwriting group for people with disabilities at the Greenhouse Theatre Project. There, she AD'd 'The Marble Muse' and directed a staged reading of 'Touch Tour'. Browyn is now the Development Operations Manager at B Street Theatre in Sacramento. She is also a military spouse, professional ceramic artist and the administrative manager for the Johnson Singer Foundation. Browyn is passionate about the world of nonprofit visual and performing arts, arts education, equity and inclusion.

Sherman, Sondra, San Diego State University, San Diego

Associate professor San Diego State University - School of Art and Design , recipient multiple state arts grants from Rhode Island, Pennsylvania, and national grants- Tiffany Emerging Artist Grant, NEA regional grant - Grant's panels - Ohio State Arts, NJ State Arts.

Simmons, Don, CSU-Fresno, FRESNO

As a long time resident of California, I have had the privilege of living in all "3 Californias"-Southern, Northern and Central, and in each location I have been privileged to serve as a volunteer and on the board of directors for arts and cultural organizations and foundations which support the arts. For the past 40 years I have taught grantwriting, organizational leadership, philanthropy and grantmaking and have worked as a trainer and consultant with 5 CA county arts commissions as well as grassroots organizations. My work assists organizations with strategic planning, volunteer administration and fund

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development. As the Director of the Center for Volunteerism and Community Service at Occidental College in Los Angeles, I was one of the founders of “Building Up Los Angeles,” the nation’s second Americorps program and in that process partnered with the Eagle Rock Arts Collective, the Hammer Museum, and others. As a faculty member at the University of San Francisco, I worked with the SF Symphony on audience engagement and the East Bay Symphony in strategic planning. Since moving to Fresno in 2001, I serve on the board of Arte’ Americas, the Whitney Foundation and consult with the Fresno Philharmonic.

Simon, Jenny, JENNY SIMON FINE ART, Laguna Beach

Born and raised in Berlin, Germany I immigrated into the US in the year of 2000. I am a oil painter with over 25 years of experience. My works have been shown in over 40 Galleries and Museums and are held in private and corporate collections in the United States, Canada, Japan, England, Ireland, United Arab Emirates and Germany. Past Exhibitions include the Coos Art Museum in Oregon, Academy Of Fine Arts in Virginia, Alexandria Museum Of Art in Louisiana and the City Hall Of Palm Beach Gardens in Florida. My work was featured in the TV Shows Real Housewives of Beverly Hills, Flip that house several magazines. I have been involved with several charities and I am the past president of the Pasadena Society of Artists. Thank you so much for considering me.

Simpson, Gerry, GOS” Art Gallery Studio, Elk Grove

37 years ago I won a trip to California modeling and designing clothes... Since then I have been Head Instructor for Barbizon School of Modeling-San Jose, CA and Co-Owned Style, A Model’s Work- Sunnyvale, CA... I began a career with Nordstrom as a Fashion Stylist later to move to Elk Grove and became first a Stylist and then Visual Merchandising Manager for Nordstrom at Arden Fair Mall- Sacramento... During this time I became a Professor at American River College teaching Visual Merchandising and Fashion Promotion... In 2018 I received The SAC Fashion Icon Award and The Iris Award for Visual Art- Elk Grove, CA... 2019 makes my 20th year of creating and displaying my works of Art...

Singh, Kabir, Visual Thinking Strategies, South Pasadena

Kabir Singh (he/him) is an educator and writer based in Los Angeles. He has been teaching in art museums since 2008 and is dedicated to working towards greater equity in education and the arts. Kabir is a VTS Trainer for the organization Visual Thinking Strategies, where he leads professional development for educators nationwide in a constructivist pedagogy that teaches thinking through conversations about visual art. He also regularly teaches in the galleries of the Norton Simon Museum in Pasadena,

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California and supports teacher professional development at The Museum of Contemporary Art (MOCA), Los Angeles. Kabir serves as the National Art Education Association (NAEA) Museum Education Division Pacific Regional Representative and is the Editor-in-Chief of Viewfinder, the division's online journal that examines the intersection of museum education and social justice. Kabir holds an EdM in Arts in Education from the Harvard Graduate School of Education and a BA in Art History from Columbia University.

Skeels, Sabrina, Santa Ana Unified School District, Laguna Hills

Sabrina Skeels is an arts educator with over ten years of service throughout California. She is the product of a blue collar family and a proud first generation college student and graduate. She received her BA in Art and Single Subject credential from California State University, Stanislaus, and her MA in Educational Administration and Administrative credential from Concordia University, Irvine. She taught ceramics for over ten years in Northern and Southern California, in addition to serving as Visual and Performing Arts Department Chair for two years. Currently, Ms. Skeels is the Visual and Performing Arts Curriculum Specialist for Santa Ana Unified School District.

Smith, Judith, AXIS Dance Company (Retired), Oakland

Judith Smith, Founder and Director Emerita of AXIS Dance Company, is one of the world's driving forces in physically integrated dance. Under Judith's direction AXIS commissioned more than 35 works from the nation's best choreographers and composers; toured to over 100 cities and appeared twice on FOX TV'S So You Think You Can Dance. She led the development of the field's most extensive integrated dance education/outreach programs with a range of programs serving all ages, abilities and interests from recreation to the pursuit of a professional career. Her advocacy/equity work led to the first-ever National Convening on the Future of Physically Integrated Dance in the USA. She was instrumental in the creation of the Dance/USA Disability and Dance Affinity Group and co-chairs the group. Her awards include the Alameda County Arts Leadership Award; KQED's Local Hero; an Isadora Duncan Dance Award for Sustained Achievement; the O2 Initiatives Sabbatical Award; Red Oak Foundations' Community Excellence Award and she is one of Theatre Bay Area's 40 people that have changed the face of Bay Area theatre. Judith is on the CA Coastal Commission Advisory Board and the Solano County Land Trust Access Committee.

Smith, Christine, Azusa Pacific University, Anaheim

Christine Lee Smith is an award winning photographic artist whose explorations reflect on identity formation and gendered embodiment, and how both are shaped through early attachments and a maturing spirituality. In 2019 she was a finalist for the Taylor

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Wessing prize through the National Portrait Gallery for one of her portraits from her Rose Portrait series. Her photographs hold the tension of being and becoming and consider how we become ourselves. Her work invites conversation with the viewer about the conflicts of identity formation, particularly in relationship with the prescribed formulas offered in Western culture, and offers space to wonder about the presence of the Divine in all parts of that process. Christine has curated shows throughout Southern California in addition to completing her MA in Spiritual Formation & Soul Care at Biola University in 2013. She is currently a candidate for her MFA in Visual Art from Azusa Pacific University.

Smith, Carl, River, Laguna Beach

Carl E. Smith's 25-year career in the arts has allowed him to develop creative programs and relationships across industry sectors in both commercial and fine art. As a gallery director and art dealer, Smith has organized and produced exhibitions and other art events in California and internationally for the past two decades. He has supported artists on a myriad of commercial and fine art platforms. As an artist and designer Smith has developed graphics, products and brand identities for an international group of clients. His dedication to art advocacy manifests through his series of specialized workshops for artists. Smith is currently the owner and director of River in Los Angeles, the art director at Electric in San Clemente, an adjunct instructor at LCAD, and the Chair of the Contemporary Circle at the Laguna Art Museum.

Smith, Krista, I serve 27 California based Individual Artists and Arts Organizations (Primarily LGBTQ+ and People of Color), Oakland

Krista Smith has over 18 years of Arts Nonprofit Development and Strategic Planning experience. She has previously served as the Director of Development for the Queer Cultural Center and Frameline. Smith specializes in grant writing and grants management, strategic planning, and fundraising events production. She views the arts as a foundational element to creating social change and social equity and is thrilled to be putting her skills and experiences to use to work with Artists, Arts Organizations, and Artistic Entrepreneurs to increase their financial resources, create sustainable organizational strategies, and engage with their communities. Smith is also known as Kentucky Fried Woman, a performance artist who has produced and performed in hundreds of queer cultural events over the past two-decades. Her writing has been published in several anthologies including Queer Appalachia, Glitter & Grit, Femmes of Power, and the Register of Kentucky History.

Sonoquie, Monique, The Indigneous Youth Foundation, Inc. (IYF), Chico

Monique Sonoquie (Chumash/Apache/Yaqui/Zapotec/Irish) is a co-founder of IYF. A

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small non-profit with no paid staff and volunteer Board Members. As a Cultural Practitioner, Presenter and Trainer, Traditional Basket weaver and Maori Romiromi Practitioner, she works closely with youth and families. Monique also works with the Native Women's Health and Wellness Alliance on the Hoopa Reservation, promoting and providing Traditional Foods & Medicines, organic/gluten/dairy and waste free events.

Spicer, Natriece, The Inspired Life, Oakland

My experience includes that I am a tenured spoken word artist and published author working in the artistic communities in the Bay Area. I have worked with NYFA as an artist development coach and also operate a wellness company that caters to creatives with coaching life and business strategizing. I am currently the host for one of the fastest growing open mics on Oakland - Dope Era Poetry; which is run under the direction of Stanley Cox also known as Mistah F.A.B a well established artist, community advocate and entrepreneur in Oakland. My qualifications are being objective, working knowledge as a finance professional (20yrs); having experience with qualifying bank clients for donations and etc; working with others privately to compile information and submit funding opportunities and having a business myself where I have pitched products or services.

St.Clair, Marcia, Museum of Arts and History (MAH), Ben Lomond

40 years experience as performing artist in Classical/Baroque vocal music, 25 years music teaching, adjudicator for National Association Teachers of Singing and K-12 Music Composition Finalists. Various jobs as Museum Curator, Art Teacher, Music and Global Festival Manager, Master of Ceremonies for events, Parks and Recreation Commissioner.

Staley, Charles, Department of Navy, San Diego

Over twenty-seven years of proven professional experience in Operations, Cultural, Administrative, Engineering, Analysis and Leadership Management with specific expertise in large-scale supervising, budgeting, training and directing. Highly experienced in strategic planning, policy development, cultural manager and the coordination and execution of complex projects. Technical expertise, practical judgment, predictive analytics and business acumen while leading corporate and cultural initiatives that enhance business development and future growth. Skilled leader and team builder who can maximize resources while accomplishing objectives for continuous improvement. Consistently achieved the highest levels of productivity and efficiency in positions calling for intense leadership, visionary organization and enhancing internal and external relations.

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Stein, Richard, Arts Orange County, San Juan Capistrano

Rick has been a major Orange County arts leader for the past 32 years, including 11 years as CEO of Arts Orange County. Prior to that, he served over 17 years as Executive Director of the Laguna Playhouse in Laguna Beach, where he produced over 100 plays and directed many notable premieres. He first came to Orange County to serve as Managing Director of the Grove Shakespeare Festival in Garden Grove. Previously, he was Director of the University of Hartford's performing arts center and held key management positions in two major symphony orchestras. His first arts management position after completing graduate school was as Executive Director of the Oswego County (New York) Council on the Arts. He holds degrees from Columbia and Syracuse Universities, returned to Columbia on an NEH summer fellowship, and was sent by International Theatre Institute on a cultural exchange to South Korea. He has served as a grants panelist, reviewer or site visitor for the National Endowment for the Arts, California Arts Council, Los Angeles County Arts Commission, City of Los Angeles Department of Cultural Affairs, Western States Arts Federation, New England Foundation for the Arts, Riverside Arts Council, and Connecticut Commission on the Arts.

Stenstrom, Candice, Santa Cruz Shakespeare, Santa Cruz

Candice Stenstrom, Director of Development for Santa Cruz Shakespeare, is a true lifelong learner and passionate about service. She has been an AmeriCorps volunteer with the Museum of Children's Art in inner-city West Oakland and currently volunteers for the Teen Kitchen Project as Event Manager and for the Coastal Watershed Council doing river cleanup. She was a fundraiser for the United Way in San Francisco where she studied to receive her BA in Education from San Francisco State University. While pursuing her MA in Theater Arts at SFSU, Candice enjoyed teaching diverse subjects from stage combat to history. After graduate school, Candice landed a position as the Group Sales Manager at the San Francisco based circus, Teatro ZinZanni. She is thrilled to now bring her boundless energy and enthusiasm to the Santa Cruz Shakespeare festival whose policy of gender equity casting resonates deeply with her own values. Candice loves "hands-on" learning and some of her favorite activities including cooking, hiking, gardening, and travel. She attended the Università per Stranieri in Siena, Italy, and later taught English in Saijo, Japan.

Strauss, Karen, Military and Veterans Programs (MVP) & Difficult Egg Productions, Los Angeles

Karen Strauss is an award-winning media industry professional. She is known for seamlessly managing high-profile projects, high-pressure environments, developing

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strategy and creating lasting partnerships. Coupled with her extensive professional experience in content creation, relationship building, research, and conflict resolution, Karen is currently expanding her education and experience by pursuing a Master of Social Work degree from USC. Karen has helped numerous large media companies innovate and expand their creative offerings while running a creative small business of her own. She plans to utilize her media career to fulfill her passion to help effect policy change for global human rights and animal rights issues. Karen is highly dedicated, compassionate, resourceful, and motivated. She lives between Los Angeles and New York where she works, completes her studies, and follows her passion of always evolving herself to gain new experiences and knowledge that can help her improve the socio-political climate of the world.

Sussman, Matt, Fine Arts Museums of San Francisco, San Francisco

I have been deeply involved in the Bay Area's arts ecosystem for over a decade, with a focus on visual art and media arts. My professional experience as a program manager and fundraiser in the non-profit sector (Frameline, Bay Area Video Coalition, and currently, FAMSF) and as a freelance journalist (Art Practical, Art in America, KQED Arts, et al) has provided me with a nuanced understanding of how arts organizations can better uphold their missions and serve their constituencies while still ensuring their own sustainability.

Swedell, Jennifer, CO Architects, San Diego

Jennifer Swedell is a licensed architect and designer with 19 years of experience. Just days after graduating from architecture school she went to work as part of a team designing an particle physics lab 5 stories below the earth's surface in a renovated iron ore mineshaft. That project, a smaller-scale cousin of Chicago's Fermilab and Switzerland's Large Hadron Collider, set the foundation for a career merging art and science as an specialist of laboratory architecture. For almost two decades she has worked with university, college, private industry, and government clients to create innovative, functional laboratory environments for learning, research, and development. She has worked on over 50 projects in three countries and 12 states. In her spare time she dabbles in steel welding, sketching and furniture building. Jennifer has volunteered for the San Diego Architecture Foundation annual Open House program, has served as a subject matter expert for the California Architect's Board and grant reviewer for the National Institutes of Health. She holds a Bachelor of Art with a major in Architecture and minor in Studio Art from the University of Minnesota.

Tafoya, Xochitl, Twin Rivers Unified, Sacramento

Xóchitl Tafoya is a creative thinker, cultural worker, musician, educator and believer in

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social change. She has experience working in both non-profit management and public education system as educator, guest teacher, performer and consultant in a number of educational and non profit settings. Xochitl currently teaches music for Twin Rivers Unified School District and actively holds a robust private strings studio at the CLARA Performing Arts Studios. Xochitl previous held a position as Music Director for the Incredible Children’s Art Network, an arts non-profit that brought high-quality art and music education to thousands of underserved students during school and out-of-school time in Santa Barbara, Ca. In 2013, Xóchitl became part of a visionary TED Prize wish of Maestro Jose Abreu by being 1 of 50 internationally leaders selected to participate in the Sistema Fellows program at the New England Conservatory in Boston designed for musicians and music educators, passionate about creating careers that connect music, youth and social change.

Tannen, Jason, Chico Art Center - volunteer member, Board of Directors, Chico

I’m a visual artist, educator, and gallery professional. I received my Masters degree from the School of the Art Institute of Chicago. I’ve run exhibition programs in municipal, community, alternative, and university art galleries. I’ve taught university-level photography, history of photography, cinema studies, and gallery practices. In 1998, I became curator at Chico State’s University Art Gallery. I ran the gallery for 16 years, and retired 2014. I currently serve on the Chico Art Center Board of Directors. The Art Center is a non-profit community-based organization, whose mission is to foster and promote the visual arts. Before moving to Chico, I was the director of the San Francisco Arts Commission Gallery. I also served as an arts commissioner for the city of Emeryville, in the East Bay. I was the Visual Arts Coordinator at Sushi Visual and Performing Arts, an alternative artist space located in San Diego. Before moving to California, I served on the Board of Directors of C.A.G.E., an alternative artists space located in Cincinnati, OH. I’ve served on numerous artist selection and review panels, including those sponsored by the City of Chico, The Ohio Arts Council, and the National Endowment for the Arts.

Tanner, Susie, TheatreWorkers Project, Pasadena

Susan “Susie” Franklin Tanner, an innovator in the field of documentary theatre and arts education, created TheatreWorkers Project (TWP) in 1983 with funding from a California Arts Council Artist in Communities grant which led to a collaboration with fellow theatre artists and unemployed steelworkers and culminated in Lad Beth, a documentary theatre piece that shaped the focus of 35 years of artistic work. A Steel Life Drama, about Tanner and the project, aired nationally on PBS. The recipient of multiple grants and fellowships, Tanner specializes in creating community-based projects focused on sociopolitical issues, including Moving Forward at Dads Back!

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Academy reentry program in Watts, and Life Stories from the Inside/Out with The Francisco Homes in South LA, serving paroled Lifers. Susie leads a CAC Arts in Corrections residency at California State Prison-LAC, is a teaching artist and arts integration specialist at Los Angeles County HS for the Arts, led a distance collaboration with the Cuban National Children's Theatre La Colmenita. She is a member of SAG-AFTRA, Actors' Equity Association, and Ensemble Studio Theatre/LA.

Taylor, Kristin, California State University, Northridge, Burbank

Dr. Kristin Taylor is an Assistant Professor of Art Education at California State University, Northridge. She is National Board certified in Early/Middle Childhood Art and previously taught visual art to students in grades TK-8 in the Los Angeles Unified School District. Dr. Taylor has been a member of the California Art Education Association and the National Art Education Association for 17 years. In 2017, she received the Pacific Region Elementary Art Educator award from NAEA, and she was awarded Outstanding Art Educator of the Year (2016) and Outstanding Elementary Art Educator of the Year (2012) by CAEA. She is currently serving as the Regional Chair for CAEA. Dr. Taylor is passionate about issues-based art education, curriculum design, and building communities for professional learning. She received her doctorate in Educational Leadership, Administration, and Policy (ELAP) from Pepperdine University and her masters degree in Art Education from California State University, Northridge. Her research is centered on sustainable, meaningful professional learning, from mentoring beginning visual art teachers to developing communities of practice that support inquiry-based reflective learning for visual art educators at all levels.

Taylor Lange, Alison, Berkeley Ballet Theater and Post:Ballet, BERKELEY

Ali Taylor Lange is a journalist and classical ballet dancer by training. As a passionate student dancer training with Joffrey Ballet and American Ballet Theatre she developed a lifelong appreciation of the power of art and movement to transform a life. She received a BA in Literary Journalism from UC Irvine and an MA in Magazine Writing from New York University. Her work has been published in Men's Health, Esquire, and Outside magazines. Since leaving journalism she worked with youth-serving non-profit organizations, including serving as the Development Director of the Seattle based Inspire Youth Project a non-profit devoted to providing mentorship and training for children affected by HIV, neglect, and homelessness, and as an Institutional Manager for the San Francisco Symphony's Music in Schools program which brings music to every public school in San Francisco. In 2015 she began work as Executive Director of Berkeley Ballet Theater, at a moment when the organization was being displaced from their home of 32 years. As ED, Taylor Lange oversaw a capital campaign and the

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successful build out of a new space three times the size of it's previous home overseeing financial growth of nearly 36% in three years.

Teeters, Charla, Imperial County Film Commission, Brawley

Charla Teeters graduated from Vanguard University in Newport Beach California in 1995 with a BA in Communications. Taking a position with MBA Graphics, she promoted from product photographer through the ranks to manager of the northwest region of Home Depot advertising. Charla then took a position with Bodus Advertising in Atlanta where she was production manager for 'Millionaire' magazine, overseeing all production aspects of the publication. Before moving home to Ohio to take care of ailing family, Charla freelanced for Bloomingdales retail, New York and oversaw production of their Christmas catalog. Once in Ohio Charla became the children's ministries director at Cable Road Alliance Church. She held this position for seven years, overseeing various programs, events and creative productions. In 2008 Charla moved back to California where she has held the position of Imperial County Film Commissioner for over 11 years. As Film Commissioner, along with committee members, Charla created the Imperial Valley Film Festival and Artist Showcase. This event combines independent short films, education workshops, art gallery and brings industry professionals to the event for education and networking opportunities with local filmmakers.

Tell, Connie, The Feminist Art Project, Santa Rosa

Connie Tell is Chair of The Feminist Art Project National Committee and former director and curator of the Center for Women in the Arts and Humanities (CWAH) at Rutgers University. Tell is well known nationally for organizing The Feminist Art Project Day of Panels at the College Art Association (CAA) Annual Conferences. She has extensive experience creating and overseeing exhibitions, educational, and interdisciplinary public programs. As CWAH director and curator at Rutgers, she was responsible for direction of The Feminist Art Project, the Mary H. Dana Women Artists Series (the longest, continuously running exhibition program for women artists in the U.S.), the Estelle Lebowitz Endowed Visiting Artist program, the CWAH Visiting Scholars Program, and Feminist Art Online Education curricula. Tell has an MFA from the San Francisco Art Institute and BFA from the University of Massachusetts. Tell is also a working artist who lives in Santa Rosa, Ca.

Terbovich-Ridenhour, Molly, San Diego Civic Youth Ballet, San Diego

Molly Terbovich-Ridenhour serves as the President & CEO of the San Diego Civic Youth Ballet, San Diego's oldest classical ballet school. Molly began her dance training at the young age of five. She graduated with an MFA in Dance at Arizona State

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University and has a BFA in Dance from Stephens College in Columbia, Missouri. Molly spent her time in school focusing on dance performance, education and administration. Since moving to San Diego in 2003, Molly has worked with Butterworth Dance Company, Eveoke Dance Theatre and various independent dance projects and choreographers, including co-founding Stella Nova Dance Company. Before joining SDCYB, Molly worked as a freelance arts administrator coordinating events such as the annual 5X5 Modern Dance Workshop, Celebrate Dance Festival and served as the Chair of the Steering Committee for Rising Arts Leaders, San Diego's Arts and Culture Emerging Leaders group. She currently serves on the Board of Directors for the Balboa Park Cultural Partnership and the Greater Board for California Dance Education Association.

To, Hang Le, Au Co Vietnamese Cultural Center, San Francisco

I am the current Au Co Vietnamese Cultural Center (ACVCC) Executive Director and Development. I am also Cultural Arts Coordinator and guided Au Co's strategic planning implementation for the last three years. I have worked with art consultants to strengthen the Center's arts programming and funding base, securing the Center's first grants with the San Francisco Arts Commission (Neighborhood Festivals), First Five, Team Up for Youth, Alliance for California Traditional Arts, and the Zellerbach Family Foundation. I have graduated with Master in Labor Studies –Union Leadership Administration at University of Massachusetts, Amherst. I work as a Financial Director for AFL-CIO/S.F. Labor Council and is trained in non-profit business practices. I am also the President of the Office and Professional Employees International Union Local 3 and Governor Board Advisory Committee Member of Department Consumer Affairs – Professional Fiduciary Bureau. I have more than 20 years of experience in non-profit management.

Toledo, Polly, New Americans Museum, San Diego

Polly Toledo is the executive assistant to the Executive Director, and Grants Coordinator at New Americans Museum, where she supports organizational initiatives and resource development efforts. As a first generation American with dual Mexican/US citizenship she is interested in the concept of duality and identity explored through visual art and culture. Through her work she seeks to cultivate accessibility and inclusion in the arts to empower individuals and their communities. She received her M.A. in Art Galleries and Museum Studies from the University of Leeds, UK and her B.A. in Art History from Dominican University of California. Polly has previously worked at the San Diego Model Railroad Museum and the San Francisco Museum of Modern Art. She has also interned and volunteered at the Bonita Museum and Cultural Center, The Royal Armouries Museum and the Oakland Museum of California. In addition to her work at the New Americans Museum, Polly serves as a Steering Committee member for

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San Diego Regional Arts and Culture Coalition, a San Diego based arts advocacy group.

Tongi, Giselle, FilAm Arts, Hawthorne

Giselle “G” Tōngi has been acting on countless Philippine film and television projects for the past 20 years as well as being an MTV Asia VJ in the nineties. As an actress, singer (SONY MUSIC PHILIPPINES) and dancer, the multi-faceted artist has won a Davey, Telly, Aurora and Metro Manila Best Supporting Actress. She also holds a Bachelor of Arts Communication degree with emphasis in New Media and a double minor in Film and Theatre from the University of California Los Angeles (UCLA). She has taught for the International Academy of Film and Television in LA, where she mentors actors as well as SIPA (Search to Involve Pilipino Americans) teaching children Filipino culture through creative dramatics.

Travis, Karen, Celebration Arts, Sacramento

My name is Karen Alise Travis and Founder of “Will Succeed Mentor Services”, “The Audition” and “Exodus Cultural Arts and Film”, a consulting business that assist start-up entrepreneurs, artist, and at-risk youth. I have an exciting career and extensive background in education and culture artistry. I have worked several years in education as a school counselor, teacher, manager, supervisor, academic mentor, tutor, coordinator, intervention strategist, investigator, community volunteer, entrepreneur, and fine arts advocate for children and adults in my community. I also had the opportunity and privilege in working with a multi-cultural diverse group of established professionals that have always encouraged and motivated me to pursue my professional desired career as an Educator. My educational backgrounds consist of a Masters Degree in Educational Counseling, Bachelor Degree in Behavior Science, Associate Degree in Sociology, Professional Clear Pupil Personnel Service Credential, and Certified Teacher for National Foundation for Teaching Entrepreneurship (NFTE).

Uemura, Wisa, San Jose Taiko, San Jose

Wisa Uemura, San Jose Taiko Executive Director – Stanford University BA Psychology with honors, performance experience 26 years, artistic leadership experience 19 years, management and executive leadership experience 16 years. In her 21 years with San Jose Taiko, Wisa has served as Performer, Artistic Staff, General Manager and in July 2011 Wisa succeeded its founder to lead the organization as Executive Director. Recognized as a leader within her field, Wisa has led presentations on taiko, succession planning, organizational culture and communications, nonprofit fundraising and women’s empowerment at the North American Taiko Conference, World Taiko Gathering, Alliance of Artists Communities National Conference, the National

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Consortium of Creative Placemaking Pacific Summit, and the inaugural National Endowment for the Arts Folk & Traditional Arts Convening. She has served on peer review grant panels for the Knight Foundation Arts and NEA Folk & Traditional Arts programs. Wisa is a senior fellow of the American Leadership Forum Silicon Valley and has completed executive management trainings with BoardSource, FMA, CompassPoint, the Markkula Center for Applied Ethics at Santa Clara University.

Unruh, Holly, CSU Monterey Bay, Monterey

Holly Unruh is the Associate Director of the Undergraduate Research Opportunities Center at CSU Monterey Bay. Prior to coming to CSUMB, she served as the Associate Director of the University of California Institute for Research in the Arts, a statewide program dedicated to supporting arts practice and research across the UC system, and as the Associate Director of the UC Santa Barbara Interdisciplinary Humanities Center. Throughout her career she has worked to develop new interdisciplinary arts courses, coordinated residency programs through the IHC's Visiting Artist Program, and built partnerships with numerous off-campus organizations. She has spoken extensively on fundraising for the arts and humanities and is co-author, with Dr. Barbara Walker, of the volume *Funding Your Research in the Humanities and Social Sciences: A Practical Guide to Grant and Fellowship Proposals*. Holly has served on the Santa Barbara County Arts Commission, the Santa Barbara Westside Association and the Santa Barbara Cultural Development Foundation. She holds a Ph.D. in History of Art and Architecture from UC Santa Barbara and has taught Art History and Cultural Studies at CSU Channel Islands, Santa Barbara City College and Westmont College.

Van Cuylenburg, Georgia, Arts Bridging the Gap, Los angeles

Georgia has dedicated her life to creating solutions with those born into an unjust experience of our world. She founded Arts Bridging the Gap that brings communities together to create arts ed experiences for children in underserved areas. As well as to organizations in Africa and Mission Garden in Skidrow. An advocate for global human rights and ending childhood trauma, she is passionate about the power of art and community to create lasting change and speaks internationally on empowerment, poverty alleviation, as well as cross cultural empathy and social impact. She has a PR degree -RMIT University Her thesis 'The role of Public Relations Within an Arts Organization When Attempting To Make Beneficial Social Change' was top thesis from the University and published in The Australian Arts Council report. She holds a MA micro- Leadership in Global Sustainable Development, a Certificate in the Neuroscience of Happiness from Berkeley University. She knows that ensuring everyone has access to the arts and education is the key to our brightest future and is determined to see it

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possible in her lifetime. As an artist she is a professional actor, comedian, singer and classical recorder player and now has 6 murals across LA.

Van de Bor, Alicia, Mexican Heritage Center, Stockton

I am an art major student at SJDC and in Spring 2020 I transfer to California State University of Stanislaus for a BFA in Art. I exhibited artwork at Horton Art Gallery and Mexican Heritage Center. I received grants from the Stockton Arts Commission, Muller-Niven, and the California Arts Council. I am scheduled to teach art workshops at Arnold Rue, Seifert and Stribley Community Centers, and MarketPost International Market. I was the children's arts activities organizer for the 2018 Mexican Heritage Center's Día de los Muertos festival. I am currently on the committee for the City of Stockton's Arts Week Collide Festival for festival planning and review and scoring of workshop and sculpture proposals. I create graphic arts materials and write grant proposals for several non-profits. I have taught art workshops at Stockton Art League, The Write Place, The Teen Impact Center, Father's and Families of San Joaquin County, Stockton Unified School District, and Weston Ranch Library. In 2017, my husband and I created California S.T.E.A.M., to provide free classes and advocate for S.T.E.A.M. We have presented at the Crocker Art Museum, San Jose Quilt & Textile Museum, Rocklin Maker's Fair and local schools, libraries and festivals.

Vasquez, Lillian, Autism Society Inland Empire, Colton

As a board member on the ASIE board my pet projects for the chapter are related to art. I have produced a calendar for 8 years using artwork from our community from individuals with autism. I have coordinated many art receptions, and gallery events, coordinated traveling art exhibits. I produced an art garden using artwork of individuals with autism at the ASIE Walk. Thru the ASIE we have introduced a Marketplace at the ASIE Walk giving our young artists to showcase their work and sell their project. I sit on the Arts Committee for the city of Yucaipa. With my son, we are members of three Art Associations. As part of my real job for a public radio and TV station I have produced and hosted many segments on the arts.

Velasco, Zoot, Gianneschi Center for Nonprofits (CSUF), Fullerton

12 years as an artist (11 CAC Grants and AIC); 6 years managing a prison arts program (WSP/CRC); 23 years managing arts spaces. Managed/built arts centers for City of LA and City of Long Beach; Past CEO of Unusual Suspects, Homeland Cultural Center and Muckenthaler. Currently director of a CSUF Center for Nonprofits teaching nonprofit management at CSUF and Cal Poly Pomona. Full Bio at zootvelasco.com.

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Vickerman, Reed, The New Children's Museum, San Diego

Experience running both the San Diego Museum of Art in Balboa Park and now the New Children's Museum in downtown San Diego. In both roles have worked closely with curatorial, program and education staff to develop strategies to focus and grow core exhibition, community outreach and learning activities. In 2019 The New Children's Museum received the prestigious National Metal for Museum and Library Service from the Institute of Museum and Library Services (IMLS). This is the nation's highest honor for Museums and is awarded to only five each year. We have also recently commissioned new installations with artist including Tanya Aguiñiga and Tashiko Horiuchi MacAdam. The Museum welcomes over 250,000 visitor each year to its landmark, sustainable facility designed by Rob Wellington Quigley.

Vielbig, Bernadette, Self Employed Artist, Eureka

I have been a working artist for over 30 years, 18 of those years i was employed as an academic professor of art & design with specialties in teaching sculpture & drawing. My work was as a specialist or project leader in updating and or building new facilities at several institutions around the country. I am a California native and returned home in 2017 after leaving the ivory tower. I now work full time on and in my studio. During my run as an academic I sat on many percent for art panels in South Carolina, Louisiana, and Washington state as well as being a recipient of artist grants and panelist for awarding grants to other artists in Washington through Artists Trust. I have participated in artist residency experiences from the fully funded to the local and experimental. I have lived a life about art & how it connects us, tells the visual stories of our time & place, brings us joy, fills us with wonder, and opens up the opportunity to engage in difficult dialogues. I believe that funding arts for communities and marginalized populations and fine artists is key to our success as a culture. I cannot imagine a life without art.

Villegas, Alma, artworxLA, Los Angeles

Alma joined artworxLA in 2010. She 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. Produced art exhibitions and events at LACMA, MOCA Los Angeles, Mori Museum and Parco Museum in Tokyo, Japan. Alma's work in transportation projects with a highlight of facilitating community support for Metro's Purple Line Extension (DEIR & EIR). Alma's career has been marked with a focus in the arts and community impact.

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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 new video gaming division. Alma holds a B.S. in Business Administration, Marketing Management and a Minor Degree in Economics from California State University, Los Angeles, and an A.S. in Engineering and Spanish from Instituto Tecnológico de Estudios Superiores, Guadalajara.

Viswanathan, Mathura, Kaladhaara Arts Academy, Rancho Cordova

Mathura was initiated into performing arts at the tender age of 4, and quickly learned the ropes of the art form. She is also trained in Kalaripayattu (Ancient Martial art form) and an avid practitioner of yoga to accentuate her dancing abilities. She marked her debut in the year 1997 and there has been no looking back since then. Mathura has choreographed and staged solo thematic dance projects. She has performed solo and group productions widely in the UK & US. She is the impaneled artist of the Indian Council for Cultural Relations (ICCR, Delhi). Holding Advanced degrees in Media studies, she has blended her abilities in the right proportion to carve a niche for herself, professionally, and artistically. She also periodically organize arts appreciation sessions concerts & workshops. The school was established in 2010 in the Greater Sacramento Area. Kaladhaara functions in 3 different locations in the Greater Sacramento region having more than 75 students in the beginners, intermediate and advanced level of learning. As a way of giving back to the community, Kaladhaara participates in various outreach programs and has partnered with esteemed dancers from all over the USA to organize fund-raising performances for various causes.

Volkoff, Jan, Zado Eastern European Vocal Ensemble, Sacramento

Jan Volkoff: Artistic director and vocalist of Zado Eastern European Vocal Ensemble (www.zadosings.org) as well as Board president, choral arranger, grant writer, and website manager; former elementary school teacher; retired Research and Evaluation Consultant, CA Department of Education (32 years), roles included contract writer and contract evaluation panel member. Jan grew up loving to sing, sang in school and church choirs, plays guitar, led numerous Sacramento folk song groups, earned a B.A. in voice from CSUS, was in an all-girls rock band, and joined Zado in 1980 as a vocalist, becoming its director soon after. Under her leadership, Zado expanded to 25 members, recorded and produced a record album in 1985, and performed concerts at numerous northern CA events, including at the early SF Kolo Festivals and SF Ethnic Dance Festival in the 1980s. She left the group in 2000 for work and family priorities and rejoined in 2011 as director, leading the group to produce its third CD and digital album

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of songs in May 2018, which she also co-engineered. Jan hopes to ignite passion and creativity for Balkan music within younger singers and musicians.

Vu, Paulina, SAN JOSE MUSEUM OF ART (SJMA), SAN JOSE

An aesthete of the Arts with over a decade of Museum Experience working in the capacity of creative engagement and education; through interpretation and public programs collaboration within the community, organizations, members artists, and educators; and leadership and management of personnel.

Wade, Alex, First 5 LA, Diamond Bar

Alex Wade completed his Bachelor of Arts degree in Art Education at Southern University in Baton Rouge Louisiana. While attending college he worked as a freelance artist and took on an apprenticeship as a graphic designer at Dream Silk Screens where he began to develop a passion for fulfilling clients creative marketing needs. After receiving his bachelor's degree moved back to the Southern California area to pursue a career in Arts Education. He began his career as an art educator with Drew Child Development Corporation and worked after hours as an art instructor for the Armory Center for the Arts in Pasadena, CA. Later he worked as an elementary school teacher specializing in Visual Arts through the Visual and Performing Arts Program with the Los Angeles Unified School District. He is currently working at First 5 LA as a program officer in the Communities Department where he works to help support policy and system change efforts in communities that are being underserved. Wade also owns and operates a screen-printing company where he works as a graphic designer and facilitates creative painting events. Alex Wade favorite quote is a simple one. "Life is short. Make the best use of your time and make your mark".

Wadhwa, Parul, StoryCenter, Santa Cruz

Parul Wadhwa is a prolific new media artist and immersive storyteller. As an XR director-producer, her art work includes virtual and augmented reality experiences, immersive and interactive art, digital storytelling, films and serious games. She is committed to the use of new technologies (AR/VR/XR) for social impact. Previously, she worked in the film industries in the United Kingdom, South Korea, and India, in film production, color-grading, and digital film restoration. Her work has screened at film festivals, museums and conferences around the world including the MOMA, New York and the American Film Institute, Washington DC. Her research in XR was presented to state senators at the California State Capitol, on the UC Research Advocacy Day. She is an Interactive Fellow Alumna of the prestigious Tribeca Film Institute, New York and also a European Social Documentary (ESoDoc) Alumna, Italy. Parul holds an MFA in Digital Arts and New Media from the Digital Arts Research Center at the University of

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California and an MA and BA (H) in English Literature from India and has also completed a Korean language immersion program at Korea University in Seoul, South Korea.

Wakeham, Hugh, Palm Springs Art Museum, Palm Springs

I have worked in the arts for over 30 years as a programmer, event planner, marketer and fundraiser. For the past 18 years I have been President of Sponsorship Marketing Group, LLC which works with cultural properties to maximize revenue through corporate partnerships. My company has worked with large and small organizations across the country representing visual arts, theater, music and other types of organizations. I have spoken frequently at conferences and universities about corporate partnerships for cultural organizations.

Wanlass, Megan, Cornerstone Theater Company, Pasadena

Megan Wanlass joined Cornerstone Theater Company as its Managing Director in January 2014. Currently, Megan is leading Cornerstone through a grant initiative with the James Irvine Foundation's New California Arts Fund as well as a 5-year Strategic Plan. Prior to moving to Los Angeles, Ms. Wanlass was the Executive Director of SITI Company. In her nineteen-year tenure with SITI, Megan helped to create over 35 productions touring to 88 cities, 32 states and 19 countries. She began working with Anne Bogart and SITI Company during *The Adding Machine* at Actors Theatre of Louisville during the Modern Masters Festival. She has an Arts Administration Certificate from New York University, attended the Executive Program for Non-Profit Leaders at Stanford University Business School, was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University, participated in the National Arts Strategies Executive Leadership Program, and holds a B.A. in Theater from Occidental College in Los Angeles. Megan has served on the board of Theatre Communications Group and as the PTA President for the Pearls Hawthorne School. In 2006-2008, she was a mentor through TCG's New Generations Program.

Washington, Giavanni, Viver Brasil Dance Company, Los Angeles

Giavanni Washington, Ph.D, is a scholar, practicing artist, and arts manager who has dedicated her personal and professional efforts to standing up for the Black Body. She has studied and performed sonic traditions from all over the world including: Brazil, Burkina Faso, Cuba, Ethiopia, Guinea, Jamaica, Japan, Kenya, Senegal, Trinidad, Uganda, and the United States. With an eye toward memory, tradition and resistance, her research focuses on how communities in the African diaspora mediate the cultural trauma of slavery through drum and dance practices. Currently serving as VB's Executive Director, Washington is an experienced producer and manager. A biologist,

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epidemiologist and ethnographer by training, Dr. Giavanni brings the full range of her diverse background to arts administration where she believes the most powerful story is the one told through corporeal expression.

Wasson, Ernie, Siskiyou Arts Museum, Dunsmuir

I grew up in the Berkeley Hills of the SF Bay Area and frequently visited museums to learn more about art and the world around me. My undergraduate degree is in Geography with several additional units in Journalism, Natural Resources and Botany. My graduate degree is in Public Horticulture from the University of Delaware. The Longwood Program which I graduated from is a fellowshiped program under the umbrella of the Museum Studies Program. I obtained a certificate in Museum Studies and during my Museum Studies classes was able to visit several eastcoast museums learning from behind the scenes visits and critiques. Once I retired after 15 years as the Curator and Nursery Manager in the Horticulture Department at Cabrillo College, I moved north to Dunsmuir, CA. I am presently board president of the Siskiyou Arts Museum where I have been a board member for the last approx. 5 years. I have also developed a Maker Space at the Museum which I manage. In addition I am the consulting horticulturalist for the Dunsmuir Botanical Garden. I have taken a few printmaking classes at College of the Siskiyou and am an active member of the Nature Printing Society. I also take photographs of plants, barns, rocks, mountains, animals, etc.

Wastling, Debbie, Kings and Clowns , Inc/ Arts Alive, Hawthorne

Debbie Wastling, MA, BA Theatre, ALAM (Acting), LLAM (teaching)

As Executive Director of Kings and Clowns 501 (c) 3 for 19 years Debbie believes every school age student should have access to quality music and arts training. She formed Kings and Clowns in 1999 to teach and perform Shakespearean theatre renaming the program as dance and music was added to Arts Alive in 2004. This non-profit engages over 650 students a week in classes in theatre, dance, visual arts and instrumental music. Debbie has experience in volunteering on grant committees both for Dept. of Cultural Affairs and Long Beach Arts Council and consults with beginning non profits to help them navigate non-profit status and grant writing. Debbie moved to LA twenty years ago and has worked extensively in colleges and schools around the area. Grounded in the classics, she holds qualifications with LAMDA (London Academy of Music and Dramatic Arts) together with a BA and MA in Theatre and Musical Theatre.

Weaver, Stephanie, La Jolla Symphony and Chorus Association, La Jolla

A native of Canada, pianist Stephanie Weaver began her studies through the Royal Conservatory of Music in Toronto, and completed undergraduate and graduate studies

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at the University of Western Ontario and Michigan State University. She has served on the music faculties of Michigan State University, the University of Michigan, Grand Valley State University and Concordia University. Dr. Weaver has performed as a soloist and collaborative pianist extensively in Canada and the United States and has been a prizewinner in a number of competitions. After moving to Cape Cod in 2011, to become the Executive Director of the Cape Conservatory, she joined the Falmouth Chorale as the accompanist in 2012. She was previously the Executive Director of the Ann Arbor School for the Performing Arts, one of 800 educational centers across the nation affiliated with the National Guild of Community Schools of the Arts. Dr. Weaver relocated to San Diego in September 2019 to assume the position of Executive Director at the La Jolla Symphony & Chorus.

Weber, Sarah, Association of California Symphony Orchestras, Los Angeles

Sarah Weber's work for more than fifteen years in the arts and culture sector has been characterized by a focus on organizational health in order to best execute mission-driven initiatives. Sarah was named the executive director of the Association of California Symphony Orchestras (ACSO) on January 1, 2019. Prior to that, she served for two years as ACSO's membership and development manager. With a background in museum education and operations, Sarah was previously hired to be part of start-up leadership teams by two major museums. At both the Musical Instrument Museum in Phoenix and the Petersen Automotive Museum in Los Angeles she created fully functioning education departments from the ground up. She also led the education department at the Los Angeles Conservancy, a historic preservation nonprofit, and has consulted for other nonprofits in the areas of fundraising, membership, and operations, including the Pasadena Symphony, the San Bernardino Museum Association, Festival Mozaic, and the Santa Monica Conservancy. Originally from Salt Lake City, Sarah holds a BA in history from the University of Utah and an MA in history and museum studies from Arizona State University.

Welden-Smith, Elizabeth, Monterey Jazz Festival, Spreckels

Elizabeth Welden-Smith has more than decade of nonprofit administration, education programming, and development experience in the cultural arts sector. She currently serves as the Director of Marketing and Strategic Relations at the Monterey Jazz Festival and previously served as the Curator of Education and Public Programs at the National Steinbeck Center from 2011 - 2014. She received her bachelor's degree in European History from Mills College in Oakland, and a Master of Arts in Museums and Collections from the Australian National University in Canberra. In 2014, Elizabeth and the team at the National Steinbeck Center envisioned and successfully launched a national program to celebrate the 75th anniversary of the publication of *The Grapes of*

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Wrath, which included commissioning new work by three nationally recognized artists, touring unique Steinbeck programming to over 30 community and cultural arts institutions along Route 66, and collecting over 70 oral histories. Elizabeth has also served as a reviewer for the annual National Arts and Humanities Youth Program Awards and worked with the California Association of Museums as a Regional Coordinator for their California Networks for Collaboration project in 2015 and 2016.

Westbrook, Leslie A., Carpinteria Indivisible, Summerland

I have made my living a freelance writer (journalist/author/radio producer) for the past 35 years. I write on travel/design/the arts/food arts/and profile people in the arts. I have a background in the visual arts - beginning as an art major in college (community colleges - Santa Monica and Laney in Oakland) then working as a studio assistant for contemporary artists in LA. In my 20s i volunteered on the exhibition committees for UCSB arts (women's committee) and the Santa Barbara contemporary Arts Forum. Off and on i have written poetry and won or placed in small regional contests. Later i went into art and antiques - buying and selling - and currently work as a broker helping clients who want to take their fine art to auction (in conjunction with sotheby's christies bonhams etc. globally). I currently volunteer with the Carpinteria Arts Center - on the exhibition committee and they are trying to draft me to chair the poetry committee (might just be a judge = all still pending). I am a 3rd generation Californian and i love the Golden State. My father was a jazz pianist (noted after his death); my mother in the theatre arts. I love jazz, classical, new music and great theatre!

White-Stevens, Sandra, Prestige Communications, San Diego

I have an Associates of Arts Degree in Telemedia Communications and a diploma in Fashion Merchandising. I worked for 2 years in local radio as Account Executive and started my own business that specializes in fashion and entertainment business coaching. I also publish a teen and fashion magazine (Urban Teen & ModelStyle Magazine), I volunteered for 12 years as a committee member and production staff for The Miss San Diego Pageant as well as produced and coordinated local fashion shows.

Williams, Audrey, Independent, Oakland

MFA in creative writing, several years of arts programming experience for literary readings and academic arts panels at San Francisco Bay Area literary festivals such as LitQuake and Bay Area Book Festival, as well as a panelist at national conferences. I am on the Board at Oakland Asian Cultural Center and Co-Director of Programs at AfroSurreal Writers Workshop.

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Williams, Wandra, King Middle School, Hayward

UC Berkeley afforded me the opportunity to customize my BA/Film degree with interdisciplinary coursework in Art, Theater Arts, and Ethnic Studies. Theater Arts, in particular, became my sanctuary as I maxed out the number of African American Theater courses I was allowed to take. I was selected as a member of the traveling team that performed works of African American literary giants such as Ntozake Shange, Richard Wright, August Wilson, Lorraine Hansberry, Charles Fuller, etc. Our traveling thespians took our show on the road to local K-12 schools, and visited other UC and Cal State campuses from Santa Cruz to Los Angeles. We also accepted an invitation to perform at Tougaloo College, an HBCU in Mississippi, for the Founder's Day celebration. Performing culturally relevant, and/or historically illuminating material always seemed to leave not only the audience, but also the performers feeling a sense of pride and empowerment. Currently, I endeavor to help our Black Student Union (BSU) students create culturally illuminating skits, art, and dances for assemblies or presentations that educate and empower them as well as the audience.

Wingfield, Gail, Guitars in the Classroom, San Diego

My career in the nonprofit sector includes arts administration, operations management, and development. I worked as the senior arts and culture funding manager at the City of San Diego's Commission for Arts and Culture, and currently work as Director of Development and Programs Manager for the educational nonprofit Guitars in the Classroom. I also consult with nonprofits throughout San Diego, assisting with board governance, strategic planning, financial assessment, fundraising, grant writing, and marketing. I bring a well-rounded perspective and vast personal creative experience to my work in arts administration. For the California Ballet Association (CBA) I administered contracts, wrote grants, managed donor relations and volunteers and worked to create more equity and inclusion for San Diego's underserved communities. I taught ballet and choreographed for the California Ballet Company. I have a B.A. in Performing Arts and an M.A. in Nonprofit Leadership and Management . My personal education in visual and performing arts started when I was very young, fostering my love and appreciation for the arts and artists. For many years I taught ballet in San Diego, instilling a love of the art form to new generations.

Winlock, Dr. L. Steven, Sacramento County Office of Education (SCOE), Sacramento

I have been an educator for over 40 years, an elementary teacher, school principal, an associate superintendent in one of the largest school districts in the state and presently ex.director of a credentialing program for teachers and school administrators. I have served on many art organizational boards in the Sacramento Region and presently as

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chair of the Sacramento Metropolitan Arts Commission. My art educational work has also include serving as the “Arts Liaison” for SCOE to School Districts and the City of Sacramento. I have also been a singer, dancer and a performer in musical performances for over 30 years.

Wiseman, Emily, None, Cotati

Originally from Massachusetts, Emily Wiseman has lived and worked in California for the past thirty years. She earned her BFA from Sonoma State University and her MFA degree from CSU, Northridge in 2012. Emily’s current art is fueled by a lifelong attraction to fabric and pattern, coupled with love of the handcrafted and appreciation for the decorative. Coming of age in the counterculture of the 60’s and 70’s when social activism, feminism and anti consumerism were a core values has been a major influence. She often combines her personal experience with domestic sensibilities in the context of larger, current social issues. Community involvement has always played a big part in Emily’s life. She has donated her time and expertise to community projects including designing /overseeing parade floats, several years with the Rohnert Park’s Cultural Arts Commission, and served on the Sonoma County Civil Grand Jury. Other activities include the local PBS affiliate and Pacific Standard Time in LA. In addition to her art practice, Emily is currently working as a freelance bookkeeper, grant writer and administrative consultant for small businesses and nonprofit arts organizations.

Wong, Deborah, University of California, Riverside, Riverside

I am an ethnomusicologist and a specialist in the music and dance of Asian America and Southeast Asia, especially Thailand. I teach in these areas and have an active research agenda. My most recent book addresses Japanese American taiko in Southern California. I have served on the Boards for the Alliance for California Traditional Arts and the Smithsonian Center for Folklife and Cultural Heritage.

Woodruff-Walker, Nina, Museum of Children’s Art, Oakland

Nina became a “MOCHA kid” in 1989 when she connected through the East Oakland Youth Development Center (EOYDC). When OUSD removed art programming from the school curriculum, MOCHA became an art-making space and welcoming refuge during her teenage years. She found delight in identifying different ways to use art to create, express, shape and influence, even getting her first experience in giving back as a MOCHA youth board member. This cemented her passion for community service. In 2000, Nina began her career in technology – with a focus in project management which lead her to a 10-year career in technology sales as a Major Account Executive. Nina brings a wealth of knowledge in S.M.A.R.T business practices. She holds a B.A. in Communication, PPO and her M.A. will be completed in December, 2019. With her love

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and commitment to MOCHA, Nina brings her strategic and business acumen to work implementing “MOCHA 2.0”, with a focus on increasing MOCHA’s reach with enhanced technology + art based projects that leverage the tech influence and tap into opportunities for collaboration here in the Bay Area.

Wright, Miranda, Los Angeles Performance Practice, Los Angeles

Miranda launched Los Angeles Performance Practice in 2010, and the LAX Festival in 2013. Miranda comes from a theater background, and works as an independent producer and performance curator. She has worked with Center Theatre Group, Center for the Art of Performance (CAP) UCLA, and CalArts Center for New Performance, among others, on special projects and initiatives, including a research initiative with neuroscientists and cognitive psychologists led by Kristy Edmunds and Sam Miller. She is the 2014 recipient of Center Theatre Group’s Richard E. Sherwood Award, and in 2015, was awarded a Cultural Exchange International Fellowship through the City of Los Angeles and the British Council to work with ArtsAdmin in London, and in 2016 she was the Curatorial Artist in Residence at CAP UCLA. Miranda holds a certificate from the Institute for Curatorial Practice In Performance at Wesleyan University, and an MFA in Producing from California Institute of the Arts.

Wright, Taun, Cal Performances, Oakland

In school and in my adult life, I studied dance, theater and, especially, music. I earned my Bachelor’s degree in Music from the University of California, Santa Cruz, was a music teacher for over 10 years, and served on the board of the Santa Cruz chapter of the California Music Teachers’ Association. I’ve been a member of the Oakland Symphony Chorus and acted in San Francisco. I was a juror for an international children’s film festival. I’ve managed a professional chamber music ensemble and consulted with myriad arts organizations on publicity and development. Having earned my Master’s degree in Nonprofit Administration from the University of San Francisco, my career has primarily focused on development for nonprofit organizations, many of which have been arts organizations. As Director, Foundation Relations for the University of California, Berkeley, for nearly 10 years, I oversaw hundreds of grant proposals, many of which featured the arts.

Wu, Alice, NIAD Art Center, Oakland

Alice Wu is an Oakland-based artist, arts administrator, and curator; currently Development Associate at NIAD Art Center. Alice also worked at Kala Art Institute (Art Sales Manager, Associate Curator), San Francisco Arts Commission Galleries (Guest Curator, Program Coordinator, Interim Public Programs and Education Manager). She has curated at Chinese Culture Center and Legion (boutique/gallery) for which she

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received a Southern Exposure Alternative Exposures Grant. She served as panelist for Palo Alto Art Center, portfolio reviewer at San Jose ICA, and juror for Berkeley Civic Center Art Exhibition. Alice earned an MFA in Sculpture from Yale University and began her career in New York City exhibiting and teaching art. Her collaborative art-fashion experiment Feral Childe presented at MAK Center, Santa Fe Art Institute, Parrish Art Museum, and as far away as Japan, Denmark, Qatar, and Canada, and sold to 100+ boutiques. Feral Childe (2002-2015) was a significant voice in the first wave of sustainable contemporary fashion brands. In April 2019, Alice designed and taught a Professional Development Workshop for emerging artists through the US Embassy Alumni Max Program. She was a Mentor for NYFA Immigrant Artists Program.

Yeghiazarian, Termeh, Individual artist sponsored by the Intersection for the Arts., San Francisco

I am a multidisciplinary visual artist exploring the intersections of politics, economy, identity and cultural representation. My recent work is focused on concepts of home and belonging titled Homefulness, an evolving body of work that incorporates community engagement, site-specific installations, photography, drawing, and video projection. I am a sponsored member of the Intersection for the Arts in San Francisco and a faculty of art in the Older Adult Education Department at the City College of San Francisco. I have been a practicing artist and art educator since 1999 when, I received my MFA from San Francisco Art Institute. Additionally, from 2002 to 2015 I performed a variety of administrative and managerial tasks at Burning Man Project where my position evolved into Volunteerism Manager, which included training the volunteer leadership, offer support online and in person, maintain the volunteer database and email lists, and facilitate and represent Burning Man volunteerism.

Yodice, Brenda, Self, San Andreas

My career in music teaching at levels K-12 spans more than 25 years. Band, Chorus, Electronic Music, and Private Studio teaching of piano along with multiple music associations memberships enhanced my ability to serve in my professional capacities. The pursuit of my personal craft includes songwriting and composition for larges groups such as choir, wind ensemble, and concert band. I provided piano accompaniment for the Shakespeare Singers in Placerville, CA; and, Northern California Children's Chorus in Granite Bay, CA. Presently I play piano music for Senior Centers in Calaveras County to enhance their lunchtime.

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Younglove, Hillary, Sonoma Academy, Santa Rosa

I have been an arts educator and practicing artist for over 25 years. Teaching experience includes working in an after school program in a NYC public school, teaching adult education classes at Berkeley and UCSB, college courses at the Academy of Art University in San Francisco and developing an arts program at Sonoma Academy that continues to grow after 20 years, to most recently tutoring an octogenarian who found me online. Founded Trompin' Manikins, a community puppet processional group, which teaches puppet making skills and performs at events such as the Petaluma Rivertown Revival, Winterblast in Santa Rosa, Honk Fest in Seattle and the Bernal Equinox fundraiser for Burning Man. For 20 years I have been curating shows at school, bringing in a diverse group of artists from Native American photographer, Camille Seaman, to Filipino artist, Dudley Diaz. I've shown artists from Pakistan, Germany, France, Mexico, Japan, and Tibet. At the Academy of Art University, I worked with a diverse group of students from Asia (China, Japan and Korea). Hired and worked with San Francisco muralists and developed and directed site specific murals for the school campus. Former member of the Santa Rosa Art in Public Places Committee.

Zapata Mijares, Sara, Mundo Maya Foundation, Redondo Beach

In the last three decades, I have coordinated and curated art exhibits from Mexican and Latino artists and some African American. In 2007 I coordinated and curated "African by Legacy, Mexican by Birth." This was a photo/narrative exhibit with images of "Afromexicano/Afro Mexicans," a subject that Mexicans do not talk about in our communities. At that time, I had my Galeria Mijares at Mariachi Plaza in Boyle Heights and for the first time in Boyle Heights, we had the Latino/Mexican and African American communities sharing the "Afro Mexican Heritage" With Councilmember Juan Solis to restore the "Virgen de Guadalupe" mural at Mariachi Plaza. With the Mundo Maya Foundation in partnership with the Levit Pavilion at MacArthur Park in Los Angeles, we have established the "Mundo Maya Day Celebration" During Former Mayor Antonio Villaraigosa, I was a volunteer art coordinator for the art that was placed throughout Los Angeles City Hall including the Mayor's office. In February 2020, I will be coordinating and curating the "Mayan Art Collective" at the Mexican Consulate of Los Angeles art gallery. I was part of the High School Art Competitions with Congresswoman Lucille Royal and Congresswoman Linda Sanchez and Grace Napolitano.

Zhang, Brenda, Metabolic Studio, Los Angeles

Brenda Zhang (Bz) makes art, designs, fabricates, teaches, and organizes on Tongva land (Los Angeles, USA). They earned a Master of Architecture from the University of California, Berkeley and a Bachelor of Arts with Honors in Visual Arts from Brown

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University. They are a founding member of SPACE INDUSTRIES, a spatial design collective based in the state of California and the state of Rio de Janeiro. Currently, they are the architectural assistant to Lauren Bon at the Metabolic Studio (Los Angeles), as well as a participating artist in Gray Area Foundation's 2019—2020 Experiential Space Research Lab (San Francisco) and the inaugural cohort of Claire's Continuum (New York). As a practicing artist, they have shown in New York, Philadelphia, Providence, and Berkeley. As a teacher, they have taught environmental justice coursework as well as design and construction. They have worked in wood and metal shops for over eight years. As an organizer, they have worked on tenants' rights, unions, food access and sovereignty, and racial justice.

Ziamba, Raphaelle, Heidi Duckler Dance, Los Angeles

Raphaelle grew up in Oak Park, IL and began dancing at the Academy of Movement and Music at age four. She attended Interlochen Arts Academy and after graduating, continued her dance training at the SUNY at Purchase where she earned a BFA in Dance Performance. Raphaelle worked with Instruments of Movement, starting as performer and choreographer before a promotion to Assistant Artistic Director and, later, Co-Artistic Director. Raphaelle co-produced five shows with IOM while also dancing professionally with several companies in the Chicago area. In 2013, Raphaelle completed her MA in Art Education from the School of the Art Institute of Chicago and taught movement classes to underserved students in several after school programs in the Chicago area. She also performed and choreographed for MOMENTA, was a soloist, resident choreographer, and Associate Artistic Director of Cerqua Rivera Dance Theatre, and then took on the role of Community Engagement Manager for Audience Architects, a dance service organization in Chicago. Raphaelle is excited to begin her third year with Heidi Duckler Dance as the Managing Director and she has recently been selected for the Annenberg Foundation's third cohort of Annenberg Alchemy Tech 2019.

Zoggas, Nikos, SHIP IN THE WOODS, San Diego

Nonprofit Enterprise Strategist, Social Entrepreneur and Community Leader with over twenty years of experience in managing client engagement, strategic partnerships, and educational methodologies. Self-directed and goal-oriented leader and creative problem solver. Served in an executive director, director of advancement, project manager, strategy advisor, and relationship manager capacities from small businesses, artists residency programs to international nonprofit corporations. Inspired facilitative team leader, educator, brand ambassador, and community catalyst; designed and managed high-level donor solicitation and campaigns generating \$1 million in sales annually. Chaired task force and sales teams, including task force initiatives, major donors,

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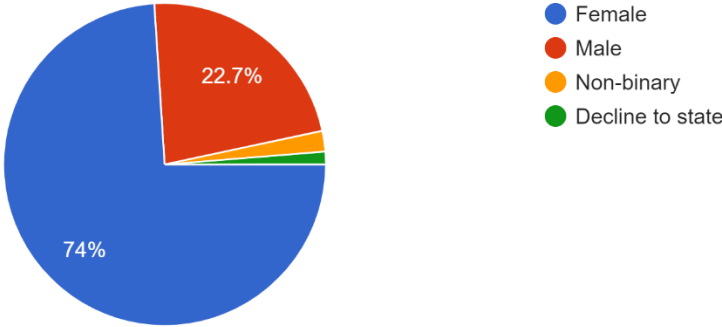
school, and community volunteer engagement campaigns with over 100 people; strategized and orchestrated regional and international social media campaigns. Served Experienced in special event production, securing sponsorships, as well as managing data-driven evaluation protocols. Honest mentor, trustworthy leader, and a major leadership asset to any organization.

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Panelist Response Data

Gender Identity

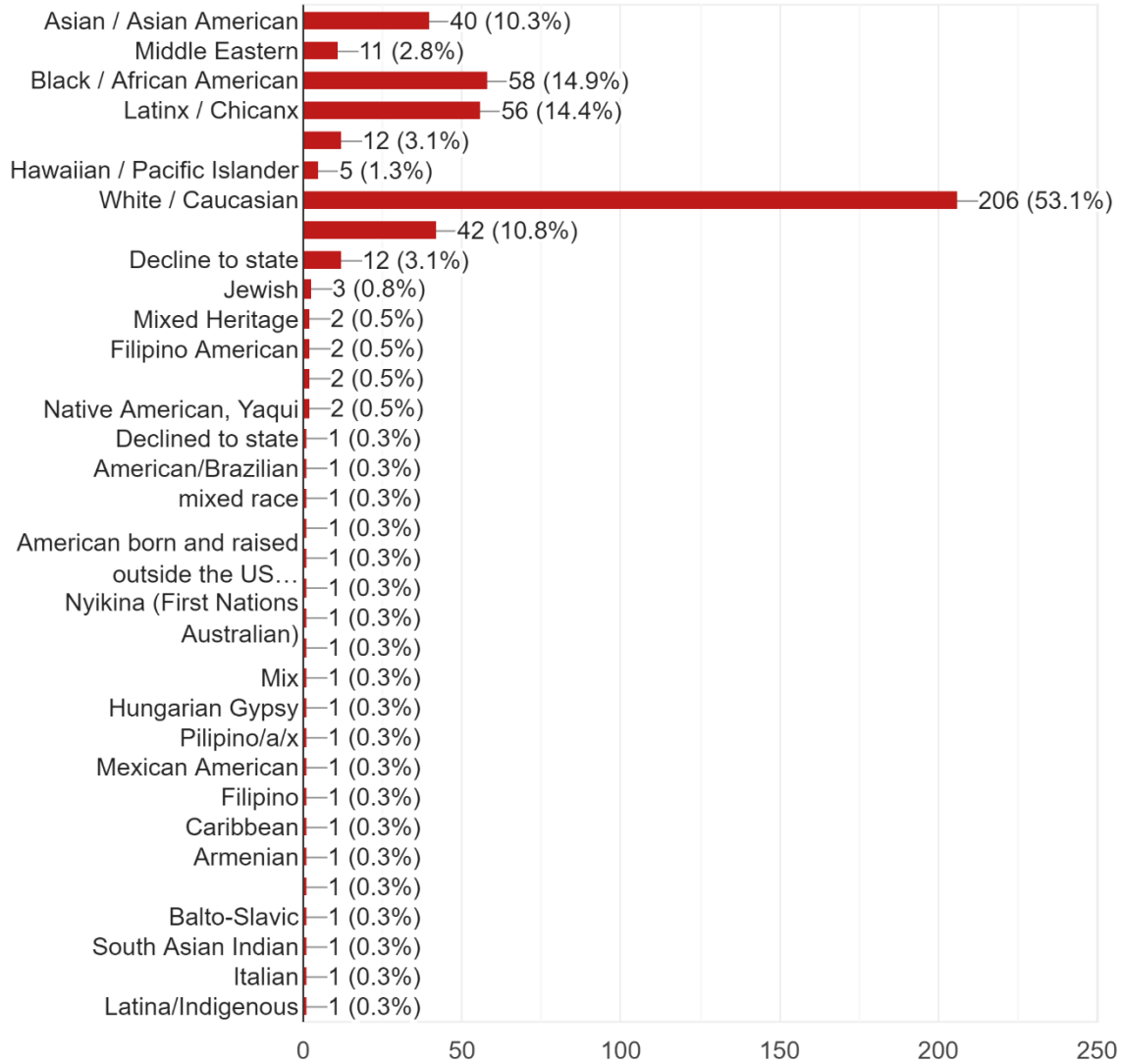
388 responses



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Race/Ethnicity: Choose how you most strongly identify; select all that apply.

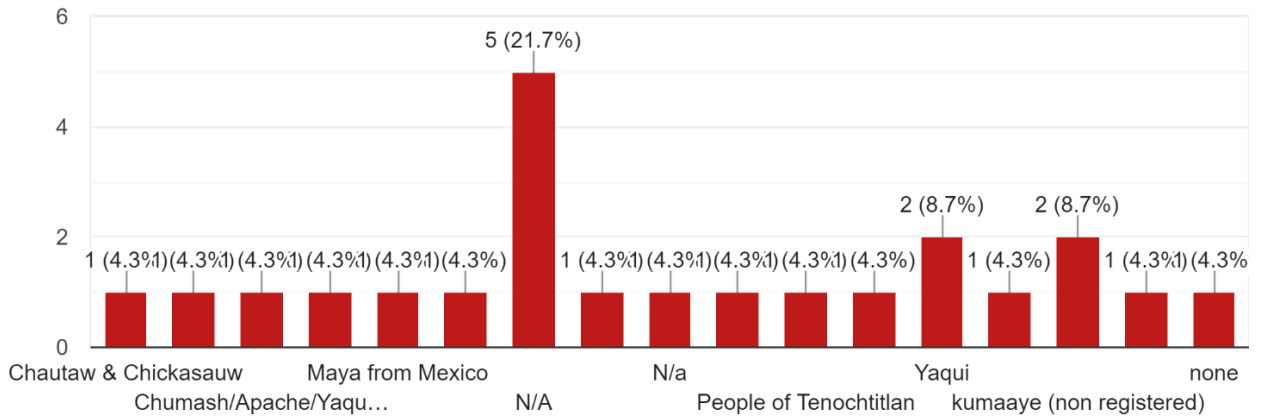
388 responses



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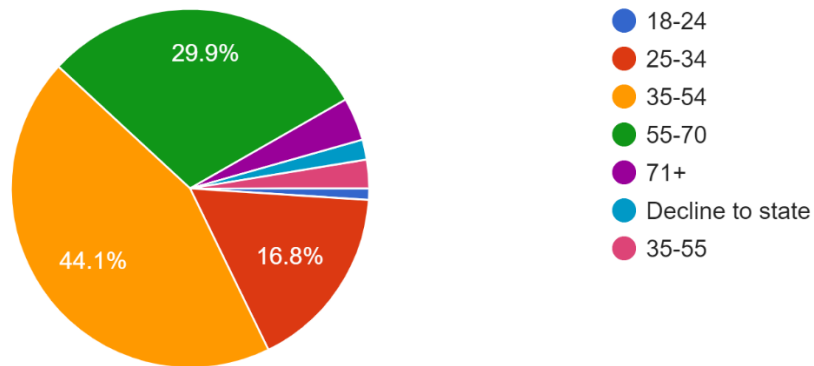
If you identify in the above question as Native American/Indigenous, you may list your tribal affiliation(s) here.

23 responses



Age Range

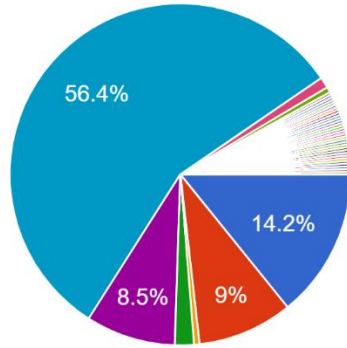
388 responses



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Other Identifiers: Select all that apply.

388 responses



- LGBTQ+
 - Person with disability
 - Returned citizen
 - Veteran
 - Decline to state
 - None
 - Immigrant
 - LGBTQ
- ▲ 1/5 ▼

- Person with Disability
- none
- Person of Color/ Multiracial
- Retired State Worker
- None
- German Immigrant with American C...
- Immigrant (this should be checkbox...
- Senior

▲ 2/5 ▼

- Dual citizen, American raised abroa...
- First generation American- both par...
- activist!
- Grandmother called "Bubbles"
- senior citizen
- LGBTQ+ and Person with disability
- bi-national
- Naturalized US citizen originating fro...

▲ 3/5 ▼

- I tried to click on two (LGBTQ+ and...
- Immigrant
- Musician
- World Citizen
- Renaissance Man
- LGBTQ+, Returned Citizen? - I've h...
- Formerly undocumented
- Immigrant (got US citizenship in 2018)

▲ 4/5 ▼

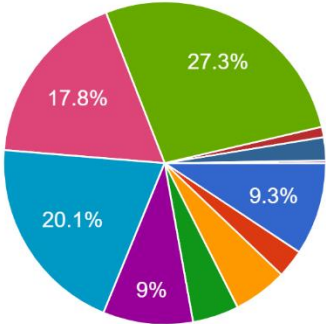
- I am not able to hear from my right ear.
- Veteran's Spouse
- n/a
- Senior
- LGBTQ+, Person with disability
- Jewish, Ashkenazi
- Senior Citizen

▲ 5/5 ▼

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Primary Artistic Area of Experience: Choose one primary area.

388 responses



- Dance
- Folk/Traditional Arts
- Literary Arts
- Media Arts
- Music
- Multidisciplinary
- Theatre / Performing Arts
- Visual Arts

▲ 1/2 ▼

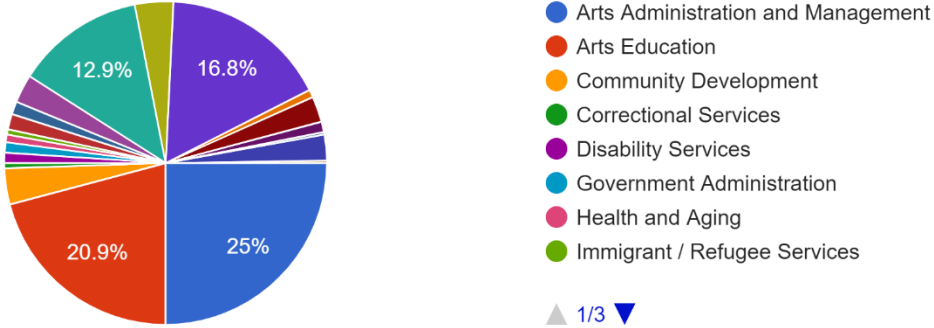
- Decline to state
- Visual Art
- Theatre

▲ 2/2 ▼

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Primary Area of Experience: Choose one primary area.

388 responses

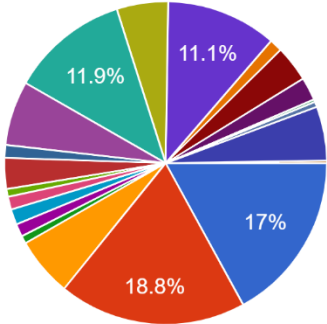


- Learning and Evaluation
- Social Practice
- LGBTQ+ Relations / Services / Adv...
- Tribal Relations / Services / Advocacy
- Marketing
- Veterans Services
- Nonprofit Administrations and Mana...
- Youth Services
- Philanthropy
- Decline to state
- Practicing Artist
- Race-Equity Services / Advocacy
- Social Justice

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Secondary Area of Experience: Choose one primary area.

388 responses



- Arts Administration and Management
- Arts Education
- Community Development
- Correctional Services
- Disability Services
- Government Administration
- Health and Aging
- Immigrant / Refugee Services

▲ 1/3 ▼

- Learning and Evaluation
- LGBTQ+ Relations / Services / Adv...
- Marketing
- Nonprofit Administrations and Mana...
- Philanthropy
- Practicing Artist
- Race-Equity Services / Advocacy
- Social Justice
- Social Practice
- Tribal Relations / Services / Advocacy
- Veterans Services
- Youth Services
- Decline to state

▲ 2/3 ▼

▲ 3/3 ▼

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TAB H

California Arts Council | Public Meeting | 12/5/2019



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: December 5, 2019

To: Council Members

From: Programs Policy Committee
Larry Baza, and Jaime Galli

Re: Innovations + Intersections Guidelines

Background: The following memo was distributed to Council as an informational item at the June 2019 meeting.

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

The memo went on to recommend that Council prioritize “projects that use arts and culture strategies and cultural workers to address one or both of the following:

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

- **Technology and Innovation:**
 - Focus areas could be *but are not limited to*: workforce and career development for youth, racial equity in the tech sector, artist residencies in the tech sector, virtual reality and the arts for the public good”

Key Considerations:

Definitions of Terms –

In the grant guidelines, the terms “technology” and “wellness” are contextualized as follows:

Arts and Technology

Our cultural ecosystem is at a crossroads, as technology rapidly changes the way in which we create art, and the way in which we interact with arts and culture. Technology has the opportunity either to bridge community gaps or to widen the distance between our communities. Bearing that in mind, we understand that innovative technological approaches may not solve a societal issue, but they may add to the discourse and create a digital pathway to progress. For the purpose of this program, the specific expression and use of technology is left to the applicant. However, the use of the digital tool must be employed at an intersection with the arts and/or arts and wellness.

Arts and Wellness

Significant research continues to emerge regarding positive health outcomes for individuals that are engaged in the arts and creative practice. Simultaneously, projects that integrate the arts into public health strategies have become increasingly generative for their communities. In the context of this grant program, the CAC defines wellness both on the microcosmic and macrocosmic levels; focus areas could include but are not limited to individual physical and mental health outcomes, public health, homelessness, systemic violence, food security, aging, climate change, and the environment.

Both of these definitions seek to utilize expansive, rather than limiting frameworks, in order to encourage truly innovative thinking about what societal opportunities or issues might be positively impacted through intersections with the arts.

Grant Period and Maximum Request –

In order to support innovative work, the Committee is recommending a three-year grant period for these awards. This will allow for a one-year planning period, and two years of implementation. This seems the minimum timeline necessary to begin to discern the impact of large-scale work of this kind. The one-year planning period will also allow grantees the time and space they need to develop new models rather than being forced to rely on existing frameworks for the sake of expediency.

The Committee also recommends allowing request of up to \$500,000 over the three-year period in order to adequately support large-scale work. However, the guidelines also explicitly state that “proposals requesting significantly less than the maximum request will be equally competitive in this program.”



INNOVATIONS + INTERSECTIONS- DRAFT

2019-2023 Grant Guidelines & Application Instructions

LOI Deadline: February 28, 2020 11:59 PM



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

Learn more at www.arts.ca.gov

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8:00 AM - 5:00 PM

Monday through Friday

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

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

Mission: Advancing California through the arts and creativity.

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

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

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

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

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

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



INNOVATIONS + INTERSECTIONS

2019-23 GRANT GUIDELINES

LOI DEADLINE: February 28, 2020 11:59 PM

FINALIST APPLICATION DEADLINE: May 8, 2020 11:59 PM

Apply at calartscouncil.smartsimple.com

Up to \$500,000

Grant Activity Period: July 1, 2020 – June 30, 2023

Background and Purpose

The **Innovations + Intersections (I+I)** program is rooted in the California Arts Council's (CAC) understanding that the arts can provide innovative strategies to respond to society's most pressing opportunities and concerns. The CAC has created this pilot grant category to support innovative projects that use arts and culture-based approaches to respond to systemic issues that affect Californians.

The I+I program provides funding for large-scale and/or long-term innovative projects working at the intersections of **(1) arts and technology** and **(2) arts and wellness**. The purpose of this program is to support innovative artists and organizations that are doing groundbreaking work in response to community needs. We are looking for projects that elevate imagination into spaces that have yet to be created or identified.

This grant program will follow a two-step application process. Applicants will first submit Letters of Intent (LOI) detailing their project designs, partners, and goals. LOIs will be reviewed and then full application submissions will be invited by the CAC.

Projects must address one or the other *or both* of the following priority areas:

Arts and Technology

Our cultural ecosystem is at a crossroads, as technology rapidly changes the way in which we create art, and the way in which we interact with arts and culture. Technology can either bridge community gaps or widen the distance between our communities. Bearing that in mind, we understand that innovative technological approaches may not solve a societal issue, but they may add to the discourse and create a digital pathway to progress. For the purpose of this program, the specific expression and use of technology is left to the applicant. However, the use of the digital tool must be employed at an intersection with the arts and/or arts and wellness.

Arts and Wellness

Significant research continues to emerge regarding positive health outcomes for individuals that are engaged in the arts and creative practice. Simultaneously, projects that integrate the arts into public health strategies have become increasingly generative for their communities. In the context of this grant program, the CAC defines wellness on

both the individual and community levels, whose focus areas could include but are not limited to individual physical and mental health outcomes, public health, homelessness, systemic violence, food security, aging, climate change, and the environment.

Program Goals

Projects should address the following I+I program goals:

- Works at the intersection of arts and technology and/or arts and health
- Engages cross-sector, cross-disciplinary, and multi-genre partnerships
- Identifies ways to utilize arts and technology to elevate community assets to address challenges
- Utilizes technology and/or artistic strategies to solve or address societal challenges
- Increases capacity to support racial and cultural equity in the tech or wellness sectors
- Embraces innovative technologies
- Imparts creative solutions to address cultural equity and community wellness
- Engages artists and cultural workers as problem-solvers, community connectors, and leaders
- Supports innovative approaches designed to contribute to resiliency and equity
- Develops and executes the project by, for and with the community to be served.

Program Requirements

- Letter of Intent that outlines the following:
 - Overview of project design, including primary goals of planning year
 - Articulation of committed partners, including other funders
 - Ways in which the project will use innovative means to accomplish the program goals
- The applicant must complete one year of planning and two years of implementation of a project aligned with the program's purpose by June 30, 2023.
- All activities to be funded by the CAC must occur within the three-year Grant Activity Period (see [Timeline](#)).
- Proposals must address how project or program uses arts and culture strategies and cultural workers to address *one or both* of the following:
 - **Wellness:**
 - Focus areas could be but are not limited to individual physical and mental health outcomes, public health, homelessness, systemic violence, food security, aging, climate change, and the environment.
 - **Technology:**
 - Focus areas may address but are not limited to workforce and career development for youth, racial equity in the tech sector, artist residencies in the tech sector, virtual reality and the arts for the public good
- All CAC-funded programs, services, information, and facilities where funded activities take place must be accessible for individuals with disabilities, including but not limited to individuals who are deaf, hard of hearing, deaf-blind, have

difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness. Please see [Page 3: Requirements](#) for more information.

Eligibility

- Applicants must either be a California-based nonprofit arts organization, arts-based unit of municipal or county government, or tribal government.
- All applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- All applicant organizations must have a principal place of business in California.
- Applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government, including California Native American or Indigenous tribal governments.
 - **Fiscal Sponsors:** An applicant without nonprofit status may use a California-based Fiscal Sponsor with a federal 501(c)(3) designation to conduct work on a not-for-profit project. The Fiscal Sponsor will provide the fiscal and administrative services needed to complete the grant. **If a grant is awarded, the Fiscal Sponsor becomes the legal contractor.** The Fiscal Sponsor must also demonstrate consistent arts services or programming in California for a minimum of two years prior to the application deadline. See additional information on the use of [CAC Fiscal Sponsors](#).
 - Applicants using Fiscal Sponsors must submit all required materials for the Fiscal Sponsor at the time of application.
- All applicants must submit all required application materials and information at the time of submission. Incomplete applications are ineligible and will not be reviewed by the panel. Please see Application Instructions for all required materials and information.
 - This program requires the submission of an SMU DataArts Funder Report generated specifically for this CAC grant program. Applicants must provide a minimum of two and up to three years of data in the Funder Profile and submit a Funder Report meeting these requirements at the time of application.

California Secretary of State Certificate of Status

Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Eligible Request Amounts

- Applicant organizations can request up to \$500,000. However, *proposals requesting significantly less than the maximum request will be equally competitive in this program.*
- The total request for funding in this three-year grant program cannot exceed 150% of an organization's total operating revenue from the most recently completed fiscal year, as it appears in the SMU DataArts Funder Report.

Funding Restrictions

- Applicants to this program are not restricted from applying for and receiving additional CAC project grants.

What the CAC Does Not Fund

- As applicants:
 - Individuals
 - State agencies
 - Federal agencies
 - Non-arts organizations not involved in arts activities
 - For-profit organizations
- Nonprofit organizations not in “good standing” with California Secretary of State
- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in the grant agreement)
- Expenses incurred before the start date or after the ending date of the Grant Activity Period
- Expenses that would supplant other state funding*
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Trusts, endowment funds, or investments
- Capital outlay, including construction projects or purchase of land and buildings
- Equipment
- Debt repayment
- Hospitality, meals, or food
- Out-of-state travel

Application Process

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

The Innovations + Intersections' multi-step application process will include the following:

- Submission of a Letter of Intent (LOI): Due February 28, 2020, 11:59 PM
- Finalists invited to submit a full application: March 2020
- Submission of full application: Due May 8, 2020, 11:59 PM

Review Criteria

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

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear arts and technology and/or arts and wellness objectives and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities.
- **Artistic Innovation:** Extent to which the project uses innovative arts and culture-based methods to address an identified community problem or opportunity.
- **Community Impact:** Reach and depth of engagement in the community served is demonstrated. Project responds to community needs, values, and priorities. Development, execution, and evaluation of project involves significant community participation.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project's team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.
- **Equity and Accessibility:** Proposal reflects fair practices to accessing resources and the inclusion of the communities to be served in the representation, participation, and creation of services and programs. Proposal reflects evidence that CAC-funded programs, services, information, and facilities where funded activities are to take place will be accessible for individuals with disabilities, including but not limited to individuals who are deaf, hard of hearing, deaf-blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Panel Adjudication and Ranking Scale

An application will be deemed ineligible by CAC staff if it is incomplete at the time of submission or does not meet eligibility criteria or project requirements.

Panelists review applications and work samples using the 6-point ranking scale below.

	Rank Title	Rank Description
6	Exemplary	Fully achieves the purpose of the program <i>Meets all of the review criteria and project requirements to the highest degree</i>
5	Strong	Strongly achieves the purpose of the program <i>Meets all of the review criteria and project requirements to a significant degree</i>
4	Good	Sufficiently achieves the purpose of the program <i>Meets all of the review criteria and project requirements to some degree</i>
3	Fair	Moderately achieves the purpose of the program <i>Meets most of the review criteria and project requirements</i>
2	Marginal	Minimally achieves the purpose of the program <i>Meets some of the review criteria and project requirements</i>
1	Weak	Does not achieve the purpose of the program; proposals that are not appropriate for this grant category <i>Inadequately meets the review criteria or project requirements</i>

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing the panel ranks, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on rank.

Timeline

December 15, 2019	Guidelines and Application Launch
February 28, 2020 11:59 PM	LOI submission deadline (online)
March 2020	Finalists Selected
March 23, 2020	Application Released to Finalists
May 8, 2020 11:59 PM	Finalist Application Deadline
June 2020	Funding decisions
June 2020	Funding notifications
July 1, 2020 – June 30, 2023	Grant Activity Period
July 31, 2021	Interim Report 1 deadline
July 31, 2022	Interim Report 2 deadline
July 31, 2023	Final Report deadline

Grantee Requirements

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

- Grantees are required to carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- Grantees are required to submit an interim report at the end of each program year, and a final report at the culmination of the project. Grantees will make a presentation on their project at a Council meeting at the culmination of the Grant Activity Period.
- Changes to funded activities must be proposed in advance and would require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis; approval is not guaranteed.
- To better inform our elected representatives as to the value of the arts and the use of state funds, grantees are required to include—with the approved grant agreement—copies of signed letters sent to the Governor and state Senate and Assembly representatives thanking them for the grant.
- Use the CAC logo on all printed, electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- Credit the CAC on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- Provide a report summarizing grant-funded activities and accomplishments at the end of the Grant Activity Period.

California Model Agreement (AB20) and Indirect Costs

In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from The Regents of the University of California or The Trustees of the California State University.

Appeal Process

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

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

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

Staff Assistance

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

Josy Miller, Ph.D., Interim Programs Officer

josy.miller@arts.ca.gov

(916) 322-6385

TAB I

California Arts Council | Public Meeting | 12/5/2019



George Chambers, of Psych-Soul Pioneers the Chambers Brothers, Dead at 88

Group best known for 1968 hit “Time Has Come Today”

By **JON BLISTEIN**



George Chambers (far left), bassist and singer for the psych-soul outfit the Chambers Brothers, has died at age 88.

Dezo Hoffman/Shutterstock

George “Pops” Chambers, singer and bassist for the influential Sixties psych-soul outfit the **Chambers Brothers**, died Friday, October 12th. He was 88.

The musician’s death was announced on the Chambers Brothers’ **Facebook** page with a short note that read, “To all our fans, friends and loved ones, I was informed this morning at about 5:00 am, that my brother George, known as ‘Pops’ Chambers has passed. We thank you for all your years of Love Peace and Happiness.”

No details on the cause of death were given. George's brother and bandmate, Lester Chambers, did not immediately return *Rolling Stone's* request for comment.

The Chambers Brothers were active in the late Sixties through the mid-Seventies and are best known for their 11-minute song, "Time Has Come Today." A shortened version of the track was first released as a single in 1966, but it wasn't until late 1967/early 1968 that an abridged version of the song became a surprise sleeper hit, peaking at Number 11 on the *Billboard* Hot 100, where it sat for five weeks.

George Chambers and his brothers — Lester, Joe and Willie — got their start in music as members of the choir at their Baptist church while growing up in Mississippi. After a stint in the army, George relocated to Los Angeles in the mid-Fifties, and his brothers soon followed.

The quartet spent several years touring around Southern California as a gospel outfit, but by the Sixties they were running in folk circles and even earned a slot at the 1965 Newport Folk Festival. Eventually, the Chambers Brothers added Brian Keenan on drums, making them one of just a handful of interracial groups at the time.

The Chambers Brothers soon began to incorporate electric instruments into their sound and eventually signed a deal with Columbia. While the first version of "Time Has Come Today" was a flop, the group scored a regional hit with **"All Strung Out Over You,"** which allowed them to record a new version of "Time" in 1967.

Over the next 10 years, the Chambers Brothers were staples of the **Los Angeles psych and rock scene** releasing an array of studio albums and live albums, including their **1970 classic, *Feelin' the Blues*.**

The Chambers Brothers stopped recording in 1975 and although they split soon after, each member continued to play music. George, for his part, returned to gospel music and later became deacon of his church. The Chambers Brothers would also reunite periodically over the years to perform live.



ENTERTAINMENT & ARTS

Lyn Kienholz, a tireless advocate for Los Angeles artists, dies at 88

Lyn Kienholz, who tirelessly promoted L.A.'s art scene abroad, has died. (Spencer Weiner / Los Angeles Times)

By YVONNE VILLARREAL
STAFF WRITER

JAN. 26, 2019



Lyn Kienholz, a fierce advocate for California artists and the founder of the California/International Arts Foundation, has died. She was 88.

Her death at her Hollywood Hills home on Friday afternoon came after she had fallen ill and been hospitalized with congestive heart failure, her sister Melinda Maddock confirmed to The Times.

“She had said for years, ‘I love this place that I live in and I want to go out feet first’ — and she did,” Maddock said. “She loved Los Angeles. She loved her home. And she loved her friends.”

Kienholz was well-known within the art world for her commitment to raising the profile of California artists abroad — not to mention her lively dinner parties that connected artists, writers, politicians and tastemakers from all over the world.

“She’s been a formative influence in a lot of things that have happened in L.A. — particularly in the contemporary arts scene,” said longtime friend Thomas Rhoads, who founded the Santa Monica Museum of Art in 1988. “And she loved to meet people. The ones she liked would invariably get invited to the house for dinner. I kind of think of her as a downtown Buffy Chandler: you wouldn’t get filet mignon, you might get meatloaf and lots of wine, and you could smoke as much marijuana as you like. Meanwhile, she’d be out probably feeding the coyotes.”

Kienholz’s most recent celebration of the Golden State’s artistic contributions were chronicled in the book “L.A. Rising: SoCal Artists Before 1980.” Released in 2010, the encyclopedic volume paid homage to the Los Angeles art scene between 1940 and 1980 — spotlighting nearly 500 artists who exhibited in a museum, gallery or public space in Southern California. And with Henry Hopkins, the former San Francisco Museum of Modern Art director, she helped spark the idea for a showcase spotlighting L.A. artists that would become Pacific Standard Time, a [popular multi-venue arts initiative](#) funded by the J. Paul Getty Trust.

She leaves behind a legacy that came about almost by accident.

Born Marilyn Shearer on Sept. 16, 1930, in Chicago, she grew up in the suburbs of Evanston and Lombard along with her two sisters and a brother. Her father was an executive at a printing company; her mother was a homemaker. Her college years were spent at Sullins in Virginia and Maryland College for Women, but she did not finish her education.

She moved to Los Angeles from Washington in 1961 and took a day job as a gallery sitter at Ferus Gallery, located on La Cienega Boulevard in West Hollywood, to support her theater and film aspirations. She acted in several plays and had ambitions of becoming a producer, but found that path in Hollywood to be unwelcoming toward women. Her attention shifted to the nascent L.A. art world.

“I had been in a museum exactly once until I left home,” she told The [Times in 2006](#).



Lyn Kienholz entertaining at her Hollywood Hills home in 2006. (Spencer Weiner / Los Angeles Times)

During her first year working at Ferus, the gallery gave Andy Warhol his first solo show. One of the exhibits she assembled, “Roxy’s,” which took viewers through the rooms of a brothel-like space populated by mannequins, prompted a visit by police. It was also during this time that she was rooming with painter Marcia Hafif — and their shared cooking skills made their West Hollywood home a social hot spot for L.A.’s art luminaries.

Kienholz’s proximity to the art world got even closer during her marriage to Los Angeles sculptor and assemblage artist Ed Kienholz, from 1966 to 1973. She served as his office manager and studio assistant, often traveling abroad with him for his exhibitions — forming her own connections with tastemakers of the art world in the process. (Ed Kienholz died in 1994.)

“Living with Ed was tough and I was vulnerable,” she shared in Richard Hertz’s book “The Beat and the Buzz: Inside the L.A. Art World.” “He was always right. He was totally manipulative, all of that bad stuff. ... Nevertheless, it was a great life and wouldn’t be doing what I am today, if I hadn’t married him. He taught me to fish, but also taught me how to see.”

In 1974, she was hired by Pontus Hulten, founding director of the Pompidou Center in Paris, to establish a foundation to procure American artworks for the museum. It spurred the idea to create her foundation.

Using money she received from selling Ed Kienholz's controversial 1964 assemblage "Back Seat Dodge '38" to the Los Angeles Museum of Contemporary Art — which she had purchased after selling some family stock — she founded the California/International Arts Foundation in 1981. Her vision for the nonprofit was to organize exhibitions that would increase the visibility of L.A. artists around the world.

The foundation's early events included "The California Sculpture Show" during the 1984 Olympics Arts Festival in Los Angeles — it toured five countries — and an early solo show for the architect Frank Gehry that toured Europe in the early '90s. In the years since, the foundation has organized more than 100 SoCal-centric art shows with for an international audience.

Her advocacy hadn't slowed in recent years. Joan Weinstein, the acting director of the Getty Foundation, recalled the meeting with Kienholz and Hopkins where they expressed concern that the history of Los Angeles art was being lost. The Getty supported her to conduct a survey of all the archives — that would go on to serve as the inspiration for *Pacific Standard Time*.

"Lyn was a force of nature," Weinstein said. "She was an unrelenting advocate for Los Angeles art."

Kienholz had spent her later years focused on bringing attention to sometimes overlooked African American artists in L.A, such as John Outterbridge. It had been her hope to put together an exhibition of black artists work to showcase at Venice Biennale. But it ultimately didn't come together, partly because of her deteriorating health.

"She valued creative risk-taking that is often necessary for artists to do new things, to carve out new paths, to approach things differently," said artist Dominique Moody, who had collaborated with Kienholz on the stalled Venice Biennale project. "That was her life's work of art support. And there was something special about the way she would invite people to her home; those dinners did more than just introduce artists to each other, it created a community."

Beyond her mark in the arts world, friends and family recall Kienholz as a great travel partner— particularly because she was willing to sit in the middle seat and didn't mind sharing her canapé sandwiches.

"She taught me all about things like eating vegetables that were fresh; as opposed to in a can; she taught me about entertaining and she had more energy than you and me and three other people combined," Maddock reflected. "But more than anything, she was always saying how lucky she was to be doing something through the years that she passionately loved. She loved art and artists and showcasing California artists, specifically."

Kienholz is survived by two stepchildren, Noah Kienholz and Jenny Kienholz, as well as her siblings, Melinda, Mitchell and Lizbeth.

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ENTERTAINMENT & ARTS

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Yvonne Villarreal covers television for the Los Angeles Times.

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PRESENTATIONS

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



Strategic Framework 2020-2027

CREATIVE IMPACT:

The Arts and the California Challenge

The California Arts Council and Dr. Tamu Nolfo Green

Strategic Framework Committee Members

Jaime Galli, CAC Member

Donn K. Harris, CAC Member



What We Need to Accomplish Today

- ▶ Committee provides overview of the draft Strategic Framework
- ▶ All Council understands purpose of Decision Support Tool
- ▶ All Council understands starting aspirations
- ▶ All Council participates in providing feedback or comments on the draft
- ▶ All Council input is received in order for a final Strategic Framework to be prepared for the Council's January vote



Authentically engaging and being in deeper relationship with those we serve is the opportunity to mitigate threats. The more communities know and co-own the programs and services of a government agency, the more they'll be inclined to support that agency.

(unnamed quote in framework)



Creative- from the Latin *creare*: to make something from nothing; to generate; a quality of the divine prior to the Renaissance

Impact- from the Latin *impingere*: to impress upon; to have a great effect on; to leave one's mark indelibly

Creative
Impact
2020-
2027

Framework Highlights

- ▷ Framework allows for innovation, flexibility, reflection, and continued iteration
- ▷ Equity lens for all of framework
- ▷ Decision Support Tool: consistent protocol for examining new ideas and proposals
- ▷ 28 starting recommendations across 7 years
 - Examine barriers to CAC funds
 - CAC will be more engaged regionally, statewide, nationally, internationally
 - Build capacity at local level

Decision Support Tool

A series of questions to guide the Council's proposed actions in five key areas:

1. Basic Capacity
2. Expected Outcomes
3. Equity Alignment
4. Council Process
5. Post-Decision Considerations --
 - a. Role Clarification
 - b. Communication
 - c. Evaluation

Reference Page 20 of Draft Framework

Decision Support Tool In Action

... is an **equity** tool in that all activity is examined in the same way.

...honors **difference** in that a more deliberate pace brings about more inclusive results; faster pace favors specific cultural styles

...builds an action plan by clarifying roles (WHO AND WHAT?)

considers timelines (WHEN?)

examining purpose (WHY?)

and situates the activity in the arts ecosystem (WHERE?)

Council Checklist: Decision Support Tool (slide 1 of 2)

1. A proposed action is identified at a public Council meeting
2. Executive Committee assigns a Council Committee to lead the Tool process
3. The assigned Committee, with staff support, completes the Tool worksheets during committee meetings

Reference Page 21 of Draft Framework

Council Checklist: Decision Support Tool (slide 2 of 2)

4. Completed Tool worksheets are reviewed by the Council at a public meeting, with discussion led by Committee members
5. Council determines if a vote shall be agendized at the next meeting or if further Committee work and discussion shall take place.
6. Process continues until a vote is agendized and made by Council, or the proposed action is determined to be unsound based on the Tool results

STARTING ASPIRATIONS:

7 years,
28 points

GRANT EQUITY - 7 POINTS - MAKING THE SYSTEM MORE ACCESSIBLE; EXAMINE THE MATCH REQUIREMENT; ENSURE ALL LEVELS OF GROUPS ARE PARTICIPATING; GEN OPS INCREASED

PROGRAM EQUITY - 6 POINTS - GET THE DECISION-MAKING CLOSER TO THE PEOPLE; EMPOWER THE SLPs

PARTNERS IN EQUITY - 5 POINTS - STATE AND GOVT. AGENCIES; PRIVATE/PUBLIC; ADVISORY GROUP; NATIVE AMERICAN GROUPS

POLICY FOR EQUITY - 6 POINTS - HOUSING; EDUCATING ARTISTS TO TELL THE STORY; DATA REQUIREMENTS; PUBLIC TRUST

COMMUNICATIONS EQUITY - 4 POINTS - MEETINGS MORE ACCESSIBLE ; ARTS, CREATIVITY AND CAC AWARENESS CAMPAIGNS; CAC AS HUB

Discussion - Q &A

Thank you from the Strategic
Framework planning team!

Jaime & Donn