

NOTICE OF PUBLIC MEETING

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

**Grand Annex
434 W 6th Street
San Pedro, CA 90731
(310) 833-4813**

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| 1. Call to Order
Welcome from Cultural District Partner
Welcome from Venue | N. Lindo
L. Grimes
L. Schindler Johnson |
| 2. Acknowledgment of Tribal Land
and Tribal Representative | A. Bown-Crawford &
L. Baza |
| 3. Roll Call and Establishment of a Quorum | L. Barcena |
| 4. Approval of Minutes from March 26, 2019 Council
Meeting (TAB 1) | N. Lindo |
| 5. <i>Voting Item:</i> September 2019 Council Meeting Date
The Council will decide on a new date for the Council
Meeting scheduled in September of 2019. | N. Lindo |
| 6. Chair's Report (TAB 2) | N. Lindo |
| 7. Director's Report (TAB 3) | A. Bown-Crawford |
| 8. Committee Updates
Brief updates from committees reporting out on recent
meetings. | |
| a. Legislative Committee (TAB 4) | N. Lindo &
J. Devis |
| b. Governance Committee (TAB 5) | D. Harris |

- c. Strategic Planning Committee (**TAB 6**) D. Harris
- d. Programs Allocations Committee (**TAB 7**) N. Lindo
- 9. Public Comment (may be limited to 2 minutes per speaker*) N. Lindo
- 10. *Voting Items:*
Council will vote to approve the grant award amounts and total allocations as presented by the Program Allocations Committee for each of the following grant programs individually.
 - a. Artists in Communities (**TAB 8**) A. Porras & L. Gohartaj
 - b. Arts Education Exposure (**TAB 9**) J. Miller & C. Arias
 - c. Arts and Public Media (**TAB 10**) H. Amnah & C. Choi
 - d. Creative California Communities (**TAB 11**) H. Amnah & M. Sonoquie
 - e. Jump StArts (**TAB 12**) J. Miller & Panel Representative
 - f. Local Impact (**TAB 13**) J. Jong & Panel Representative
 - g. Reentry Through the Arts (**TAB 14**) A. Porras & K. Marshall
 - h. Research in the Arts (**TAB 15**) J. Miller & Panel Representative

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| i. Veterans in the Arts (TAB 16) | J. Jong &
A. Lesser |
| j. Youth Arts Action (TAB 17) | A. Porras
D. Mack |
| 11. Cultural Districts Evaluation Overview | D. Plettner-Saunders |
| 12. <i>Presentation:</i> San Pedro Cultural District | A. Eriksen |
| 13. <i>Presentation:</i> Overview of Special Initiative - SLP
Emergency Preparedness Training | C. Fitzwater |
| 14. <i>Presentation:</i> GARE Update (TAB 19) | A. Kiburi |
| 15. Future Agenda Items
Opportunity for all Council members to submit
requests for future agenda items. | N. Lindo |
| 16. Adjournment (TAB 20)
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@arts.ca.gov.

- 5. Public testimony is time limited. Please make concise remarks. *Members of the public utilizing language translation will be granted additional time as needed.*
- 6. A working lunch will be delivered for the Council Members and staff. No lunch break will be taken.*

TAB 1

California Arts Council | Public Meeting | 05/22/2019

MINUTES OF PUBLIC MEETING

**Tuesday, March 26, 2019
9:00 a.m. to 5:00 p.m.**

**Hacker Lab Sacramento
2533 R Street
Suite 120
Sacramento, CA 95816
(916) 514-7044**

PRESENT:

Council Members

Nashormeh Lindo, Chair
Larry Baza, Vice Chair
Juan Devis
Jodie Evans
Jaime Galli
Donn K. Harris
Kathleen Gallegos
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
Kimberly Brown, Public Affairs Specialist
Wendy Moran, Graphic Designer
Lariza Barcena, Administrative Analyst

Invited Attendees

Eric Ullrich, Hacker Lab Sacramento
Gina Lujan, Hacker Lab Sacramento
Kendra Harris, California Commission on the Status of Women and Girls
Stephanie Tseu, California Commission on the Status of Women and Girls
Ian Hadley, 916 Ink

Other Attendees / Members of the Public

Jazz Diaz, Community Artist
Michael Alexander, Californians for the Arts

Lisette Sweetland, Tuolumne County Arts Alliance
Kevin Hammond, Merced Art Hop
Manuel Alvarado
Peter Comiskey, Balboa Park Cultural Partnership
Robin Rodricks, San Mateo County Arts Commission
David Read, Yuba Sutter Arts
Abbie Cesena, Yuba Sutter Arts
Amber Korb, Sacramento Book & Literary Arts Center
Eliza Tudor, Nevada County Arts Council & CFTA
Jack Bowers, William James Association
Jody Prunier, California Lawyers for the Arts
Roger Renn, Arts & Culture Commission of Contra Costa County
Alma Robinson, California Lawyers for the Arts
Dameion Brown, Marin Shakespeare Company
Shira Lane, Upcycle Pop; Atrium 916; Unleased Productions
Melissa Cirone, Sacramento Metropolitan Arts Commission
Jason Heath, Jail Guitar Doors
Jean Whitehead, MOCHA Museum of Children's Arts
Victor Trujillo, Hacker Lab

I. Call to Order
Welcome from Hacker Lab

Chair Lindo calls the meeting to order at 9:08 a.m.

She thanks and introduces host venue co-founder Eric Ullrich. Ullrich co-founded Hacker Lab in 2012, creating one of the Sacramento area's first co-working and makerspaces. Since then, the company has hosted multiple hackathons, hundreds of meetups and thousands of classes to help foster startups and innovation throughout the community. Before starting Hacker Lab, Ullrich was a selections coordinator for the Sacramento Angels investor group and a program manager for the Sacramento Regional Technology Alliance, helping develop entrepreneurship in technology throughout the area. He also helped launch a pilot program, On Water Productions, to help small businesses market themselves.

Ullrich welcomes the Council to Hacker Lab and introduces his partner and co-founder Gina Lujan. He explains how initially Hacker Lab was established in 2012, when the concept of maker spaces was first being developed as a new type of economic and workforce development. Now it is one of several places in Sacramento for people to access tools and equipment, get introductory knowledge, technical skills, hands-on skills, fabricating skills and entrepreneurial skills. The demographics of those who use Hacker Lab range from as young as 10 years of age to the retiree community. He mentions Hacker Lab's support for a white paper, originating from their work in partnership with Sierra College, that led to \$18 million in grant for support maker spaces throughout the state, which was divided into mini grants across 26 community college to create maker spaces on their campus. He asks Council and attendees to take maker spaces seriously to help fortify them as foundations for economic and workforce development in the region and throughout the state, and offers a tour of the co-working spaces and equipment later in the afternoon for those who are interested.

II. Acknowledgment of Tribal Land and Tribal Representative

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

Gallegos acknowledged the following tribal groups: Wilton Rancheria, United Auburn Indian Community of the Auburn Rancheria, Ione Band of Miwok Indians, Buena Vista Rancheria of Me-Wuk Indians, Shingle Springs Band of Miwok Indians, Nashville Enterprise Miwok-Maidu-Nishinam Tribe, Tsi Akim Maidu, and the Colfax-Todds Valley Consolidated Tribe.

III. Roll Call and Establishment of a Quorum

At 9:17 a.m., Lindo calls for roll. A quorum is established.

IV. Approval of Minutes from January 30 Council Meeting

The Chair calls for the motion to approve the January 30, 2019 minutes with approved changes. Harris moves, McGuinness seconds.

Gallegos asks for minutes to include her inquiry regarding the process for amendment of the bylaws, which was found under the Governance Committee section.

At 9:20 a.m., Lindo calls for the vote. The motion passes 7-0.

Lindo makes announcement about the unique order of the meeting agenda items, due to staff leaving for a legislative hearing at the state Capitol regarding the proposed \$10 million increase to CAC funding. She expresses her gratitude to Gov. Gavin Newsom for the proposal and explains that both the Chair's and the Director's report have been moved to later in the agenda as a result of the day's hearing.

V. Strategic Framework Overview & Work Session

Lindo introduces the next agenda item, an overview and planning work session for the 2020 Strategic Framework. Council member Harris of the Strategic Planning Committee introduces himself to public and speaks briefly about the four-pillared strategic plan that has served Council in recent years. He expresses his excitement to move forward with a new plan and new lens, and introduces Tamu Nolfo of Nolfo Consulting, Inc., CAC's partner for establishing the new 2020 strategic framework, who will lead the council through a public planning 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 asks for introductions from Council, thanks them for their time, and shares a bit about her background and experience. She guides the Council through a [presentation and work session](#)—getting to know one another, sharing the planning process overview and the timeline for the main phases,

highlighting the research methodology and approach, understanding the role of the Council, and gathering initial input from the Council.

Council members partner up to discuss the work session guiding questions. Nolfo distributes cards for Council members to record their suggestions and input, which are collected at the end of the session.

Feedback from Council include the importance of actualization of the framework; for the plan to help with evaluation of programs; to create a lens that has clear values from which to view and frame decisions; for the outcome be a form of art itself that provokes and asks questions and in the field of where we live; gives gravitas; to consider how to involve public and State-Local Partner and Statewide and Regional Networks buy-in; flexibility within the structure; clear delineation of Council members' role; a targeted universalism approach; and prioritization/hierarchy of work.

Council members request an audit or evaluation of the current strategic plan. Galli and Harris reply that was done by the Strategic Planning Committee prior to the development of the RFP, and that a summary can be provided to Council at a future date.

Harris inquires as to the audience for the new framework.

Nolfo responds that the intent of the framework is to support the work and roles of Council members and the staff; that the people accountable for its execution are also its audience. She adds that brand identity and messaging is part of the process and an element where the framework will inform work from which the public will benefit.

Nolfo closes the work session with a request to Council and attendees to send names and contact information of any suggested key informants to aid in the process prior to April 2.

VI. Voting Item: Organizational Development Staff Panel Recommendations

Lindo calls for the motion to fund 165 FY 18-19 Organizational Development grant applications ranked "Fund" for a total of \$797,792. McGuinness moves; Gallegos seconds.

Harris identifies a conflict of interest with Performing Arts Workshop Inc.

Barcena calls for an additional motion to fund Performing Arts Workshop Inc. ranked "Fund" in the Organizational Development grant application. Galli moves; McGuinness seconds.

Discussion:

Devis inquiries about the makeup of staff panels.

Kiburi responds that staff panels are selected to represent the broad range of knowledge among CAC staff and are good professional development opportunities to ensure sharing knowledge among the various roles.

Gallegos asks if the staff panels are volunteer-based. Kiburi responds that they are volunteer, and that staff are very eager to take part. Bown-Crawford adds that it has a positive influence on the office culture to participate in each other's work arenas.

Kiburi provides an overview of the [Organizational Development memo](#) in the absence of Program Specialist Hilary Amnah, who is unable to attend due to other panels taking place this day. She introduces Lariza Barcena to serve as the staff panel representative for the program.

Barcena speaks as a representative of the staff panel. She shares that participation was important to gain better understanding into the grantmaking process and cycle, as well as to have better insight into the field needs. She also enjoyed the collaboration with co-workers outside of day-to-day duties. The staff panel was diverse professionally, artistically, and ethnically. Barcena was struck by the realization that a single application can be perceived and interpreted differently by different panelists. She said the review process is rigorous work that takes a lot of time and showed her appreciation for the peer-review panelists that are a part of this work, who until this year's honorarium, were 100 percent volunteer participants. She says the ground rules set at the beginning of the panel served as a good tool to determine fair assessment, such as allowing each panelist the opportunity to speak, and being thorough and consistent in each evaluation. The prevalent topics among projects included financial sustainability, strategic planning, and social media/public relations strategies.

Barcena commented that rankings were much simpler when applications more clearly outlined the details of the project to be funded; longer discussions were needed to reach consensus when projects were not as clearly laid out. She appreciated the different backgrounds in the panel that helped provide a circular view in those instances. Difficulties in ranking also arose when projects were unclear as to who would be impacted/who would benefit, whether the skills would build capacity for the whole of the organization, or just one individual, leaving the panel questioning whether the projects were better suited for the Professional Development program. Some applications were difficult to assess on the binary ranking of "Fund" or "No Fund," with some sections of those applications standing out as stronger than others. Ongoing consultation was particularly tricky to determine in projects involving social media or website development—the panel struggled to determine whether these were an extension of existing services already being provided, or a separate project that was eligible for funding. Some applications were not funded due to selected consultants' backgrounds not fitting the purpose of project. The panel recommended the addition of a portfolio requirement when consultants being considered are in the area of social media, web design, graphic design, marketing, communications, public relations, or related fields—a résumé alone made it difficult to assess their capacity for the work.

Devis asks about through lines for separate funding programs.

Kiburi responds and reminds Council about the policy assessment after grant panel reviews to determine ways to optimize future funding.

Gallegos asks if applicants that are not funded are given a reason for their ranking. Kiburi tells Gallegos that notes are available to all applicants, funded and not funded, and are as clear and thorough as possible to help build organizational capacity.

Harris recuses himself for conflicts of interest.

At 12:02 p.m., Barcena calls for the vote to fund Performing Arts Workshop Inc. ranked "Fund" in the Organizational Development grant application. The motion passes 7-0, with Harris abstaining.

Harris returns.

At 12:05, Barcena calls for the vote for 164 remaining FY 18-19 Organizational Development grant applications ranked “Fund.” The motion passes 8-0.

VII. Discussion Item: Policy Considerations

Programs Policy Committee member Galli explains the purpose of the conversation to consider previously mentioned policy issues and new grant program ideas, with the goal of determining the relevance and priority of these topics to inform the staff’s work to research and bring back to Council for a more robust conversation.

Galli includes the following as topics to consider based on interests previously expressed by the Council: funding artists directly; fiscal sponsor policy for mergers/acquisitions; organizations receiving multiple grants; funding limitations/budgetary requirements; DataArts requirement; and touring/presenting.

After a discussion about staff bandwidth, Council decides to select one policy consideration and one new grant program idea: the DataArts requirement for grant applications and funding of artists directly.

Kiburi responds that feedback from the staff for the selected topics will be prepared to support Council discussion at a future meeting, either in June or September.

VIII. Public Comment

Bown-Crawford introduces Jamie Callahan, Governor Newsom’s Deputy Cabinet Secretary. She greets the Council and says she is happy to have had the opportunity to listen in and excited to be working with Council. She expresses the importance of the arts to the governor.

Council thanks Callahan for taking the time to attend a portion of the meeting.

Public comment begins.

- Peter Comiskey, Balboa Park Cultural Partnership

Comiskey is representing the California Cultural Districts Coalition, meant to unify the districts and advance advocacy and collaboration in arts and culture. He announces that Barrio Logan has joined, and the coalition now includes all 14 of the pilot cohort. He says he is looking forward to the upcoming program evaluation to aid in their work and encourages Council and attendees to sign up for updates on the coalition’s website.

- Robin Rodricks, San Mateo County Arts Commission

Rodricks thanks Council for their support. The San Mateo Arts Commission had a banner year, with their first Poetry Out Loud program, which will expand further next year into more high schools. The San Mateo Arts Commission also headed up a program pilot for arts in county jails in collaboration with California Lawyers for the Arts, one of the only programs in a women’s facility. The commission hopes to continue and expand its work in county jails.

- Jack Bowers, William James Association

Bowers introduces himself as Chair of the Board of Directors of the William James Association's Prison Arts Project, working with WJA since 1980. Bowers speaks to the value of supporting programs within the county jails to provide a change to the individuals in the system and the culture inside the system itself. Bowers encourages the Council to consider expanding its Arts in Corrections program to include work within the county jail system.

- Alma Robinson, California Lawyers for the Arts

Robinson thanks the Council for its support. She mentions California Lawyers for the Arts third annual Arts in Corrections conference taking place in Santa Clara in June, with support from the California Arts Council. Robinson announced that CLA's Arts in Corrections initiative is one of 10 finalists for the Americans for the Arts Robert E. Gard Award. Robinson reports that demo projects in county jails have been completed in 15 counties. She distributes a final report to Council. Robinson asks Council to consider an expansion of their support for Arts in Corrections to include county jails, with funding funneled through local arts agencies.

- Jody Prunier, California Lawyers for the Arts

Prunier talks about the realignment of the state prison system resulting in longer stays within county jails. She talks about the value of shorter programs within county jails and gives some results from the final report that speak to the efficacy for participants. She mentions the pilot program helping to increase visibility of local arts agencies to elected officials.

- Dameion Brown, Marin Shakespeare Company

Brown introduces himself as an artist and resident of Marin Shakespeare Company and a returned citizen, previously a student of Marin Shakespeare at California State Prison Solano. He talks about his work with those in county jails and community probation programs to connect students to their talent. He tells Council that access to art and cultivating artistic skills has real value for those in our county jails and encourages Council to consider funding.

- Eliza Tudor, Nevada County Arts Council

Tudor tells Council that when she first joined Nevada County Arts Council, she utilized the California Arts Council's executive summary and strategic plan to utilize as a map for her work. She asks Council to consider the potential impact and value of their current strategic plan as they develop their new strategic framework, and thanks them for the resources to local arts agencies seeking guidance.

- Roger Renn, AC5 – Arts & Culture Commission of Contra Costa County

AC5 participated in the California Lawyers for the Arts Arts in Corrections county jail program. Renn states that the commission has asked their County Board of Supervisors to accept the findings in the final report and to advocate for state support for arts programming in county jails. He mentions the strong support from the sheriff's office. He urges Council to read the report and consider supporting sustainable funding for arts programs in county jails.

- Shira Lane, Upcycle Pop

Lane talks about Upcycle Pop, a market for upcycle and repurposed programs, started as a temporary pilot project, now turned into a co-working space seeking a market in Old Sacramento. Lane talks about the work combining both art and sustainability. She tells Council she is struggling with an issue with the city of Sacramento where arts funding has been promised and later denied and asks for any guidance.

She also tells Council that if they are considering grants or support for individual artists, there needs to be additional guidance available for how to move forward and utilize the funds.

- Jason Heath, Jail Guitar Doors

Heath talks about Jail Guitar Doors work in California, both at the state and county level, with adult and juvenile justice facilities. He thanks Council for their support and asks for additional assistance at the county level.

IX. Break: Council Members' Paperwork

At 1:16 p.m., a break was taken.

X. Guest Presentation: California Commission on the Status of Women and Girls

Lindo calls meeting to order at 1:34 p.m.

Bown-Crawford introduces the guest presentation from the California Commission on the Status of Women and Girls. She welcomes Executive Director Kendra Harris and Policy Director Stephanie Tseu and provides brief bios.

Kendra Harris, Executive Director, has worked for over 15 years in government relations and public policy; with experience in both the government and non-profit sectors. In her career she has managed public policy, communications and community relations activities for social justice organizations. She began her career as a Senate Fellow and has served as a legislative consultant to members of the Senate and Assembly. Kendra spearheaded efforts to reinstate funding for domestic violence shelters after the Governor vetoed funding in 2009. She successfully led a campaign that resulted in the restoration of \$16.3 million for shelters through special session legislation. Additionally, in 2010, she contributed to the full reinstatement of \$20.4 million to shelters through budget strategy, advocacy and negotiations. Stephanie Tseu joined the Commission in 2017 as the Policy Director. She has a long history of advocating for women issues, having started her career in an advocacy with the Planned Parenthood Affiliates of California in Sacramento. She holds a Bachelor's degree from CSU, Sacramento in Criminal Justice and is the Principal of SNT Consulting, Inc.

Kendra Harris thanks Bown-Crawford for the introduction and tells Council of the agency's desire to find opportunities for partnership. She gives a breakdown of the organization: a 17-member commission, with six commissioners currently serving as legislators and the rest statutorily appointed. The commission currently has three vacancies. Established in 1965, the commission was originally established to serve as advisory body to the Legislature and Governor. Since then, the scope of the commission's work has shifted, and it has become integral in spearheading a series of town halls to hear from women in their communities. The CCSWG has also been significantly focused on pay equity initiative, and she mentions the commission's work culminating in April 1 event at the state Capitol with support from First Partner Jennifer Siebel Newsom, Senator Hannah Beth Jackson, and a representative from the Time's Up movement. She tells Council they are in the midst of revamping and launching a new website and encourages them to look when it goes live in the coming days.

Kendra Harris discusses the commission's work to provide town hall events, in partnership with local county partners of education, to reach out to community and encouraging STEAM opportunities for women with toolkit, and inspirational speakers, discussion panels, and maker spaces. Budget challenges

have left the commission currently unable to continue. Harris expressed the commission's desire to continue reaching out to rural communities where they don't have the same access. She told Council they are eager to look at ways to bring in outside agencies and organizations like the CAC and nonprofits to talk about opportunities for engagement.

XI. Chair's Report

Lindo reads the [Chair's Update](#) report in full, offering a glimpse of the work in the new year and reflecting on recent events in 2018, such as the Partners and Networks Grantee Meeting in December.

XII. Director's Report

Bown-Crawford provides an overview of her [Director's Report](#), outlining the work of the Director and CAC staff in the prior two months.

XIII. Equity Committee Update

Gallegos provides an overview of the [committee's update](#), presenting the draft equity statement to Council, to be finalized in collaboration with the new strategic framework consultant work.

Some Council members share concern over the draft equity statement being exclusively focused on race. Others feel the need to name/address racism directly is an important step in equity work and the touchpoint that intersects with all other areas of inequity.

Fitzwater reminds Council that Nolfo will be returning to future meetings to facilitate more work sessions to build upon the Equity Committee's recommendations. The discussion concludes with Council consensus that the next steps for the Council's equity statement will fall under the guidance of Nolfo and the Strategic Framework development. The Council's next work session with Nolfo will take place in June.

XIV. Legislative Committee Update

Devis reads the update from the [Legislative Committee](#), including informing Council of the Budget Committee Hearing taking place that day, with CAC staff in attendance.

XV. Venue Tour: Hacker Lab Sacramento

At 3:30 p.m., Council members are given a tour of the Hacker Lab facilities, including the youth education classroom.

XVI. Grantee Presentation: 916 Ink

At 4 p.m., Council returns and Lindo introduces Ian Hadley of 916 Ink. Hadley is the Executive Director at 916 Ink. He has spent his entire professional career developing effective programs for underserved children and families, including programs that develop Kindergarten Readiness, Youth Life-Skills Development, and Strong and Healthy Family Dynamics. In 10 years at the Child Abuse Prevention Center, he has brought many innovative projects to scale with diverse partnerships including the First 5 Association, The Corporation for National and Community Service and dozens of community-based non-profits throughout California. His projects have been recognized at the local, state, and national level for their efficiency and impact.

Hadley shares a video with Council featuring stories written by 916 Ink participants. He shares [information regarding the organization's mission](#) to empower children and youth through writing. He

touches on the value of both reading and writing skills and covers the 916 Ink method to inspire students' unique voice through prompts, feedback and revision, and eventual publication, celebrated with a book release party. Since 2011, 916 Ink has served more than 3,000 Sacramento area youth, provided more than 10,000 hours of creative writing instruction in Sacramento each year, published more than 100 books and zines, and had more than 100 community volunteers.

XVII. Future Agenda Items

Fitzwater reminds Council of big items for upcoming meetings: May will be a meeting focusing on grant program allocations, and June and September will both feature substantial strategic framework discussions.

Galli asks about meeting dates and locations. Bown-Crawford recounts the dates and general locations decided upon from December's meeting: May 22 – San Pedro; June 25 – Calaveras County; September 19 – Eureka; and December 5 – Oceanside. Voting is for dates only, not locations, which are subject to change. Barcena adds that she will redistribute dates to the Council via email.

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

XVIII. Adjournment

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

- Ed Fuentes
- Luke Perry
- Victor McElhaney
- Okwui Enwezor
- Art Lewis
- Keith Flint
- Dick Dale

The Council adjourns at 3:57 p.m.

TAB 2

California Arts Council | Public Meeting | 05/22/2019

May 22, 2019

California Arts Council Chair Report

When Winston Churchill was asked to cut arts funding in favor of the war effort, he replied, “then what are we fighting for?”

Greetings Fellow Council Members:

It has been nearly two months since we last met. It has been a hectic and inspiring time. I’ve traveled around the world, literally, and I’m excited to report the several exciting, new developments for the CAC. Our new Strategic vision planning process is underway. I had a wonderful meeting with our consultant, Dr. Tamu Nolfo at the April meeting in Sacramento. With the introduction to her methodology and work session she guided Council members through an encouraging beginning to the development of our new Strategic Framework. Furthermore, Council staff has also posted on our website and social media a notice to encourage the public involvement with the development of the 2020 Strategic Framework.

The campaign, *Your Voice Matters*, asks our constituency to help us build this bold, new framework with multiple ways their voices can be heard, including surveys, a telephone think tank, and videos of their vision for arts and culture in California. Dr. Nolfo is also in the process of conducting individual interviews with Council members and staff. Following the interviews, she will report her progress at the September Council meeting. The May Budget Revise has been released. Please refer to the Legislative Committee report regarding the latest developments. There are budget hearings going on, even as I write this. Several key staff will not be at this Council meeting, because they are representing CAC at those hearings. Additional information will be available as events unfold in these matters. We are still awaiting new Council appointments from the Governor’s office, so we are operating at a diminished capacity as far as Council membership is concerned. For that reason, I decided to suspend meetings of the Equity and Innovations and Aspirations committees until we are at full capacity. In the meantime, there is work being done on the Strategic Plan, and revisions to the Council By-Laws and Council Handbook.



During my travels these past few months, I had the pleasure of attending the opening reception of an exhibit of the work of former (and much missed) Council member, Phoebe Beasley, at the Harris Gallery on the campus of the University of La Verne. The gallery is called "*Unsung Requiem: Lost Then Found*," which was well attended by students, collectors and supporters. For those of us who only know Phoebe through her amazing work on the CAC, this show is a revelation of her talent and vision as an artist. A pleasant surprise was seeing another Council alumna, Roz Wyman, at the reception. The University has generously sent copies of the catalog to the CAC for our archives.



One of our partners, the Richmond Art Center, had a very interesting show that combined art and the concern about the environment. The show is called *Here is the Sea*, which brought together artworks that use the ocean and coasts as a site for investigating the fraught relationship between humans and nature. The exhibition presents a range of environmental work, from political pieces with critical messages for social action, to works exploring more subtle, personal impulses that shape our relationship to water. One piece particularly struck me as astounding. The piece is a life size image of a Sperm Whale drawn on scratchboard, by artist, Jos Sances. *Or, the Whale* is the largest work ever to be shown at the Richmond Art Center, according to a press release from the center. Sances took eight months throughout 2018-2019 to complete his art piece, which is a whopping 14 ft. tall x 51 ft. long and spans the entire east wall of the center's Main Gallery. According to a review of the show by Kathy Chouteau of the Richmond Standard, "Sances' aforementioned etchings within the body of his whale represent a history of capitalism in America, including portraits of famous tycoons and references to environmental

disasters”. Given the current state of our environment and the recent beaching of several whales off the coast of Northern California, this piece is a timely reminder of the fragile balance between our ecosystem and human activity. The critical role of artists such as Sances bring these issues to our attention.

Another exhibit is at the site of one of our grantees, the African American Art and Culture Center (AAACC) in San Francisco. This show focuses on the inequities of the social, economic and justice systems regarding the cannabis industry. *“Smoke and Mirrors: The War on Drugs,”* investigates the impact of the ongoing War on Drugs campaign. The exhibition addresses the messages, propaganda, and historical inequities of the justice system which shifted the narrative about cannabis and hemp. It further explores the relationships between cannabis and hemp with race and class, with the goal of dispelling the myths about this plant through a variety of artists and artistic perspectives. They are showing the work of artist Ben Jones whose work explores the intersection of spirituality, humanism and politics with global warming, racism, capitalism and human relationships. Through this work, he hopes to “raise consciousness and provoke reflection that can be channeled into action.” Jones provides another example of how art has the power to address social concerns, raise consciousness, and effect change. These exhibitions address some of the issues of race equity we have been discussing at the CAC and reinforced for me, the critical importance of our including these issues in our discussions of the new Strategic Framework as the Council moves forward.



Artist, Richard Mayhew celebrated his 95th birthday at the Joyce Gordon Gallery on April 3rd. Mr. Mayhew has made significant contributions to the State of California, as an extraordinary artist, educator and activist. He was among some of the artists who participated with the Committee of California Artists, which was one of the precursors to the CAC. Several Bay Area artists, students and collectors came to celebrate him.

In the midst of my son’s last trimester as a senior in high school, we traveled to admitted student’s day at the University of Arizona. We then had the opportunity to travel to Thailand during spring break, to visit my husband who is there filming a feature with director, Spike Lee. It was my first experience visiting Asia and it was a fascinating, albeit too short of a trip, to take in all the social, cultural and

artistic stimuli we encountered. One of the takeaways for me, was the reinforcement of the fact that one of the primary markers of any culture is the artistic expression of its people. The history of the Thai people is embedded in various artforms, from architecture to sculpture to textiles. The symbolism of the elephant and its importance in Thai history, art and culture was a revelation. We saw images of them everywhere and learned of their role, not only in art, but also in labor, warfare, entertainment and religion. Additionally, this symbolic importance extends to the conservation and protection of the Asian Elephant as another endangered species. A highpoint for us was visiting an elephant preserve and interacting with the animals and their caretakers.

Finally, I have just returned from Philadelphia, where I was the keynote speaker at a symposium at the Pennsylvania Academy of the Fine Arts (PAFA) on the *Art of Collecting*. This was particularly significant, because it was at the PAFA that I was a Fellow of the Pennsylvania Arts Council’s pilot program, Fellowships in Arts Management Enterprises (F.A.M.E.), which helped launch my career in Museum Education and Arts Administration. It made me more keenly aware of how essential and important our new initiative for Emerging Arts Leaders of Color is and how it can impact the field. This partnership with the James Irvine Foundation will be critical in providing similar opportunities for those who have traditionally been left out of the conversation. The audience was also excited that a “hometown girl” is the Chair of the California Arts Council and they were particularly interested in the work we are doing and the artists who are currently living and working in California. It is clear they see us as national leaders and trend-makers in the field. This is especially significant coming from the City of Brotherly Love (and sisterly affection) which is not only known as the birthplace of our Nation but the PAFA is, historically, the second art museum (after the Peale House Museum in Baltimore) and first art school in the United States. A fact they generally don’t let you forget.

That’s it for now. I’ll see you in San Pedro.



Peace,
Nashormeh Lindo
Chair, the California Arts Council

TAB 3

California Arts Council | Public Meeting | 05/22/2019

Director's Report from Anne Bown-Crawford May 22, 2019

These past few weeks have been filled with the rich, challenging process of posing and answering questions; questions asked of ourselves as an agency as well as questions that come from outside the agency. The questions come within the context of our current Strategic Framework discussions, our budget hearings, informational hearings, culminating panel season, and our examination of where we are headed next.

Well-framed questions act as powerful levers to inform our critical thinking about the work. They are tools. We welcome them. We are dealing with questions such as: Are we working in the most culturally and geographically responsible manner? How do we encourage sustainability? Are we valuing what we measure or measuring what we value? How can we best be responsive to the field? What is the current landscape of need in this great state of California? It is a fact that we have a creative, hardworking, knowledgeable agency that acts as a force multiplier in helping to craft these questions and more that help define agendas for our thinking.

Below are highlights of recent agency activities that have defined this season of questions since the Council met in March:

Budget Hearings

As you all know, Governor Gavin Newsom proposed an ongoing \$10 million increase from the General Fund to the California Arts Council in his January version of the budget. The Governor's May Revision included an additional \$10 million for Local Assistance for a designated purpose. The Finance Letter indicates that those funds are to be distributed as follows: \$5 million to the Armenian American Museum and \$5 million to the Los Angeles Museum of the Holocaust. Our budget was heard in both the Senate and Assembly Budget Subcommittees 4. The results of those hearings are in the legislative committee report. In summary, the Senate approved the Governor's recommendations, and the Assembly has held the item open for a later vote.

Youth Poet Laureate Legislation

SB 748, the Youth Poet Laureate Bill, was first heard in the Senate Governmental Organization Committee on April 9 and unanimously passed out of committee with 16 Ayes and 0 Noes. SB 748 was then re-referred to the Senate Committee on Appropriations, where it again passed unanimously with 6 Ayes and 0 Noes. On May 9, SB 748 passed unanimously off the Senate Floor with 37 Ayes and 0 Noes. SB 748 has been ordered to the Assembly.

Program Updates for Council

- Fellowship for Emerging Arts Leaders of Color: The application for the Administering Organization for the pilot fellowship program opened on April 4 and closed on May 21. Panel recommendations for the Administering Organization grant will come to Council in September.
- Innovation Grants: Guidelines for this pilot program are in development and will be presented to Council for discussion and vote this fall.
- Support for Individual Artists: Per the Council's request during the Programs Policy Committee discussion at the March meeting, a staff report is being prepared that will outline considerations

for possibly funding individual artists in the future. It is expected that the staff report will be presented to Council in June.

Grant Review Panels

As of April 25, 26 grant panels have been convened over the course of 12 weeks. This is a hugely significant accomplishment that should be celebrated. The results of the panel review process are a significant part of the Council's agenda for this meeting. This represents the work of our passionate and talented staff, and the commitment of panelists from the field.

Grant Programs Staffing Update

New staff: Maya Austin is our newest Program Specialist, coordinating our Arts and Public Media program, and soon to be coordinating our Organizational Development, Professional Development, and Statewide and Regional Networks programs. Maya comes to us with a multitude of experience in the nonprofit arts field and grants administration. She was a grants administrator and archivist at the U.S. Department of the Interior for the National Native American Graves Protection and Repatriation Act Program, and for nine years served as Senior Manager for the Indigenous Program at Sundance Institute, a nonprofit organization dedicated to the discovery and development of independent artists and audiences. She has also worked for the Southern Ute Cultural Center & Museum in Ignacio, Colorado; the Academy Film Archive and the UCLA Cataloging and Metadata Center in Los Angeles, California; and currently serves as Vice Chair of the Board for Vision Maker Media, a nonprofit organization that empowers and engages Native peoples to develop, produce, and distribute their stories for public television. Maya is a graduate of the University of California, Los Angeles, with degrees in history, film and moving image archive studies.

Departures: After five years of dedicated service to the CAC, Programs Officer Shelly Gilbride is leaving our agency to serve as Executive Director of International House Davis, an organization dedicated to cultural exchange in her home community of Davis. Shelly's passion and intellect have been part of the heartbeat of this agency, and we will miss her dearly.

Arts in Corrections

Mariana Moscoso has been promoted as our new Arts in Corrections Program Manager, having previously served as the interim in this role prior to their work as the AIC Program Analyst. In their new role, Mariana manages program development, activities, contracts, and procurement for the Arts in Corrections program, and serves as the liaison for our interagency partnership with the California Department of Corrections and Rehabilitation.

Two new Requests for Proposals for AIC were recently released. RFP 2018-02 was released to diversify the range and increase the number of art workshop offerings at all 36 institutions, and to continue the support of current AIC-16 programs through the submission of a new proposal. The awardees will become AIC Coordinating Organizations and will provide prison arts workshops in the program year 2019-20. They will have the possibility to extend their contract for an additional two years based on performance.

RFP 2018-03 is unlike any other RFP that has been released for the AIC program. The goal of the RFP was to receive proposals that include professional development, mentorship, and training for non-AIC organizations so they can prepare to become AIC Coordinating Organizations. Additionally, proposals could be submitted to create training tools, curriculum development, program assessment, and evaluation, or innovative projects that expand or challenge the status quo of prison arts programming.

Both RFPs sought to break down the barriers of prison arts programming. They were written in plain language and offered a simplified submission process including RFP instructions, templated forms,

additional question-and-answer sessions, and a video tutorial. An optional anonymous RFP feedback and demographic survey was also included to improve the RFPs and to improve racial equity outcomes.

Cultural Districts

It has been two years since our Cultural Districts were preparing for site visits to determine their designations. At this point in time, they have developed local maps and marketing materials, participated in two learning webinars, developed new community projects, applied for CAC grants, hosted visits from CAC staff, launched websites, and garnered wonderful media coverage. Some have been and will be hosts to Council meetings and have been featured on our blog. We are assessing the programs pilot launch and considering community data and perspectives for the future of the program. We're pleased to be partnering with Patti Saraniero of Moxie Research and David Plettner-Saunders of the Cultural Planning Group for an evaluation project that has been underway since January. The evaluation concludes in August. It is still expected that the application process for a second pilot cohort will open by the end of this calendar year.

The Cultural Districts program was mandated by our Legislature but came with no dedicated funding. While this provides unique challenges and opportunities for the program's continued development, we have been able to allocate the \$10,000 technical assistance stipend to each of the districts out of our operations budget. Since the majority of the CAC's budget is designated for our Local Assistance grant programs, we are pleased to see some districts applying for Local Assistance grants to support their various activities.

GARE

Our staff cohort's work in year two of the Government Alliance on Racial Equity (GARE) continues. This month marked a significant milestone for the California Capitol Cohort of state agencies participating in GARE, as the first agency and Council adopted a racial equity statement and endorsed a racial equity action plan out of the GARE staff cohort's work. I was pleased to attend the Strategic Growth Council's meeting on April 30 to witness and learn from this statewide leadership. A GARE update will be provided to Council as agenda item for this meeting.

Arts Plate Marketing RFP

The agency is seeking a qualified full-service marketing firm or consultant to develop and execute a marketing campaign for the California Arts License Plate. A single contract will be awarded for a 30-month period (June 2019 to December 2021). The selected contractor will provide comprehensive marketing services in order to build awareness and increase sales of the California Arts Plate. Those services may include, but are not limited to, the development and execution of branding positioning, messaging, graphic design, marketing plan, media plan, digital strategy, advertising campaign, and website management. It is expected that a contract will be awarded on May 30.

Strategic Framework

Work with our consultant, Tamu Nolfo, is well underway. Public messaging was added to the CAC website and distributed to our constituents in mid-April. A public stakeholder survey is currently open, and registration is open for telephone think tanks. Focus groups are also underway. Dr. Nolfo will conduct her second Council and staff work sessions in June. A detailed update on the Strategic Framework project can be found in the Strategic Planning Committee memo.

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

We just launched a special initiative to support the capacity and ability of arts and cultural organizations, artists, and communities at-large to respond effectively to disasters and emergencies

that may affect their communities. The CAC will offer training workshops statewide with 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. The project will launch with an introductory workshop for SLPs on May 23. Workshops will be scheduled in late summer/early fall. We're grateful to partner with the Performing Arts Readiness project and the National Coalition for Arts' Preparedness and Emergency Response for this special initiative. A brief overview of the initiative will be provided to Council at this meeting.

Creative Economy

On May 15, I participated in the Joint Committee on the Arts and Assembly Committee on Arts, Entertainment, Sports, Tourism, and Internet Media informational hearing on California's Creative Economy. The title of the hearing aptly reflects its theme: *Riding the Wave of the Creative Economy: Growth, Challenges, and Building Education Equity into the Jobs Pipeline*.

The hearing was comprised of three panels that wove a compelling narrative of how arts education plays a central role in building the pipeline for California's future creative economy, how creative education touches every aspect of our work at the Arts Council, whether it is in corrections, cultural districts, or supporting community arts organizations. It sits at the center of a healthy community overall. The full agenda listing all participants is attached.

In June I have been invited to give a presentation before the Employment Development Division at the California Community College's Chancellor's office regarding our agency's role in supporting California's creative economy and the importance of the data collection EDD does in this work. I am developing a relationship with EDD that we hope will inform the scope of the Otis report next year and in our work in the field overall.

Public Art

There is currently one active project encompassing three new state construction/buildings that fall under the state's Art in Public Buildings Code. As CAC representative, I am Chair of the Art Panel and serve along with Dan Kim of DGS and Karen Ulep of Capitol Area Development Authority, supported by our art consulting firm Dyson and Womack and community advisor Daphne Burgess, for the selection of public art for three new state government buildings close to the Capitol Mall. This Art Panel has diverse skills, backgrounds, and professional experiences are an asset to developing a genuinely diverse, accessible, and world-class art program. We are getting prepared to publicly release the Art Plan for these projects. Our next step is to finalize exact locations and selection processes that align and support our stated criteria, a process that avoids bias based on subjective taste, institutionalized prejudices, or historical privilege. Objective criteria and evaluation definitions have been developed to allow us to consider the artists' proposals from different angles, challenging our preconceived judgments and acting as a conduit to selecting truly surprising and progressive works of public art.

Interagency Collaborations

- **California Capitol Visitor Center Project:** The CAC is participating in the California Capitol Annex Project visitor center working group around the design of the new below-ground visitor center which will be built underneath the newly remodeled Capitol Annex. The center is intended to be a place to learn, share experiences, and grow interest in civic engagement. The CAC will support the development of these interpretive displays by advising on how arts and culture can best be integrated into the visitor experience.
- **Cultural Resources Climate Change Task Force:** Our agency has been invited to serve on the Cultural Resources Climate Change Task Force, led by the State Office of Historic Preservation at the direction of the Governor's Office. The task force has been charged with

developing an overall strategy for non-traditional ways to address cultural resources before they suffer irreversible effects of climate change; understanding the scope of climate change impacts to cultural resources; and finding means to integrate climate change into the management of cultural resources. The first meeting of the task force took place on May 21 in Sacramento.

- **Office of the Governor’s Tribal Advisor:** As an extension of our work in the California Cultural Cabinet, we are pleased to be collaborating with Christina Snider, the Governor’s Tribal Advisor. Currently we are working on the early planning phase of a possible future statewide convening of California Native American and Indigenous artists. This planning will be a community-led effort and initial activities will be centered on respectfully listening and learning with community in advance of planning a possible statewide event.

Executive Director’s Participation in Field Convenings

- **Arts Day:** Californians for the Arts, California’s statewide arts advocacy organization, held a rally on April 23 on the Capitol steps as part of their Arts, Culture & Creativity Month (ACCM) celebration. I was pleased to be invited to join Assembly Speaker Anthony Rendon, Senator Ben Allen, Assemblymember Kansen Chu and nearly 10 other legislators in speaking around the theme that arts and culture are central to what makes us all Californians, to our identities, to our community vibrancy, and to our resilience as people living in society today, with all of its challenges and opportunity.
- **UCLA Connecting Art and Law for Liberation Festival (CALL):** A CAC staff team including Mariana Moscoso, Kim Brown, Laura Littlefield, and I joined visionary artists, activists, attorneys, advocates, legal scholars, and community members at UCLA for a festival of innovative, cutting-edge collaborations at the intersection of art and law. The conference was aimed at developing and disseminating new strategies to end mass incarceration. Programming included a keynote by Danny Glover; performances by Aloe Blacc, urban Latin dance theater company Contra Tiempo, and Adé Jackson; a gallery of art by currently incarcerated artists; interactive workshops; and film screenings. We were sponsors of the festival along with the UCLA Criminal Justice Program, UCLA Prison Law and Policy Program, and UCLA Prison Education Program.
- **Meeting at Earth Island Institute re: California Indian collections:** As a member of the Cultural Cabinet, I joined a meeting in Berkeley to discuss California Indian archives/collections, their cultural, historic and artistic value to California, and our roles in their stewardship. Attending were: Mark Johnson of San Francisco State and Malcolm Margolin, Executive Director California Institute for Community, who collaborated most recently on a major exhibition and accompanying catalog of Contemporary Native American art from California, initiated by the Crocker Museum and scheduled to open in Sacramento this fall; Rick West, Founding Director of the Museum of the American Indian and currently head of the Autry Museum in Los Angeles; Janeen Antoine, founder of the American Indian Contemporary Art Gallery; Jennifer Bates, founding board chair of the California Indian Basketweavers Association; Amy Scott, Vice President of Research at the Autry Museum; Claire Greensfelder and Patricia Wakida, California Institute for Community, Art, and Nature; Susan Anderson, Director of the California Historical Society Library; Sigrid Benson, Director of Exhibits and Collections for Shingle Springs Rancheria; Steve Wasserman, Publisher of Heyday Books. The conversation included support for preserving works of art and collecting information from artists for a catalog of the exhibit and raised awareness of the wealth of irreplaceable archival material scattered throughout the state.

- **LA as LAB - Claremont University:** I was invited to lead a discussion titled “Strategic Planning at Scale.” The talk was a snapshot of what is happening at the CAC right now, how we see ourselves fitting into the discussion around the current landscape, looking at the space that arts and culture hold in supporting innovation and offering creative solutions to the challenge of building resilient, healthy communities. LA as LAB 3.0 is a project of Claremont Graduate University’s School of Arts and Humanities’ Museum Studies Program; Sotheby’s Institute of Art - Los Angeles’ Arts Management and Art Business Programs; and the Getty Leadership Institute.
- **LA Arts Funders Meeting:** It was an honor to be invited to speak to this group hosted by Avenue 50 Studio and Kathy Gallegos. The group was a mix of municipal, county, national and private arts funders—all very interested in how we are operating in this arena as a state agency. Present were The Actors Fund, California Humanities, City of Los Angeles Department of Cultural Affairs, Fathomers, House of Blues Music Forward Foundation, The James Irvine Foundation, Mike Kelley Foundation for the Arts, L.A. Care Community Benefit Program, the LA County Arts Commission, the Los Angeles County Arts Ed Collective, Levitt Foundation, and Snap Foundation.
- **Annenberg Foundation - Photoville:** Emeritus Council member Susan Steinberg alerted me to this event at the Annenberg Space for Photography, suggesting it was a good model for a touring visual/media arts community event. *Photoville LA* featured exhibitions of local and international photographers, including our own Arts in Corrections contracted photographer Peter Merts. It was a mix of cultural and photographic community for two consecutive long weekends of nighttime projections, talks, workshops, family-friendly activities, as well as professional development classes for arts educators, all for free. Katie Hollander, Director of the Annenberg Space for Photography, gave me a very thorough tour directly after I presented to the LA Art Funders group.
- **California Commission on the Status of Women and Girls Business Meeting:** Ayanna, Kristin and I attended the CCSWG’s semi-annual meeting at the Capitol. I spoke to the commissioners about how we are organized, what our priorities are as an agency, and how we are structured. Kendra Harris, their Executive Director, explained that we were graciously mentoring them in support of their goals to their agency and support for gender equity in the state.

Looking Forward

In the brief month before our next Council meeting in June, I expect to be focusing on the same priorities that have defined these past couple of months—our responses to budget requests, strategic partnerships within government as well as out in the field, prioritizing the growth of our staff in order to appropriately increase our capacity to implement Council priorities, keeping abreast of strategic framework input and research, and listening—**listening to community** voices as we continue to move through this season of complex questions and possibility.

TAB 4

California Arts Council | Public Meeting | 05/22/2019



Memorandum

California Arts Council

1300 I Street, Suite 930
Sacramento, CA 95814
T: 916.322.6555 | F: 916.322.6575
www.arts.ca.gov

To: **Council Members**

From: **Legislative Committee, Nashormeh Lindo and Juan Devis**

Date: **May 22, 2019**

Re: **Legislative Update**

Budget Committee Hearing

Governor Gavin Newsom proposed an ongoing \$10 million increase from the general fund to the California Arts Council in his January version of the budget. The Governor's May Revision included additional \$10 million for Local Assistance. The Finance Letter indicates that CAC will distribute \$5 million to the Armenian American Museum and \$5 million to the Los Angeles Museum of the Holocaust.

On May 14, 2019 the California Arts Council's budget was heard in both the Senate and Assembly Budget Sub #4 Committees. Below are the results of these hearings.

Senate Budget Sub #4 Committee: The Governor's January Budget provided \$10 million General Fund in ongoing arts programming grants, of which \$500,000 was reserved for administrative costs. However, position authority was not provided, and this May 14th budget hearing in response to the May Revision provided a mechanism for the Council to request that authority. The Senate approved 6.3 positions to support the administration of the arts programming grants. Additionally, \$5 million to support the development of the Armenian American Museum and Cultural Center of California and \$5 million to support the expansion of the Los Angeles Museum of the Holocaust was approved to go to the California Arts Council's budget.

Assembly Budget Sub #4 Committee: The Committee held the Arts Council items open. We will be called back in the Assembly for a vote.

Youth Poet Laureate Bill Proposal

The California Youth Poet Laureate bill, authored by Senator Stern, with co-authors Senator Allen and Hertzberg, is Senate Bill 748. Senate Bill 748 would authorize the Governor to appoint an individual from among 3 nominees 13 to 19 years of age, inclusive, garnered by the Arts Council. The bill would require the California Youth Poet Laureate to, among other things, provide a minimum of 6 public readings during their 2-year term endeavoring to ensure that

people in all geographic regions of the state have reasonable access to at least one reading during the term.

SB 748, the Youth Poet Laureate Bill, was first heard in Senate Governmental Organization on April 9th and unanimously passed out of committee with 16 Ayes and 0 Noes. SB 748 was then re-referred to the Senate Committee on Appropriations, where it again passed unanimously with 6 Ayes and 0 Noes. On May 9th, SB 748 passed unanimously out of the Senate Floor with 37 Ayes and 0 Noes. SB 748 has been ordered to the Assembly.

TAB 5

California Arts Council | Public Meeting | 05/22/2019



Memorandum

California Arts Council

1300 I Street, Suite 930
Sacramento, CA 95814
T: 916.322.6555 | F: 916.322.6575
www.arts.ca.gov

To: **Council Members**

From: **Governance Committee, Louise McGuinness and Donn Harris**

Date: **May 22, 2019**

Re: **Council Handbook**

The Governance Committee will be presenting the Council with the new Council Handbook, including the Council Bylaws, adopted on January 30, 2019. The Bylaws are the only section of the Handbook requiring a Council vote. This version of the Council Handbook includes the Council's amendments.

TAB 6

California Arts Council | Public Meeting | 05/22/2019

To: Council Members
From: Jaime Galli and Donn Harris, Strategic Planning Committee
Date: May 22, 2019
Re: Strategic Framework Update

Recap of Strategic Framework Project

The CAC has contracted with Nolfo Consulting, Inc. to lead the Council and agency's Strategic Framework project, through the state RFP contracting process administered by staff. The project summary includes:

With this project, the CAC aims to "break the mold" for strategic planning and develop a new vision, values, and strategic framework that are forward-thinking, bold, innovative and dynamic, addressing equity in all areas. The framework will be a clear guide for choosing current and future courses of action, priorities, and policies for the CAC. The CAC includes both appointed Council Members and the state agency staff.

Our committee met on May 2 to discuss updates on the Strategic Framework process. A brief update is outlined below. Dr. Nolfo will join the Council for a second work session at our June meeting. We also discussed next steps in providing a final progress report for our current strategic plan in response to the Council's interest in this area. We hope to provide an update at our June meeting.

Strategic Framework Updates

Nolfo Consulting is currently undertaking the following efforts during the **research and evaluation** phase of the Strategic Framework process. Dr. Nolfo will share initial findings from her research at the Council's June meeting.

Stakeholder Survey – Open now, deadline June 10

All members of the public are invited to provide input via a stakeholder survey that is available via online and print. The survey is an opportunity for the public to provide an assessment of the CAC and recommendations for CAC future priorities and to share their vision for the arts in California. The survey is available in English and Spanish, and can be translated to other languages upon request. The online survey was designed to be accessible and user-friendly with screen readers and other visual technologies.

Telephone Think-Tanks

To lift up the voices of individuals and communities who have been historically marginalized and underserved, two telephone think tanks will be offered, one with an urban focus and one with a rural

focus. Any interested stakeholders can join a conversation to discuss ideas and potential recommendations for the future of the CAC.

Vision videos

Stakeholders can share their personal vision for arts, culture, and creativity in California and provide input to the vision and values development process by submitting a short video using your their words to answer guiding questions.

Additionally, the consulting team is gathering input through focused outreach:

Key informant interviews - By diversifying the interviewees, Nolfo Consulting anticipates gathering data from networks across the state and nation to uncover opportunities and challenges for the arts.

Geographically diverse focus groups - Four focus groups in historically underserved areas of the state will allow participants from an array of sectors and perspectives to speak candidly in a safe and supportive space about their experiences, needs, and ideas. Focus groups have been scheduled in Marin City, Weed, Twentynine Palms, and Fresno.

TAB 7

California Arts Council | Public Meeting | 05/22/2019

Date: May 22, 2019

To: California Arts Council

**From: Programs Allocations Committee
Nashormeh Lindo and Louise McGuinness**

Re: FY18-19 Funding Allocations Overview

Allocations Committee Update

The Programs Allocation Committee (Committee) is recommending allocations for the following project-based grant programs to be voted on at this meeting:

- Artists in Communities
- Arts and Public Media
- Arts Education: Exposure
- Creative California Communities
- JUMP StArts
- Local Impact
- Reentry Through the Arts
- Research in the Arts
- Veterans in the Arts
- Youth Arts Action

Based on established grant-making procedure in the California Arts Council's code of regulations, all eligible grant applications were reviewed and ranked by a peer review panel facilitated by CAC staff. Based on the ranks, the Committee developed funding formulas for the grant programs. The Committee reviewed FY17-18 actuals and FY18-19 projected and actuals to determine allocation levels according to available Local Assistance funds.

The recommended allocation will most likely exceed the Council's projected Local Assistance budget for FY18-19. The Committee recommends using unobligated one-time Local Assistance funds to cover the overage. See the table provided in this tab for funding allocations per program.

Allocations Process

The Committee began with the following funding formula:

Rank 6 (Exemplary) = 100% of request
Rank 5 (Strong) = 90% of request
Rank 4 (Good) = 80% of request

The Committee thinks this formula generally honors the applications that meet the goals and the requirements of the grant program and acknowledges the work of the panels to assess the quality of the projects proposed.

This funding formula is being recommended for 9 of the 10 programs. In general, applications ranked 4 and above met the program goals and project requirements, and applications ranked 3 and below had significant problems that did not meet the program goals or requirements. In rare cases, applications were deemed ineligible by the panel because there was incomplete information in the application.

A different funding formula is being recommended for Creative California Communities based on the unique context of that program. For Creative California Communities which funds large-scale, two-year projects up to \$150,000, the Committee is recommending only funding the applications that are ranked 6 (Exemplary) and 5 (Strong). Those ranked 4 often did not include essential elements of a creative placemaking project, sometimes were questionable in their responsiveness and relevance to the community, and likely would not be feasible to fully implement when funded at 80%. This funding formula is also consistent with Council's past allocations for the Creative California Communities program.

Please see more detailed staff analysis of the panel process in the staff memos for each program. These memos provide rationale for assigning ranks.

Council Book Materials

The following documentation for each grant program is provided for your review:

- Memo outlining the staff's analysis of the panel process and the trends for each program
- Funding Allocation Spreadsheet indicating the funding allocation for each application

Date: May 22, 2019

To: California Arts Council

From: Shelly Gilbride, PhD
Programs Officer

Re: FY18-19 Grant Review Process Overview

In FY18-19, the CAC received almost 25% more applications to grant programs than in the previous year, far exceeding the goal of a 10% increase that staff had projected. The CAC received over 1,300 applications to the 10 grant programs to be voted on at this meeting.

Grant Review Process

Staff conducted an eligibility check for every application, ensuring that they were complete and eligible for review. Of the applications received, 25 grant applications were determined to be ineligible for panel review or were withdrawn by the applicant because the applicant's total request amount for their applications exceeded the budgetary threshold.

Peer Review Panels

Over the course of 10 weeks, the staff convened 22 peer review panels to review over 1,300 applications. Each panel of three-to-five panelists ranked between 10-55 applications. Panelists received training and materials from staff in preparation of the review panel. Panelists reviewed each application using the CAC's online grants management system prior to the panel meeting. Panel meetings occurred over one to three days, depending on the number of applications.

In the panel meeting, staff facilitated a discussion of each application according to the review criteria and 6-point ranking system stated in the program guidelines. The guidelines and ranking system were considered in relation to the specific program goals, requirements and contexts. For example, panelists assess "Artistic Merit" differently when assessing a teaching artist's ability to teach art in a classroom than when assessing an artist's ability to create a community mural project in a neighborhood. The staff led the panelists through a multi-step review process to reach agreement on the ranks for each application.

Additional Data Provided

Based on a request from Council for more data, additional statistics on distribution of applications and recommended grantees according to geography and budget size are included in the Council book in Tab 18. For most programs, these statistics demonstrate that geography and organization size does not impact award outcomes for submitted applications. In other words, applications from organizations of all sizes and geographies tend to be successful in receiving funding from the CAC relatively equally in most programs. There are some variations per program that are highlighted in the statistics. This data will be used to inform the Program Policy Committee for future improvements and changes to program guidelines and policy.

TAB 8

California Arts Council | Public Meeting | 05/22/2019

Date: May 22, 2019

To: California Arts Council

**From: Programs Allocation Committee
Nashormeh Lindo and Louise McGuinness**

Re: FY18-19 Artists in Communities Program Allocations

The Programs Allocations Committee recommends that Council vote to fund the applications to the Artists in Communities grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$1,425,907.

Date: May 22, 2019

To: California Arts Council

From: J. Andrea Porras, B.A.
Arts Programs Specialist

Re: FY18-19 Artists in Communities Grant Panel Overview

Program Overview

The Council approved the FY18-19 guidelines for the **Artists in Communities (AC)** program on September 12, 2018. AC centralizes artists and their artistic processes as vehicles for community vitality, offering support for sustained artistic residencies in community settings. Artists must work closely with organizational partners and community members to produce creative projects that are relevant and responsive to their focus community.

FY18-19 AC Program

There was an increase of almost 22% in total number of applications, from 99 proposals submitted in FY17-18 to 121 proposals in this grant cycle. One application was deemed ineligible and three were withdrawn due to budgetary restrictions.

Panel Overview

Given the amount of submissions, two separate panels convened to review the Artist in Communities applications. The first panel convened between February 25 and February 27 had four panelist members. The second convening took place between March 13 and March 15 and included five panelists. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of 24 applications were ranked 6 (“Exemplary”), 46 were ranked 5 (“Strong”), 25 were ranked 4 (“Good”), 21 were ranked 3 (“Marginal”), and three were ranked 2 (“Weak”). The panel ranked one application a 1 (“Ineligible”).

Program Specialist Observations and Analysis

The applications ranked 6 (“Exemplary”) exhibited diverse and inclusive leadership from outstanding artists. In each of these applications, there was thoughtful connectivity between applicant organizations, artists and participants. For example, one applicant organization based in South Los Angeles will carry out a story sharing residency. This process produced of, for and by a community addresses the systemic realities of family caregivers stepping up to care for youth whose parents have been deemed unfit to provide for them. The lead artist will

guide participants through social dance, theatre and spoken word. The process is artist-led and participant-fueled, representing African American and Latinx intersections and highlighting stories and movement of personal and collective triumph and healing.

Applications that were ranked 2 (“Weak”) or 3 (“Marginal”) left the panel with significant unanswered questions related to the review criteria. Applications ranked “Marginal” often lacked detail about what the lead artist and or participants would create and or experience as part of the artistic engagement. Some applications were missing the description of community outreach methods. Some applications provided weak and or no work samples that demonstrated high artistic merit or competency to facilitate and or teach at appropriate levels. Those ranked “Weak” were either missing documentation necessary for the panel to assess key aspects of the application (e.g., solid community partnerships, financial documentation), or the proposal did not seem to meet the project requirements. The one application ranked ineligible was applying for what appeared to be operational and administrative costs and thus deemed not appropriate for this grant program by the panel.

Panelists:

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

***Laili Gohartaj** (she/her/hers, Oakland) is passionate about equity in, and access to, the arts in Oakland which has inspired her throughout her career. She is most proud of supporting free arts opportunities for youth and families, including founding a music and dance festival featuring artists from around the world in 2016. Laili was selected as a Western States Arts Federation Emerging Leader of color in 2018 and a San Francisco Emerging Arts Professionals Fellow in 2017. She holds a Bachelor of Music in clarinet performance and a master’s degree in English with a focus in creative nonfiction and poetry. Laili dabbles in pottery, collage, mosaic, encaustic painting, and glass fusing and has shown in a few exhibitions locally but finds the most joy in the process of creating. When she isn’t making or supporting the arts, she is often found in her backyard gardening or out on Lake Merritt where she rows competitively.

Amy Melissa Reed (she/her/hers/they/them/theirs, Auburn) is artist and founding director of Ma Series Arta, an organization dedicated to supporting performance, research and practice by womyn, queer of color, and trans artists. Their work as an artist has led them to multidisciplinary collaborations and experience with many different roles as educator, organizer, advocate, and producer. In addition,

Kelly Kinder (she/her/hers, Oakland) is an artist specializing in illustration and printmaking with a BFA from UNC-Chapel Hill. She works in the field of graphic design while making her own fine artwork at home. While Kelly focuses her work on drawing and digital media, she experiences the artistic world through a variety of projects, dabbling in videography, zines, sculpture, and lately, teaching. Through the organization that she works as a designer for (SFRPD), she teaches laser cutting to kids and adults. These classes are intended to build technology skills through STEM exploration, but my curriculum introduces the laser cutter as one of many tools for creating art, crafts, products, functional objects, and more. In addition, Kelly is involved in the practice and preservation of Native American traditional arts and worked for several years as the Native Arts Program Coordinator for the Idyllwild Arts Summer Program. She was not only able to participate in instructing the next generation in traditional craft, but also developed connections within the world of Native art and along with the efforts of her own tribe, the Yurok, is engaged in the support of and discourse on Native art as both a traditional and contemporary expression.

Shirah Dedman (she/her/hers, Oakland) is an attorney, journalist and progressive. After dropping out of high school at 15, she became a licensed attorney by the age of 23 yet found herself under-employed. Through perseverance, she managed to build a film career that included positions at William Morris Agency, DirecTV, and Paramount Pictures. So, after her last layoff, she decided to relentlessly pursue her true passion: creating content reflecting the intersection between economics, race and the environment. *YOU A NOMAD*, her short film on gentrification and the displacement of Black Oakland, screened at Netroots Nation 2018 and was licensed by Free Speech TV. Shirah is a 2018-2019 Associate of the Investigative Reporting Program at UC Berkeley and an Associate of the Equal Justice Initiative.

Olivia Hernandez (she/her/hers, Sacramento) is committed to providing critical community engagement through activism, collective homie efforts and holistic support that aims to empower and uplift various narratives within the many underserved communities she continues to work with. Olivia understands and believes that through the power of community we can work to build a future beyond our wildest dreams. She was born and raised in Watsonville, California, and received her B.A. from UC Davis in Art Studio and Chicana/o Studies. Olivia identifies as a second-generation Mexican American, Fat, Femme, Queer, Xicana educator and activist. She has been an artist of various mediums all her life and has been an activist for community through screen printing, murals and digital media for almost 10 years.

Bernard Hoys (he/him/his, Palm Springs) belonged to an artist collective for economic action known as Artists Equity. He had membership in Venice Artists Association and has worked with Self Help Graphics, Watts Towers Art Center, Los Angeles citywide murals project, and the L.A. Department of Cultural Affairs. Bernard has been temporarily employed or commissioned and selected for exhibition.

Sarah Rafael Garcia (she/her/hers, Santa Ana) is a writer, community educator and traveler. Since publishing *Las Niñas* (Floricanto Press 2008), she founded Barrio Writers, LibroMobile and Crear Studio. She has over 12 years of experience in the Literary Arts, 10 years of work as an Arts Leader and received over \$30K in grants for her literary arts projects. She is also an

editor for the Barrio Writers and pariahs writing from outside the margin's anthology. In 2016, Sarah Rafael was awarded for SanTana's Fairy Tales (Raspa Magazine 2017), which was supported in part by The Andy Warhol Foundation for the Visual Arts through a grant supporting the Artist-in-Residence initiative at CSUF Grand Central Art Center. In 2018, she participated in a collaborative artist residency at The Guesthouse, Cork, Ireland and was honored as an Emerging Artist at the 19th Annual Orange County Arts Awards. Currently, she spends her days stacking books at LibroMobile, providing interdisciplinary literary arts workshops and juggling time to write in Santa Ana, California.

Tracy Brown (she/her/hers, Oakland) Tracy is an African American Woman whose family was economically displaced from San Francisco. She holds a master's degree from NYU and has worked in the tech industry for the past 12 years. Tracy believes that the realities of her life speak for themselves. She has also done a significant amount of work to build and run creative empowerment programs/projects for children and Women.

* Panel Representative

FY18-19 AC Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AC-18-5500	ASIAN PACIFIC ISLANDER CULTURAL CENTER		San Francisco	6	\$18,000	\$18,000
AC-18-5458	ATTITUDINAL HEALING CONNECTION INC		Alameda	6	\$18,000	\$18,000
AC-18-5305	AYUDANDO LATINOS A SONAR		San Mateo	6	\$18,000	\$18,000
AC-18-5281	BAYVIEW OPERA HOUSE INC		San Francisco	6	\$18,000	\$18,000
AC-18-4299	BOOMSHAKE MUSIC	Intersection for the Arts	Alameda	6	\$13,500	\$13,500
AC-18-5128	CALIFORNIA SHAKESPEARE THEATER		Alameda	6	\$18,000	\$18,000
AC-18-4566	CASA DE BRAZILIAN FOLKLORIC ARTS OF SACRAMENTO		Sacramento	6	\$18,000	\$18,000
AC-18-5313	CONTRA TIEMPO		Los Angeles	6	\$8,100	\$8,100
AC-18-5383	EAST OAKLAND YOUTH DEVELOPMENT CENTER		Alameda	6	\$18,000	\$18,000
AC-18-5319	EMBODIMENT PROJECT	Intersection for the Arts	San Francisco	6	\$18,000	\$18,000
AC-18-5232	FRESH MEAT PRODUCTIONS		San Francisco	6	\$18,000	\$18,000
AC-18-4491	HOPE MOHR DANCE		San Francisco	6	\$18,000	\$18,000
AC-18-5345	JAPANESE AMERICAN CULTURAL AND COMMUNITY CENTER		Los Angeles	6	\$18,000	\$18,000
AC-18-5471	MARIPOSA COUNTY ARTS COUNCIL INC		Mariposa	6	\$18,000	\$18,000
AC-18-5427	PROJECT LEVEL	Collective Impact	San Francisco	6	\$18,000	\$18,000
AC-18-5414	QCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE		San Francisco	6	\$18,000	\$18,000
AC-18-5501	QUEER REBELS PRODUCTIONS	Intersection for the Arts	San Francisco	6	\$7,711	\$7,711
AC-18-5526	RAGGED WING ENSEMBLE		Alameda	6	\$18,000	\$18,000
AC-18-5339	SAN DIEGO BALLET		San Diego	6	\$16,000	\$16,000
AC-18-5465	SOMARTS		San Francisco	6	\$15,000	\$15,000
AC-18-5512	THE AFRICAN AMERICAN ART AND CULTURE COMPLEX	African American Art and Culture Complex	San Francisco	6	\$18,000	\$18,000
AC-18-5263	THE LAB SF		San Francisco	6	\$18,000	\$18,000
AC-18-5278	VIVER BRASIL DANCE COMPANYY		Los Angeles	6	\$18,000	\$18,000
AC-18-5479	YOUTH ART EXCHANGE	Tides Center	San Francisco	6	\$18,000	\$18,000
AC-18-4751	AFRO URBAN SOCIETY	Dancers' Group	Alameda	5	\$18,000	\$16,200

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

Total Request
\$1,996,583

Total Recommendations
\$1,425,907

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

FY18-19 AC Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AC-18-5518	ANNE BLUETHENTHAL AND DANCERS		San Francisco	5	\$18,000	\$16,200
AC-18-5433	AROC - ARAB RESOURCE AND ORGANIZING CENTER	PRECITA EYES MURALISTS ASSOCIATION, INC.	San Francisco	5	\$18,000	\$16,200
AC-18-5517	ART OF ELAN		San Diego	5	\$18,000	\$16,200
AC-18-4944	ARTE AMERICAS THE MEXICAN ARTS CENTER		Fresno	5	\$18,000	\$16,200
AC-18-5267	ARTS COLLABORATIVE OF NEVADA COUNTY		Nevada	5	\$18,000	\$16,200
AC-18-5302	AU CO VIETNAMESE CULTURAL CENTER		San Francisco	5	\$18,000	\$16,200
AC-18-5425	BINDLESTIFF STUDIO		San Francisco	5	\$10,000	\$9,000
AC-18-4668	BRAVA FOR WOMEN IN THE ARTS		San Francisco	5	\$18,000	\$16,200
AC-18-5180	CAT CALL CHOIR	Shawl-Anderson Modern Dance Center	Alameda	5	\$5,000	\$4,500
AC-18-5510	CHRYSALIS STUDIO	QCC-The Center for Lesbian Gay Bisexual Transgender Art and Culture	San Francisco	5	\$7,882	\$7,094
AC-18-5285	COSTANOAN INDIAN RESEARCH INC.	Dance Brigade	San Benito	5	\$16,250	\$14,625
AC-18-5506	CREATIVITY EXPLORED		San Francisco	5	\$18,000	\$16,200
AC-18-4743	DANCE ELIXIR		Alameda	5	\$18,000	\$16,200
AC-18-5338	DELL-ARTE INC		Humboldt	5	\$15,430	\$13,887
AC-18-4755	DESTINY ARTS CENTER		Alameda	5	\$18,000	\$16,200
AC-18-4533	DEVELOPMENTAL DISABILITIES SERVICE ORGANIZATION		Sacramento	5	\$17,990	\$16,191
AC-18-5101	DRAMATIC RESULTS		Los Angeles	5	\$16,992	\$15,293
AC-18-4452	EAST BAY CENTER FOR THE PERFORMING ARTS		Contra Costa	5	\$18,000	\$16,200
AC-18-5470	EASTSIDE ARTS ALLIANCE		Alameda	5	\$14,708	\$13,237
AC-18-5324	IMPRINT CITY		San Francisco	5	\$18,000	\$16,200
AC-18-5205	KAISAHAN OF SAN JOSE		Santa Clara	5	\$15,000	\$13,500
AC-18-5440	KITKA INC		Alameda	5	\$18,000	\$16,200
AC-18-4707	LANCASTER MUSEUM AND PUBLIC ART FOUNDATION		Los Angeles	5	\$18,000	\$16,200

FY18-19 AC Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AC-18-5354	LATINO CENTER OF ART AND CULTURE		Sacramento	5	\$18,000	\$16,200
AC-18-4500	LOS ANGELES OPERA COMPANY		Los Angeles	5	\$18,000	\$16,200
AC-18-5181	MID-CITY COMMUNITY MUSIC		San Diego	5	\$17,970	\$16,173
AC-18-5513	OLD GLOBE THEATRE		San Diego	5	\$18,000	\$16,200
AC-18-5326	OUTSIDE THE LENS		San Diego	5	\$18,000	\$16,200
AC-18-5462	PALO ALTO ART CENTER FOUNDATION		Santa Clara	5	\$18,000	\$16,200
AC-18-5446	PEACOCK REBELLION	Social Good Fund	Alameda	5	\$18,000	\$16,200
AC-18-5486	PEOPLE ASSISTING THE HOMELESS		Los Angeles	5	\$18,000	\$16,200
AC-18-5235	PIETER		Los Angeles	5	\$18,000	\$16,200
AC-18-5448	PLAYGROUND INC		Alameda	5	\$18,000	\$16,200
AC-18-5183	PLAYHOUSE ARTS		Humboldt	5	\$18,000	\$16,200
AC-18-4372	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH		Los Angeles	5	\$18,000	\$16,200
AC-18-5491	RADAR PRODUCTIONS INC		San Francisco	5	\$18,000	\$16,200
AC-18-5450	RIVERSIDE ART MUSEUM		Riverside	5	\$18,000	\$16,200
AC-18-5366	SACRAMENTO GUITAR SOCIETY		Sacramento	5	\$5,000	\$4,500
AC-18-5287	SAMAHAN FILIPINO AMERICAN PERFORMING ARTS & EDUCATION CENTER		San Diego	5	\$10,000	\$9,000
AC-18-5350	SAN FRANCISCO JEWISH FILM FESTIVAL		San Francisco	5	\$18,000	\$16,200
AC-18-5224	SANGAM ARTS		Santa Clara	5	\$18,000	\$16,200
AC-18-5273	SHAKESPEARE-SAN FRANCISCO		San Francisco	5	\$18,000	\$16,200
AC-18-4622	THE DANCE BRIGADE A NEW GROUP FROM WALLFLOWER ORDER		San Francisco	5	\$18,000	\$16,200
AC-18-5309	VETERAN ARTS PROJECT	Social and Environmental Entrepreneurs	San Diego	5	\$18,000	\$16,200
AC-18-5322	WOMEN S CENTER FOR CREATIVE WORK		Los Angeles	5	\$18,000	\$16,200
AC-18-5252	WOMENS AUDIO MISSION		San Francisco	5	\$18,000	\$16,200
AC-18-4479	18TH STREET ARTS COMPLEX		Los Angeles	4	\$18,000	\$14,400

FY18-19 AC Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AC-18-5514	A REASON TO SURVIVE		San Diego	4	\$15,130	\$12,104
AC-18-5097	ABADA-CAPOEIRA SAN FRANCISCO		San Francisco	4	\$18,000	\$14,400
AC-18-5243	AUTOMATA ARTS		Los Angeles	4	\$16,000	\$12,800
AC-18-5094	BALLET FOLKLORICO ANAHUAC		Stanislaus	4	\$18,000	\$14,400
AC-18-4193	CITY OF EL CERRITO		Alameda	4	\$9,800	\$7,840
AC-18-5351	COLLAGE DANCE THEATRE		Los Angeles	4	\$18,000	\$14,400
AC-18-5467	COMMUNITY WORKS WEST INC		Alameda	4	\$18,000	\$14,400
AC-18-4484	GRAND VISION FOUNDATION		Los Angeles	4	\$12,000	\$9,600
AC-18-5293	GREENLY ART SPACE		Los Angeles	4	\$11,585	\$9,268
AC-18-5031	HANFORD MULTICULTURAL THEATER COMPANY		Kings	4	\$17,980	\$14,384
AC-18-5342	HIGHER GLIFFS INC		Alameda	4	\$18,000	\$14,400
AC-18-5436	INKBOAT INC		San Francisco	4	\$14,500	\$11,600
AC-18-5142	KALEIDOSCOPE CHAMBER ORCHESTRA		Los Angeles	4	\$18,000	\$14,400
AC-18-5290	LAMORINDA ARTS COUNCIL		Contra Costa	4	\$5,000	\$4,000
AC-18-5304	LITTLE VOICES		Los Angeles	4	\$18,000	\$14,400
AC-18-4233	LOS ANGELES CONTEMPORARY EXHIBITIONS INC		Los Angeles	4	\$18,000	\$14,400
AC-18-4338	PERFORMING ARTS FOR LIFE AND EDUCATION FOUNDATION		Los Angeles	4	\$17,000	\$13,600
AC-18-4681	SAN DIEGO REPERTORY THEATRE INC		San Diego	4	\$18,000	\$14,400
AC-18-4878	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		Los Angeles	4	\$18,000	\$14,400
AC-18-4485	SISKIYOU COUNTY ARTS COUNCIL		Siskiyou	4	\$10,500	\$8,400
AC-18-4912	THE P G K PROJECT INC		San Diego	4	\$18,000	\$14,400
AC-18-5049	TRANSCENDANCE YOUTH ARTS PROJECT		San Diego	4	\$18,000	\$14,400
AC-18-5077	YOUTH SPIRIT ARTWORKS		Alameda	4	\$18,000	\$14,400
AC-18-4617	YOUTH UPRISING		Alameda	4	\$18,000	\$14,400
AC-18-4320	ACTORS GANG INC		Los Angeles	3	\$18,000	\$0
AC-18-5115	ADVAITA SOCIETY		Alameda	3	\$18,000	\$0

FY18-19 AC Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AC-18-4247	BLUE LINE ARTS		Placer	3	\$13,950	\$0
AC-18-4262	CALIFORNIA POETS IN THE SCHOOL		Sonoma	3	\$18,000	\$0
AC-18-5112	CAPITAL DANCE PROJECT	Blue Line Arts	Sacramento	3	\$18,000	\$0
AC-18-4337	CIRCUS BELLA		San Francisco	3	\$18,000	\$0
AC-18-4443	DIVERSIONARY THEATRE PRODUCTIONS INC		San Diego	3	\$10,000	\$0
AC-18-5123	EL DORADO ARTS COUNCIL		El Dorado	3	\$13,250	\$0
AC-18-4860	INDEXICAL	The Hub for Sustainable Living	Santa Cruz	3	\$11,580	\$0
AC-18-5264	INK PEOPLE INC		Humboldt	3	\$18,000	\$0
AC-18-5216	LA PLAZA DE CULTURA Y ARTES FOUNDATION		Los Angeles	3	\$18,000	\$0
AC-18-5275	MA SERIES ARTS		Sacramento	3	\$12,000	\$0
AC-18-5441	PACIFIC ART LEAGUE OF PALO ALTO		Santa Clara	3	\$17,810	\$0
AC-18-5061	SAN DIEGO DANCE THEATER		San Diego	3	\$18,000	\$0
AC-18-4560	SAN FRANCISCO ARTS EDUCATION PROJECT		San Francisco	3	\$18,000	\$0
AC-18-5119	SANTA BARBARA COUNTY OFFICE OF ARTS AND CULTURE		Santa Barbara	3	\$14,250	\$0
AC-18-4568	STUDIO CHANNEL ISLANDS ART CENTER		Ventura	3	\$18,000	\$0
AC-18-4382	THEATREWORKERS PROJECT	Ensemble Studio Theatre, the LA Project	Los Angeles	3	\$12,000	\$0
AC-18-5145	TOWNSEND OPERA PLAYERS INC		Stanislaus	3	\$18,000	\$0
AC-18-5260	WE PLAYERS		San Francisco	3	\$17,750	\$0
AC-18-4905	YERBA BUENA CENTER FOR THE ARTS		San Francisco	3	\$18,000	\$0
AC-18-5234	ARTS ORANGE COUNTY		Orange	2	\$9,000	\$0
AC-18-5504	INLANDIA INSTITUTE		Riverside	2	\$14,300	\$0
AC-18-4659	TRITON MUSEUM OF ART		Santa Clara	2	\$3,365	\$0
AC-18-5005	CHAMBER PLAYERS IN DAVIS		Yolo	1	\$1,300	\$0
AC-18-5288	DSTL ARTS		Los Angeles		\$18,000	
AC-18-4522	VENTURA COUNTY ARTS COUNCIL		Ventura		\$10,000	

FY18-19 AC Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AC-18-4578	SHOW BOX LA		Los Angeles		\$18,000	

TAB 9

California Arts Council | Public Meeting | 05/22/2019

Date: May 22, 2019

To: California Arts Council

**From: Programs Allocation Committee
Nashormeh Lindo and Louise McGuinness**

Re: FY18-19 Arts Education - Exposure Program Allocations

The Programs Allocations Committee recommends that Council vote to fund the applications to the Arts Education - Exposure grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$1,782,510.

Date: May 22, 2019

To: California Arts Council

From: Josy Miller, PhD
Arts Education Programs Specialist

Re: FY18-19 Arts Education: Exposure Grant Panel Overview

Program Overview

The Council approved the FY18-19 guidelines for the Arts Education: Exposure (Exposure) program on September 12, 2018. Beginning as a pilot program in 2017, Exposure supports attendance at high-quality performances and exhibits for students with limited access to these experiences. Experiences offer deep cultural resonance with the student communities served and will be complemented by pre- and post-attendance activities, such as artist talkbacks, teaching artist workshops, and facility tours.

FY18-19 Exposure Program

There was an increase of almost 10% in total number of applications, from 153 proposals in FY17-18 to 168 in this grant cycle. No applications were withdrawn or deemed ineligible.

Panel Overview

Given the large number of submissions, three separate panels convened to review the Exposure applications. Two panels had five members and one panel had four (the fifth panelist was unable to participate due to a medical emergency). Each panel met in Sacramento for three days to review 56 applications. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of 18 applications were ranked 6 (“Exemplary”), 60 were ranked 5 (“Strong”), 46 were ranked 4 (“Good”), 31 were ranked 3 (“Marginal”), and 12 were ranked 2 (“Weak”). The panel ranked one application a 1 (“Ineligible”).

Program Specialist Observations and Analysis

The applications ranked 6 (“Exemplary”) by the panel clearly articulated their project designs, identified their priority communities, and engaged artists that demonstrated the highest caliber work in their disciplines. In each of these cases, the artistic exposure demonstrated deep and deliberate relevance to the students being served. Applications narrated these connections explicitly.

For example, one applicant organization in a very rural area works with community members to identify exhibitions to bring in to their gallery each year, ensuring that the work will reflect the priorities, concerns, and aesthetics of the people that live in the area. Students create work in a post-visit workshop that is then displayed at the gallery in conjunction with a family reception. These strategies centralize cultural responsiveness as key to effective arts engagement for young people, especially those that historically have lacked access to professional arts spaces. Many of the applicant organizations ranked 6 highlighted the fact that their teaching artists are representative of the student communities they will be serving. They were also specific about identifying the factors that lead to barriers to access for these communities, rather than relying on generalities and assumptions regarding race and socio-economic status.

Applications that were ranked 2 (“Weak”) or 3 (“Marginal”), and that are not being recommended for funding, left the panel with significant unanswered questions related to the review criteria. Applications ranked “Marginal” often lacked detail as to precisely what the students would experience as part of the artistic engagement or post-engagement experiences, or how students would be identified to participate. Some applications did not include work samples that demonstrated high artistic merit. Those ranked “Weak” were either missing documentation necessary for the panel to assess key aspects of the application (e.g., work samples, financial documentation), or the proposal did not seem to meet the project requirements. The one application ranked ineligible was deemed incomplete by the panel.

Panelists:

Panel 1: March 18-20, 2019

Catherine Arias* (she/her/hers, Los Angeles) As Director of Visitor Engagement for The Museum of Contemporary Art, Catherine oversees front-line operations that ensure public access to—and aim to deepen diverse visitors’ understanding of—the ideas, works, and artists featured in the museum’s collection and exhibitions. She leads a team of nine full-time and approximately 70 part-time staff members who welcome and engage visitors and members while protecting the art on view. Her two decades of experience at MOCA include education leadership and teaching roles in on-site and community-based programs for adults, teens, and families. She chairs the Strategic Planning Committee as a member of the Board of Directors for Pasadena’s Armory Center for the Arts, a community arts center that presents rigorous exhibitions while involving diverse audiences in innovative and interdisciplinary studio, community, and school-based educational programs. Her BA from Pomona College is in American Studies, and she is halfway through an MA degree in Arts Administration from Goucher College in Baltimore. Through this program, which focuses on equity and access in arts leadership, she analyzed administrative and programmatic aspects of Arts in Corrections, Arts for LA, artworxla, and Women’s Center for Creative Work.

Jennifer Fukutomi-Jones (she/her/hers, Los Angeles) is a native Angeleno who is passionate about cultivating dialogue through the arts. She is currently the Director of Programs with Arts for LA where she oversees all programs (including but not limited to): the ACTIVATE Arts Advocacy Leadership Program, ArtsMonth, and LA Convergence. She served as the Associate Program Manager, Community Events where she managed the Ford Theatre Foundation’s signature community engagement program, JAM Sessions, both on-site at the Ford Theatres

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

Carissa Ibert (she/her/hers, San Francisco) served as Executive Assistant to the Provost & Dean at the San Francisco Conservatory of Music prior to joining Cutting Ball Theater as General Manager. A San Francisco native, Carissa has been involved in theater for more than a decade. She received her MLitt in Dramaturgy and Playwriting from the University of Glasgow in Scotland and holds a BA in Anthropology from UC Santa Cruz. Carissa began her relationship with the Cutting Ball Theater in 2013 as the Dramaturgy Fellow. She also worked as Dramaturg on *Antigone* in the 2015-2016 season, as well as on *Life is a Dream* in the 2016-2017 season.

Rachel Kilroy (she/her/hers, Los Angeles) is the School & Group Program Coordinator for the Zimmer Children's Museum by Sharewell. Through her work as an administrator in the arts sector, Rachel endeavors to be a force in producing programs that bring about systemic change to the implementation of arts education programming. Her passions lie in advancing the ubiquity of arts education, expanding access to arts participation for every child, and engaging art learners of all ages. Her personal experience and logistic skills have moved her to give back to society and enlighten others on the importance of arts education. Led to the field of arts administration as the answer to the question of how best to utilize her dynamic skill set, she is committed to working in nonprofit arts organizations. She has her B.A. from California State University, Long Beach in Studio Art.

Joe Lewis (he/him/his, Orange) is a nationally known non-media specific artist, professor of art at the University of California, and president of the Noah Purifoy Foundation. He has held numerous arts administrative positions in academia, the alternative space arena, art journals, municipal government, and is the Co-Founding Director of Fashion Moda, an early alternative space in New York City. Lewis has written for Art in America, LA Weekly, and Artforum. His essays regarding the confluence of art, technology, and society appear in anthologies and peer-reviewed journals. Additionally, Artforum, Art in America, Art-Net, The Associated Press, The New York Times, and Los Angeles Times have reviewed his work. References to his practice also appear in numerous anthologies, books, and catalogs. His work is in notable public and private collections including The Los Angeles County Museum and the Microsemi Corporation, CA; Studio Museum in Harlem; Deutsch Bank, and Museum of Modern Art, NY. He has served on numerous grant panels including for the California Arts Council, National Endowment for the Arts, the Mid-Atlantic Arts Foundation; and New York Foundation for the Arts; as well as Public Art selection committees in Los Angeles, San Jose, Newport Beach, and the Capp Street Foundation, CA.

Panel 2: March 25-27, 2019

Jennifer Frias (she/her/hers, Riverside) has worked as a museum professional in various disciplines for over 18 years. She is currently Director of Education and Academic Programs at UCR ARTS. She has served as Associate Curator at UC Riverside's Sweeney Art Gallery and Culver Center of the Arts. Early experiences include collections management and registration at the Huntington Library, Botanical Gardens and Art Collections and the California Museum of Photography. She is a contributing writer for KCET Artbound, and co-founder of the artists/curators collaborative (Sixpack Projects) where she and her team organize exhibitions and community engagements throughout southern California. She has served in non-profit committees such as the Society for the Activation of Social Space Through Art and Sound (SASSAS), and has volunteered at other art museums and organizations, such as the Ontario Museum of Art. She received her MFA at California State University, Fullerton in Art and Design (Museum Studies emphasis), and holds dual BA degrees at University of California, Riverside in Art History and Creative Writing. She has also served as an adjunct instructor in the art department at CSU Fullerton teaching exhibition design. Additionally, she also volunteers at multiple southern California universities and colleges leading studio critiques and developing programs.

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

Adam Nicolai (he/him/his, Los Angeles) currently supports Center Theatre Group's ongoing programming for students and educators and is responsible for the organization's robust Student Matinee Program. Prior to joining CTG, Adam worked for Young Audiences New Jersey & Eastern Pennsylvania, and was responsible for co-designing and managing a variety of arts education initiatives in schools across the Tri-State area, in addition to providing programmatic support to a roster of over two hundred teaching artists. No stranger to the positive outcomes of collaborative art making, Adam has engaged students through theatre-based experiences as a teaching artist in classrooms from Philadelphia to Akashi, Japan. He received his Master's degree in Arts Administration from Goucher College in Towson, Maryland. He is an active hiker, nature lover, and amateur karaoke lover.

Christina Wiley (she/her/hers, Alameda) is an SF Bay Area native by way of Oakland, California. She has nearly 10 years of experience as an educator and outreach professional working with K-12 students and adults in art and social justice. Former job titles include teaching artist, arts/culture teaching assistant, health educator, artist assistant, and gallery

guide with FOR-SITE. Presently, Tina is the Teen Programs Coordinator at the de Young Museum in San Francisco. She recruits, hires, and trains teens from San Francisco to facilitate art projects with families and community members; as well as empowers teens to plan and promote an annual museum teen event, Teens Take Action! Furthermore, Tina is also the Exhibition Outreach Coordinator for “Revelations: Art from the African American South.” Tina graduated from UC Santa Cruz with two B.A.s in Psychology and History of Art/Visual Culture (HAVC). Currently she is completing a certificate in Graphic Design at City College of San Francisco. When Tina is not working or studying, she enjoys traveling, sports, artmaking, and dancing.

Aimee Zygmanski (she/her/hers, Santa Cruz) has been the managing director at Santa Cruz Shakespeare since its inception in 2014. Navigating the unique world of managing a “start-up” with a previous 32-year history as an organization of UC Santa Cruz, has been a challenging and rewarding experience. In five short seasons, she applied for and received IRS non-profit status; worked with a consultant to design a strong fundraising program; helmed two strategic planning processes; embarked on a successful \$1.4 million capital campaign to find, secure, design, and construct a new outdoor theater in 10 months; and has written grants to raise over \$350,000 for the organization. In her “other life,” she lectured as a theater history professor for five years at UC Santa Cruz, and has taught at other universities. Prior to higher education, Zygmanski was the Education Manager at La Jolla Playhouse, administering year-long residencies in area schools, organizing an annual touring production to over 50 elementary schools, writing study guide/outreach materials for 4-6 student matinee programs a year, and coordinating two summer camps. She has also worked at the Public Theater, Roundabout Theater Company, Williamstown Theatre Festival, among others. She holds a PhD from UC San Diego and an MFA in theater pedagogy from Virginia Commonwealth.

Panel 3: April 8-10, 2019

Amanda Hernandez (she/her/hers, Los Angeles) spent 15 years teaching high school English and humanities. While teaching at San Marino High School, she co-created and co-taught the Honors Humanities Seminar. This course utilized the collections at The Huntington Library, Art Collections, and Botanical Gardens for the innovative curriculum. The course won the 2017 Golden Bell Award. Amanda served as English Department Co-chair, WASC Curriculum Co-chair, and provided formal mentoring to new teachers through the teacher induction program. Amanda has a BA in English, an MA in Education, and a PhD in Education. Her dissertation uses the Survey of Public Participation in the Arts to explore the relationships among demographics, arts learning, technology, and arts attendance. Her research focuses on arts access as an issue of social justice. She is currently the School Partnership Manager at The Huntington. Outside of her professional career, Amanda has been active in community theatre as an actress, audience member, and donor. She spent many years teaching young people in underserved communities acting, voice, and dance. Her experience in the arts led her to pursue arts education advocacy.

Mark Hernandez (he/him/his, San Francisco) has been the Development Director at Stanford Jazz Workshop since 2016. Since 2005, he has made arts funding recommendations for the Ann & Gordon Getty Foundation. From 1999 to 2014, he evaluated nearly 200 performances

for the Performing Arts Program of the William & Flora Hewlett Foundation. Mark has been an opera singer for 25 years and teaching artist for 22 years. He is also a board member (Vice Chair) of Success Centers, which provides employment, education, and arts services to transition-aged youth, including foster and incarcerated youth, in the San Francisco Bay Area; and a board member of Pacific Singers and Actors Workshop, which provides after school arts programming for San Francisco middle and high school students. He previously volunteered for San Francisco Court Appointed Special Advocates, assisting young people in the family courts. More information about Mark is available at blazingstage.com.

Nkeiruka Oruche (she/her/hers, Alameda) is an Igbo cultural producer and multidisciplinary performer specializing in the expressions of urban culture of the African Diaspora and its intersections with personal identity, public health and sociopolitical action. Since 2002, Nkeiruka has played a crucial role in ushering African culture onto the global stage from working as Editor-in-Chief of Nigerianentertainment.com, a digital magazine, and as co-founder of One3snapshot, an urban African art collective. Currently, Nkeiruka is focused on expanding and sustaining grassroots change-making and community health through the production, performance and embodiment of art and culture. She is a co-founder of BoomShake, a social justice and music education organization, artistic director of Afro Urban Society, a meeting place for urban African art, culture and people, and director of Studio Grand, a multidisciplinary space dedicated to artists.

Natalia Valerdi-Rogers (she/her/hers, San Diego) received her M.F.A. in Dance and Technology from UC Irvine. Her career dissolves the intersections of video projection design, choreography, and arts education. She toured as a guest artist to Cuba, Europe, Mexico and Southern California for over 20 years. As Associate Director of the Patricia Rincon Dance Collective (PRDC), she collaborated with Patricia Rincon as an artist and administrator for 10 years, producing dance and film works focused on border cultures, the immigration debate and the American Dream. She produced PRDC's Salon Dances Series, the Blurred Borders Dance Festival, toured Europe, and researched indigenous cultures in Mexico. Her passion for arts education evolved through her work as Lecturer at UC San Diego, and as Adjunct Instructor at San Diego City College and Southwestern College. She worked as a Teaching Artist with Collaborations of Teachers and Artists, and as Residency Programs Manager at Arts for Learning San Diego. She continues to work on supporting youth programs through media arts, and raising the voices of underserved communities as Education and Community Productions Manager at the Media Arts Center San Diego.

* *Panel Representative*

FY18-19 EXP Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AE-EXP-18-5520	A REASON TO SURVIVE		San Diego	6	\$17,125	\$17,125
AE-EXP-18-4918	ARMORY CENTER FOR THE ARTS		Los Angeles	6	\$18,000	\$18,000
AE-EXP-18-5464	FRESNO PHILHARMONIC ASSOCIATION		Fresno	6	\$18,000	\$18,000
AE-EXP-18-4321	GRAND VISION FOUNDATION		Los Angeles	6	\$18,000	\$18,000
AE-EXP-18-4434	KALEIDOSCOPE CHAMBER ORCHESTRA		Los Angeles	6	\$18,000	\$18,000
AE-EXP-18-5373	LIBERTY PAINTING CORP		Siskiyou	6	\$11,000	\$11,000
AE-EXP-18-5299	LONG BEACH SYMPHONY ASSOCIATION		Los Angeles	6	\$18,000	\$18,000
AE-EXP-18-4762	LOS ANGELES MASTER CHORALE ASSN		Los Angeles	6	\$18,000	\$18,000
AE-EXP-18-5401	MARIPOSA COUNTY ARTS COUNCIL INC		Mariposa	6	\$18,000	\$18,000
AE-EXP-18-5393	MUSEUM OF CONTEMPORARY ART		Los Angeles	6	\$18,000	\$18,000
AE-EXP-18-4294	NEW WEST SYMPHONY ASSOCIATION		Ventura	6	\$18,000	\$18,000
AE-EXP-18-5072	PACIFIC SYMPHONY		Orange	6	\$18,000	\$18,000
AE-EXP-18-5087	SAN DIEGO DANCE THEATER		San Diego	6	\$18,000	\$18,000
AE-EXP-18-4420	SAN FRANCISCO JAZZ ORGANIZATION		San Francisco	6	\$18,000	\$18,000
AE-EXP-18-5120	SAN FRANCISCO SYMPHONY		San Francisco	6	\$18,000	\$18,000
AE-EXP-18-5248	SAN JOSE MUSEUM OF ART ASSOCIATION		Santa Clara	6	\$18,000	\$18,000
AE-EXP-18-5150	THE HARMONY PROJECT		Los Angeles	6	\$18,000	\$18,000
AE-EXP-18-4638	THE NEW CHILDRENS MUSEUM		San Diego	6	\$14,270	\$14,270
AE-EXP-18-5466	24TH STREET THEATRE COMPANY		Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-5116	ADVAITA SOCIETY		Alameda	5	\$18,000	\$16,200
AE-EXP-18-5184	AFRICAN-AMERICAN SHAKESPEARE COMPANY		San Francisco	5	\$18,000	\$16,200
AE-EXP-18-5453	ATTITUDINAL HEALING CONNECTION INC		Alameda	5	\$18,000	\$16,200
AE-EXP-18-5074	AURORA THEATRE COMPANY		Alameda	5	\$12,000	\$10,800
AE-EXP-18-4782	BAY AREA CHILDRENS THEATRE		Alameda	5	\$18,000	\$16,200

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

Total Request
\$2,745,320

Total Recommendations
\$1,782,510

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

FY18-19 EXP Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AE-EXP-18-4289	CALIFORNIA CENTER FOR THE ARTS ESCONDIDO FOUNDATION		San Diego	5	\$18,000	\$16,200
AE-EXP-18-5135	CALIFORNIA SHAKESPEARE THEATER		Alameda	5	\$18,000	\$16,200
AE-EXP-18-4503	CARMEL BACH FESTIVAL INC		Monterey	5	\$18,000	\$16,200
AE-EXP-18-4740	CARPENTER PERFORMING ARTS CENTER	California State University Long Beach Foundation	Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-4230	CENTER FOR WORLD MUSIC		San Diego	5	\$18,000	\$16,200
AE-EXP-18-5054	CHARLES W BOWERS MUSEUM CORPORATION		Orange	5	\$14,190	\$12,771
AE-EXP-18-5318	CONTEMPORARY JEWISH MUSEUM		San Francisco	5	\$18,000	\$16,200
AE-EXP-18-5155	CORPORATION OF THE FINE ARTS MUSEUMS		San Francisco	5	\$18,000	\$16,200
AE-EXP-18-5332	CRAFT AND FOLK ART MUSEUM INCORPORATING THE EGG AND THE EYE		Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-5204	CUTTING BALL THEATER		San Francisco	5	\$18,000	\$16,200
AE-EXP-18-4391	DIVERSIONARY THEATRE PRODUCTIONS INC		San Diego	5	\$10,000	\$9,000
AE-EXP-18-4453	EAST BAY CENTER FOR THE PERFORMING ARTS		Contra Costa	5	\$18,000	\$16,200
AE-EXP-18-5445	EAST-WEST PLAYERS INC		Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-5317	FOUNDATION FOR THE PERFORMING ARTS CENTER		San Luis Obispo	5	\$18,000	\$16,200
AE-EXP-18-5300	FRIENDS OF OLYMPIA STATION INC		Santa Cruz	5	\$18,000	\$16,200
AE-EXP-18-5438	GEFFEN PLAYHOUSE INC		Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-4196	GOLDEN VALLEY MUSIC SOCIETY INC		Riverside	5	\$9,717	\$8,745
AE-EXP-18-5489	INTREPID SHAKESPEARE COMPANY		San Diego	5	\$17,970	\$16,173
AE-EXP-18-4501	LOS ANGELES OPERA COMPANY		Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-4753	MAMMOTH LAKES FOUNDATION		Mono	5	\$18,000	\$16,200
AE-EXP-18-5370	MEDIA ARTS CENTER SAN DIEGO		San Diego	5	\$18,000	\$16,200
AE-EXP-18-4919	MONTEREY COUNTY SYMPHONY ASSN		Monterey	5	\$18,000	\$16,200

FY18-19 EXP Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AE-EXP-18-5447	MUSEUM OF CONTEMPORARY ART SAN DIEGO		San Diego	5	\$18,000	\$16,200
AE-EXP-18-5146	OCEANSIDE MUSEUM OF ART		San Diego	5	\$18,000	\$16,200
AE-EXP-18-4241	OLD GLOBE THEATRE		San Diego	5	\$18,000	\$16,200
AE-EXP-18-4291	PLAYWRIGHTS PROJECT		San Diego	5	\$18,000	\$16,200
AE-EXP-18-4296	REDLANDS SYMPHONY ASSOCIATION		San Bernardino	5	\$18,000	\$16,200
AE-EXP-18-4899	REGENTS OF THE UNIVERSITY OF CALIFORNIA		Yolo	5	\$18,000	\$16,200
AE-EXP-18-4723	REGENTS OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY		Alameda	5	\$18,000	\$16,200
AE-EXP-18-5046	RHYTHMIX CULTURAL WORKS		Alameda	5	\$18,000	\$16,200
AE-EXP-18-5201	RICHMOND ART CENTER		Contra Costa	5	\$12,500	\$11,250
AE-EXP-18-5195	SAN BENITO COUNTY ARTS COUNCIL		San Benito	5	\$18,000	\$16,200
AE-EXP-18-5390	SAN DIEGO OPERA ASSOCIATION		San Diego	5	\$18,000	\$16,200
AE-EXP-18-4379	SAN DIEGO SYMPHONY ORCHESTRA ASSOCIATION		San Diego	5	\$17,717	\$15,945
AE-EXP-18-4884	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-5159	SANTA MONICA BAY MUSIC FOUNDATION		Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-5238	SANTA ROSA SYMPHONY ASSOCIATION		Sonoma	5	\$18,000	\$16,200
AE-EXP-18-4355	SHAKESPEARE PLAY ON		Santa Cruz	5	\$12,000	\$10,800
AE-EXP-18-5295	SIDE STREET PROJECTS		Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-5357	SJDANCECO		Santa Clara	5	\$8,000	\$7,200
AE-EXP-18-5336	SOUTH COAST DANCE ARTS ALLIANCE INC		Los Angeles	5	\$14,000	\$12,600
AE-EXP-18-5124	TEATRO VISION		Santa Clara	5	\$10,000	\$9,000
AE-EXP-18-5228	THE BOARD OF TRUSTEES OF THE LELAND STANFORD JUNIOR UNIVERSITY		Santa Clara	5	\$18,000	\$16,200
AE-EXP-18-4424	THE COLBURN SCHOOL		Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-5091	THE H E ART PROJECT		Los Angeles	5	\$10,000	\$9,000

FY18-19 EXP Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AE-EXP-18-5271	THE MUSEUM OF ART AND HISTORY AT THE MCPHERSON CENTER		Santa Cruz	5	\$18,000	\$16,200
AE-EXP-18-5173	THEATRE FOR CHILDREN INC		Sacramento	5	\$18,000	\$16,200
AE-EXP-18-5439	UNIVERSITY OF SOUTHERN CALIFORNIA		Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-5333	WALLIS ANNENBERG CENTER FOR THE PERFORMING ARTS		Los Angeles	5	\$18,000	\$16,200
AE-EXP-18-5331	YOLO COUNTY ARTS COUNCIL INC		Yolo	5	\$7,025	\$6,323
AE-EXP-18-4828	YOUNG AUDIENCES OF NORTHERN CALIFORNIA		San Francisco	5	\$18,000	\$16,200
AE-EXP-18-5230	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO		San Diego	5	\$7,155	\$6,440
AE-EXP-18-5449	YOUTH IN ARTS		Marin	5	\$15,600	\$14,040
AE-EXP-18-4694	YOUTH SPEAKS INC		San Francisco	5	\$18,000	\$16,200
AE-EXP-18-4203	SAN FRANCISCO CHAMBER ORCHESTRA INC		San Francisco	4	\$18,000	\$14,400
AE-EXP-18-4225	THE P G K PROJECT INC		San Diego	4	\$18,000	\$14,400
AE-EXP-18-4265	CLASSICS FOR KIDS INC		San Diego	4	\$18,000	\$14,400
AE-EXP-18-4286	SANTA BARBARA MUSEUM OF ART		Santa Barbara	4	\$18,000	\$14,400
AE-EXP-18-4298	ARTS & LEARNING CORPORATION		Orange	4	\$18,000	\$14,400
AE-EXP-18-4329	ACTORS GANG INC		Los Angeles	4	\$18,000	\$14,400
AE-EXP-18-4344	THE LOS ANGELES CHAMBER ORCHESTRA SOCIETY INC		Los Angeles	4	\$18,000	\$14,400
AE-EXP-18-4387	PALO ALTO ART CENTER FOUNDATION		Santa Clara	4	\$18,000	\$14,400
AE-EXP-18-4437	PLAYHOUSE ARTS		Humboldt	4	\$18,000	\$14,400
AE-EXP-18-4467	SAN BERNARDINO SYMPHONY ASSOCIATION		San Bernardino	4	\$18,000	\$14,400
AE-EXP-18-4539	SAN FRANCISCO BALLET ASSOCIATION		San Francisco	4	\$18,000	\$14,400
AE-EXP-18-4559	ODC		San Francisco	4	\$18,000	\$14,400

FY18-19 EXP Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AE-EXP-18-4586	GALLO CENTER FOR THE ARTS INC		Stanislaus	4	\$18,000	\$14,400
AE-EXP-18-4682	SAN DIEGO REPERTORY THEATRE INC		San Diego	4	\$18,000	\$14,400
AE-EXP-18-4784	SACRAMENTO BALLET ASSOCIATION		Sacramento	4	\$18,000	\$14,400
AE-EXP-18-4898	CALIDANZA DANCE COMPANY	La Familia Counseling Center	Sacramento	4	\$18,000	\$14,400
AE-EXP-18-4909	THE LANCASTER PERFORMING ARTS CENTER FOUNDATION		Los Angeles	4	\$18,000	\$14,400
AE-EXP-18-5056	SANTA BARBARA INTERNATIONAL FILM FESTIVAL INC		Santa Barbara	4	\$18,000	\$14,400
AE-EXP-18-5060	MUSICAL THEATRE WEST		Los Angeles	4	\$18,000	\$14,400
AE-EXP-18-5114	MARIN SHAKESPEARE COMPANY		Marin	4	\$18,000	\$14,400
AE-EXP-18-5158	STATE STREET BALLET		Santa Barbara	4	\$18,000	\$14,400
AE-EXP-18-5167	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL		Yuba	4	\$18,000	\$14,400
AE-EXP-18-5192	BLUE LINE ARTS		Placer	4	\$18,000	\$14,400
AE-EXP-18-5199	MUSIC IN THE MOUNTAINS		Nevada	4	\$18,000	\$14,400
AE-EXP-18-5153	LIVERMORE VALLEY PERFORMING ARTS CENTER		Alameda	4	\$15,850	\$12,680
AE-EXP-18-4690	LAGUNA ART MUSEUM		Orange	4	\$12,627	\$10,102
AE-EXP-18-4788	NEBULA DANCE LAB		Santa Barbara	4	\$10,000	\$8,000
AE-EXP-18-5196	HUMBOLDT STATE UNIVERSITY SPONSORED PROGRAMS FOUNDATION		Humboldt	4	\$7,934	\$6,347
AE-EXP-18-4991	CREATIVITY EXPLORED		San Francisco	4	\$6,000	\$4,800
AE-EXP-18-5034	SANTA CRUZ ART LEAGUE INC		Santa Cruz	4	\$5,994	\$4,795
AE-EXP-18-5207	CRE OUTREACH FOUNDATION INC		Los Angeles	4	\$5,000	\$4,000
AE-EXP-18-5236	SIERRA COUNTY ARTS COUNCIL		Sierra	4	\$6,600	\$5,280
AE-EXP-18-5240	INYO COUNCIL FOR THE ARTS		Inyo	4	\$18,000	\$14,400
AE-EXP-18-5242	AMERICAN CONSERVATORY THEATRE FOUNDATION		San Francisco	4	\$18,000	\$14,400
AE-EXP-18-5279	DELL-ARTE INC		Humboldt	4	\$18,000	\$14,400
AE-EXP-18-5280	VIVER BRASIL DANCE COMPANY		Los Angeles	4	\$18,000	\$14,400

FY18-19 EXP Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AE-EXP-18-5297	SHAKESPEARE-SAN FRANCISCO		San Francisco	4	\$18,000	\$14,400
AE-EXP-18-5327	OUTSIDE THE LENS		San Diego	4	\$18,000	\$14,400
AE-EXP-18-5330	BROCKUS PROJECT DANCE COMPANY		Los Angeles	4	\$15,000	\$12,000
AE-EXP-18-5347	WEST CREATIVE PERFORMING ARTS	Santa Cruz Art League	Santa Cruz	4	\$18,000	\$14,400
AE-EXP-18-5387	ARTS FOR THE SCHOOLS		Nevada	4	\$18,000	\$14,400
AE-EXP-18-5396	ARTS AND SERVICES FOR DISABLED INCORPORATED		Los Angeles	4	\$17,980	\$14,384
AE-EXP-18-5400	THEATREWORKS SILICON VALLEY		San Mateo	4	\$18,000	\$14,400
AE-EXP-18-5405	INNER-CITY ARTS		Los Angeles	4	\$18,000	\$14,400
AE-EXP-18-5409	NO EASY PROPS INC		Los Angeles	4	\$5,300	\$4,240
AE-EXP-18-5417	SAN DIEGO CHILDRENS DISCOVERY MUSEUM		San Diego	4	\$6,000	\$4,800
AE-EXP-18-4227	DIABLO REGIONAL ARTS ASSOCIATION		Contra Costa	3	\$18,000	\$0
AE-EXP-18-4412	LATINO THEATER COMPANY		Los Angeles	3	\$18,000	\$0
AE-EXP-18-4430	MADISON PROJECT		Los Angeles	3	\$18,000	\$0
AE-EXP-18-4469	INTERNATIONAL CITY THEATRE		Los Angeles	3	\$18,000	\$0
AE-EXP-18-4648	POWAY CENTER FOR THE PERFORMING ARTS FOUNDATION		San Diego	3	\$18,000	\$0
AE-EXP-18-4771	REGENTS OF THE UNIVERSITY OF CALIFORNIA AT RIVERSIDE		Riverside	3	\$18,000	\$0
AE-EXP-18-5036	PERFORMING ARTS CENTER OF LOS ANGELES COUNTY		Los Angeles	3	\$18,000	\$0
AE-EXP-18-5048	ALLAN HANCOCK COLLEGE AUXILIARY PROGRAMS CORPORATION		Santa Barbara	3	\$18,000	\$0
AE-EXP-18-5066	SAN FRANCISCO OPERA GUILD		San Francisco	3	\$18,000	\$0
AE-EXP-18-5067	ENRICHMENT WORKS		Los Angeles	3	\$18,000	\$0
AE-EXP-18-5147	AIMUSIC SCHOOL		Santa Clara	3	\$18,000	\$0
AE-EXP-18-5191	3 POINT 0		Sacramento	3	\$18,000	\$0
AE-EXP-18-4429	SACRAMENTO THEATRE COMPANY		Sacramento	3	\$17,971	\$0

FY18-19 EXP Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AE-EXP-18-4406	SAN DIEGO JUNIOR THEATRE		San Diego	3	\$17,450	\$0
AE-EXP-18-5082	LOS ANGELES CHOREOGRAPHERS AND DANCERS INC		Los Angeles	3	\$17,429	\$0
AE-EXP-18-4244	SOUTHLAND SINGS		Los Angeles	3	\$16,835	\$0
AE-EXP-18-5138	PUTTIN ON PRODUCTIONS CORPORATION		Los Angeles	3	\$13,850	\$0
AE-EXP-18-4647	MARIN THEATRE COMPANY		Marin	3	\$11,364	\$0
AE-EXP-18-4596	TRITON MUSEUM OF ART		Santa Clara	3	\$10,000	\$0
AE-EXP-18-5185	TUSTIN AREA COUNCIL FOR THE FINE ARTS		Orange	3	\$2,500	\$0
AE-EXP-18-5223	LUTHER BURBANK MEMORIAL FOUNDATION		Sonoma	3	\$18,000	\$0
AE-EXP-18-5311	MOXIE THEATRE INCORPORATED		San Diego	3	\$16,950	\$0
AE-EXP-18-5329	ENCORE THEATRE GROUP		Los Angeles	3	\$18,000	\$0
AE-EXP-18-5341	BERKELEY REPERTORY THEATRE		Alameda	3	\$18,000	\$0
AE-EXP-18-5382	THEATRE & ARTS FOUNDATION OF SAN DIEGO COUNTY		San Diego	3	\$16,200	\$0
AE-EXP-18-5398	COLLAGE DANCE THEATRE		Los Angeles	3	\$18,000	\$0
AE-EXP-18-5415	Z SPACE STUDIO		San Francisco	3	\$15,488	\$0
AE-EXP-18-5442	A NOISE WITHIN		Los Angeles	3	\$18,000	\$0
AE-EXP-18-5454	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH		Los Angeles	3	\$14,280	\$0
AE-EXP-18-5493	SAN DIEGO BALLET		San Diego	3	\$18,000	\$0
AE-EXP-18-5495	SANTA BARBARA SYMPHONY ORCHESTRA ASSOCIATION		Santa Barbara	3	\$18,000	\$0
AE-EXP-18-4649	AXIS DANCE COMPANY		Alameda	2	\$18,000	\$0
AE-EXP-18-5298	AYUDANDO LATINOS A SONAR		San Mateo	2	\$18,000	\$0
AE-EXP-18-5170	CCAP		Los Angeles	2	\$4,674	\$0
AE-EXP-18-5294	E & M PRESENTS INC		Napa	2	\$18,000	\$0
AE-EXP-18-5408	FILM INDEPENDENT INC		Los Angeles	2	\$11,925	\$0
AE-EXP-18-5410	GOLD COAST CHAMBER PLAYERS		Contra Costa	2	\$18,000	\$0

FY18-19 EXP Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
AE-EXP-18-5420	INSTITUTE FOR ARTS AND CULTURE INC		San Francisco	2	\$18,000	\$0
AE-EXP-18-5374	NOE VALLEY CHAMBER MUSIC		San Francisco	2	\$18,000	\$0
AE-EXP-18-5282	OPERA SAN LUIS OBISPO INC		San Luis Obispo	2	\$14,600	\$0
AE-EXP-18-4199	REDONDO BALLET		Los Angeles	2	\$18,000	\$0
AE-EXP-18-5314	TRINITY ALPS CHAMBER MUSIC FESTIVAL	Trinity County Arts County Association	Trinity	2	\$13,250	\$0
AE-EXP-18-4269	WRITERS ROOM PRODUCTIONS		Orange	2	\$18,000	\$0
AE-EXP-18-5363	L A STAGE ALLIANCE		Los Angeles	1	\$18,000	\$0

TAB 10

California Arts Council | Public Meeting | 05/22/2019

Date: May 22, 2019

To: California Arts Council

**From: Programs Allocation Committee
Nashormeh Lindo and Louise McGuinness**

Re: FY18-19 Arts and Public Media Program Allocations

The Programs Allocations Committee recommends that Council vote to fund the applications to the Arts and Public Media grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$247,974.

Date: May 22, 2019

To: California Arts Council

From: Hilary Amnah
Arts Programs Specialist

Re: FY18-19 Arts and Public Media Grant Panel Overview

Program Overview

The Council approved the FY18-19 guidelines for the Arts and Public Media (APM) program on September 12, 2018. The **APM** program supports multiplatform media projects by nonprofit media organizations that build public awareness and support for the arts in California. Multiplatform media projects refer to content that is delivered across multiple media channels instead of a single delivery platform.

Only **nonprofit media organizations** are eligible for this grant category. The California Arts Council defines nonprofit media organizations as entities that have a primary activity and mission of disseminating information to the general public or a specific community through a newspaper, magazine, zine, or other publication; or radio, podcast, webcast, television, cable television, or other medium of mass communication.

FY18-19 APM Program

A total of 23 applications were received, one less than last year. Though one less application was received, 10 new organizations applied to this category; nearly 50% of reviewed applications were from organizations that did not apply to this program last year. Two applications were deemed ineligible.

Panel Overview

From February 25 to February 26, a three-member peer review panel convened to rank 21 applications. The panel utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of two applications were ranked 6 (Exemplary), eight were ranked 5 (Strong), seven were ranked 4 (Good), two were ranked 3 (Marginal), and two were ranked 2 (Weak). The panel did not rank any applications a 1 (Ineligible).

Program Specialist Observations and Analysis

The applications ranked 6 (Exemplary) demonstrated clear project outlines and included meaningful community engagement and relevance; these projects spoke to the community impact review criteria more so than other projects.

One element of projects that were ranked 5 or 6 was clear articulation of the proposal as either a new project or an expansion of an existing project. Overall, panelists found many of the work samples and artistic/professional merit to be of high quality in most applications. Qualified, experienced personnel were well-represented in the project proposals.

Panelists acknowledged that this funding category was not intended to fund ongoing programming or support ongoing operations, so applications ranked 3 often did not demonstrate how the proposed project was an expansion or a new project. A common issue that panelists saw in the proposals was a lack of connection between the project budget and the project proposal; sometimes the funding request line items did not correlate to the project in an appropriate manner. Applications ranked 2 (Weak) also lacked information about whether California artists would be utilized and/or highlighted in the work.

Panelists

Cathlyn Choi-Librizzi* (she/her/hers, San Diego) Dubbed “Korean Cultural Ambassador” by the media, Cathlyn Choi is the host and producer of the first Korean TV cooking show in English, *Cathlyn’s Korean Kitchen*, broadcast nationally on PBS. She is also the host and producer of *Asian Voices*, the only TV show in English featuring API community and culture in Southern California. In addition to being the founder and Executive Director of Asian Culture and Media Alliance (ACMA), Cathlyn has previously served on the board of various nonprofit organizations such as Korean American Association and Korean American Chamber of Commerce, and was the past President of Korean Women’s International Network, empowering and supporting the social and business networks of Korean American Women in San Diego. Cathlyn received recognition and awards from former First Lady of Korea Kim Yoon Ok and the 65th Assembly District of the API Legislative Caucus, the Telly Award and Fil-Am Humanitarian Award in recognition of her efforts to promote the API communities and culture through media arts. In addition to 30 years of business development, event management and marketing background, Cathlyn has over 20 years of experience as a reporter, TV host, emcee and English instructor in Korea and the United States.

Lisa Herrick (she/her/hers, Fresno) Lisa Herrick is a second generation Hmong American writer, illustrator, and literary arts organizer based in Fresno, where she served as the executive Vice President of Central California Asian Pacific Women (CCAPW) and currently advises the What’s Cooking Fresno? food entrepreneurship initiative for the Better Blackstone Association—targeting underserved and underrepresented communities in the Fresno metro area—as well as overseeing all marketing communications for Fresno’s annual LitHop literary festival, which she co-founded with her husband. She is a former journalist and television executive, and she helped produce the annual Asian Heritage Street Celebration in San Francisco with the AsianWeek Foundation planning committee. In 2017, she collaborated on the film *The Hmong and The Secret War* (now available streaming on PBS.org); and a new film is in development. She is also a writer and illustrator, and her work can be found online at The Rumpus literary magazine.

Marinda Johnson (she/her/hers, Sacramento) It is an honor to have the privilege to create content that not only entertains but informs the public. As a Producer interacting with the public on a daily basis, Marina Johnson must always maintain a public trust. In order to maintain that trust, she takes value in the importance of the information/content she is providing. Marinda feels it is vital to always be in search of new opportunities to advance her skills and ability to reach more people, tell a better story, and share art. Throughout her career in public media, she has learned that the public is always in search of information they can trust, answers to their questions, interest, concerns, an understanding of the things that are going on around them, while also wanting to know how those issues may affect their lives. Working on Emmy-award winning series like *Studio Sacramento*, a show that deals with topics from politics, arts and education to a conversation with a local neighborhood bakery, it can be a task to ensure the creation of diverse topics and points of view. Or a series like *KVIE Arts Showcase*, where Marinda gets the opportunity to tell artists' stories and showcase their lives and careers how they see it through their eyes. Art is something that is so subjective, and whether you like the art each artist creates or participates in, she tries to give the viewer an appreciation or respect for why an artist does what they do, even if they don't like the art itself. She feels art is a part of who we are, not just what we do.

FY18-19 APM Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
APM-18-5139	THE FREEDOM BOUND CENTER		Sacramento	6	\$18,000	\$18,000
APM-18-5265	MODESTO SOUND		Stanislaus	6	\$14,490	\$14,490
APM-18-4324	KCETLINK		Los Angeles	5	\$18,000	\$16,200
APM-18-4348	Connectopod Learning		Los Angeles	5	\$18,000	\$16,200
APM-18-5227	PROJECT X FOUNDATION FOR ART AND CRITICISM		Los Angeles	5	\$18,000	\$16,200
APM-18-5321	ASIAN CULTURE AND MEDIA ALLIANCE INC		San Diego	5	\$13,400	\$12,060
APM-18-5355	SAN FRANCISCO JEWISH FILM FESTIVAL		San Francisco	5	\$18,000	\$16,200
APM-18-5451	FRAMELINE INC		San Francisco	5	\$18,000	\$16,200
APM-18-5426	SCREAMFEST HORROR FILM FESTIVAL		Los Angeles	5	\$18,000	\$16,200
APM-18-5459	SO SAY WE ALL		San Diego	5	\$18,000	\$16,200
APM-18-4282	LA THEATRE WORKS		Los Angeles	4	\$18,000	\$14,400
APM-18-4593	HEYDAY		Alameda	4	\$18,000	\$14,400
APM-18-5208	LOS ANGELES REVIEW OF BOOKS		Los Angeles	4	\$18,000	\$14,400
APM-18-5407	SQUAW VALLEY COMMUNITY OF WRITERS		Placer	4	\$10,030	\$8,024
APM-18-5434	FUTURE ROOTS INC		Los Angeles	4	\$18,000	\$14,400
APM-18-5460	LOOK WHAT SHE DID		Los Angeles	4	\$18,000	\$14,400
APM-18-5480	SAN FRANCISCO CINEMATHEQUE		San Francisco	4	\$12,500	\$10,000
APM-18-5381	KCRW FOUNDATION INC		Los Angeles	3	\$18,000	\$0
APM-18-5358	JDS CREATIVE ACADEMY		Riverside	3	\$15,000	\$0
APM-18-4352	RAZORCAKE-GORSKY INC		Los Angeles	2	\$18,000	\$0
APM-18-5194	McSweeney's	SOMArts	San Francisco	2	\$18,000	\$0
APM-18-4403	PROPHET WORLD BEAT PRODUCTIONS		San Diego		\$15,000	
APM-18-5078	YOUTH SPIRIT ARTWORKS		Alameda		\$18,000	

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

Total Request
\$386,420

Total Recommendations
\$247,974

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

TAB 11

California Arts Council | Public Meeting | 05/22/2019

Date: May 22, 2019

To: California Arts Council

**From: Programs Allocation Committee
Nashormeh Lindo and Louise McGuinness**

Re: FY18-19 California Creative Communities Program Allocations

The Programs Allocations Committee recommends that Council vote to fund the applications to the California Creative Communities grant program according to the following funding formula: Applications ranked 6 at 100% and 5 at 90% of their request amounts for a total allocation of \$4,416,014.

Date: May 22, 2019

To: California Arts Council

From: Hilary Amnah
Arts Programs Specialist

Re: FY18-19 Creative California Communities Grant Panel Overview

Program Overview

The Council approved the FY18-19 guidelines for the **Creative California Communities (CCC)** program on September 12, 2018. CCC supports meaningful, collaborative, creative placemaking projects that animate, activate, and celebrate communities by using local artists, cultural resources, and/or the creative sector as central components. Projects connect nonprofit, government and business entities to create positive changes in support of the community's goals. Projects also encourage increased engagement in arts and cultural activities with community members in a place-based context. Place-based refers to a context grounded in a physical space or geographic area (e.g., a building, plaza, neighborhood, or natural geographic feature). The intersection of partnerships, place, and arts and cultural activities is essential for this program. CCC projects promote vibrancy in communities while honoring their existing creative vitality.

The California Arts Council does not currently have its own definition of *creative placemaking*; however, it uses three definitions from sources leading the creative placemaking field to guide its application and interpretation of work. Definitions of creative placemaking from the National Endowment for the Arts, ArtPlace America, and the Local Initiatives Support Corporation (LISC) are referenced in the CCC guidelines.

The CCC program funds large-scale project over two years and has a maximum request amount of \$150,000.

FY 18-19 CCC Program

We received 100 applications to this program, two more than the last time this program was open in FY16-17. With this category having a maximum request amount of \$150,000, some organizations accidentally requested more than 50% of their last fiscal year's Total Operating Revenue. This occurred only in a few cases, and only when applicant organizations were making multiple grant requests across other CAC programs. Those applicant organizations were asked to choose which applications they would like to withdraw in order to get their request under the 50% threshold.

Panel Overview

Two five-member grant review panels convened to rank 96 applications for the CCC program. One panel met from April 8 to 10, and the other met from April 15 to 17. Each panel reviewed 48 applications. The panel utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of 19 applications were ranked 6 (Exemplary), 21 were ranked 5 (Strong), 12 were ranked 4 (Good), 22 were ranked 3 (Marginal), 13 were ranked 2 (Weak) and 6 were ranked 1 (Ineligible).

Program Specialist Observations and Analysis

Exemplary applications ranked 6 were able to demonstrate established partnerships with relevant community partners, as well as a clear connection to the community to be served. These applications also demonstrated an understanding of creative placemaking work, and the projects had strong place-based orientations.

Many applications ranked Strong (5) demonstrated great creative placemaking program ideas but were missing some information necessary to gain a full, clear picture of how the project would be implemented. This manifested as panelists being left with questions about the timeline or a clear picture of the responsibilities each partnering organization would have.

Applications ranked Good (4) often were good beginnings of creative placemaking proposals but were missing essential creative placemaking elements such as strong community buy-in, clarity around project logistics, and a place-based orientation that was connected to the project content. Concerns around the applicant organization's responsibilities and relevance to the community was common; for example, an organization not rooted in the community or place where the proposed project would be taking place. There were also applications proposing to work with sensitive populations without demonstrating a clear understanding of the politics or contexts of those populations. Though both panels were able to identify these problematic issues and rank them appropriately, the guidelines and the review criteria occasionally allowed applications with these critical deficits to be ranked Good (4).

Panelists often struggled with comprehending the creative placemaking aspects of applications ranked Marginal (3) and Weak (2). Many of these proposals did not exhibit the CAC's creative placemaking principles. It was common for these applications to merely portray arts projects with large project budgets but no clear connection to place.

Many organizations that ranked 3 and 2 seemed to not have yet developed the necessary community connections to produce a high-ranking proposal. The panel questioned whether these organizations had the readiness or capacity required to tackle the scale of the proposals. With many smaller and newer organizations ranking low, reinstating the Planning Grant strand for this category may be a recommendation to consider for the future.

Panelists

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

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

Jennifer Henning (she/her/hers, Palm Springs) Jennifer Henning is the Public Arts and Special Projects Coordinator for the City of Palm Springs. As part of the Community and Economic Development Department she administers the Art in Public Places Program and serves as Staff Liaison for the Public Arts Commission. She has also served as a Liaison to the City's Sustainability Commission, integrating art into the programming. Prior to joining the City in 2006, she worked for the Palm Springs Art Museum as the Artists and Education Council Liaison. For the last 15 years she has been involved in the arts working with galleries, artists and museums. In 2013, Jennifer was one of three American panelists invited and awarded a Fulbright Grant to participate in a conference sponsored by the U.S. State Department and Consulate General of Yekaterinburg, Russia, to speak about the importance of the arts in communities. She is a member of Public Art Coalition, Southern California; a Public Art Consultant; and volunteers for local arts organizations in the Coachella Valley, High Desert/Joshua Tree Region.

Ms. Henning obtained dual Master's Degrees from U.S.C. in Urban Planning focusing on Economic Development and Public Art Studies and holds a B.A. from UC Davis in Art History.

Reina Imagawa (she/her/hers, Los Angeles) Reina Imagawa is a designer and media artist with a background in architecture, film, and anthropology. Growing up in Tokyo and New York,

her projects currently span Los Angeles and Mexico City as she pursues her MFA in Media Design Practices at ArtCenter College of Design (Pasadena, California, USA).

She uses her multifaceted design background to design practices that support the ludic or spontaneous creative potential of under-resourced creatives. Studying play as a form of spatial resistance, she designs physical spaces as well as frameworks/ways of thinking that enable creatives to instigate spatial resistance through play and alter the existing social relations that govern the politics and authoritative power of institutional spaces.

Her ongoing projects in Museo Rufino Tamayo (Mexico City, México) are architectural interventions that draw inspiration from how and why people play, working closely to co-produce alternative architectural practices in the museum. She is currently working with museums guards on performance pieces that involve misusing the architecture of the museum.

She also works with youth such as skaters. She designs platforms for youth to enter, occupy and creatively transform urban spaces not designed for play and claim creative agency in authoritative spaces.

Joanna Kean Lopez (she/her/hers, Yucca Valley) Joanna Keane Lopez is an artist, builder & organizer who works with site-specific installation and public art. As an artist working in sculpture, her practice is inspired from a cross-disciplinary approach to public, participatory and social engagement. Joanna primarily works with the materials of adobe architecture, earthen plaster and aliz (a clay slip paint) to address conceptions of sculpture in engagement with land. Originally from Albuquerque, New Mexico, she currently works and lives in Joshua Tree, California. She graduated with a BFA in Studio Art with the honors of summa cum laude from The University of New Mexico. Joanna is a grant recipient of the Fulcrum Fund of The Andy Warhol Foundation for the Visual Arts, the Andrew W. Mellon Foundation and was recently included in the Public Art Network - Year in Review Award from Americans for the Arts for T.I.M.E. Edgewood of New Mexico Arts: Art in Public Places. She is an alumna of Land Arts of the American West program.

Libby Maynard (she/her/hers, Eureka) Libby Maynard is the Executive Director and co-founder of The Ink People Center for the Arts. As well as being a professional artist, she has over 40 years of nonprofit administrative experience. She received her BA and MA in art from Humboldt State University, Arcata, California. Her artwork has been exhibited throughout California and is in collections across the nation. Maynard is a consultant in nonprofit management and program development. She created the DreamMaker program which has incubated over 300 community-initiated projects in the past 30 years and manages over 90 self-directing projects.

She serves on the Boards of Directors of Alliance for California Traditional Arts, Humboldt County Workforce Development Board, Eureka-Humboldt Visitors Bureau, Humboldt Creative Alliance, and Access Humboldt. Since 2005, Maynard has served as staff to the City of Eureka's Art & Culture Commission and sits on Eureka Main Street's Public Arts Committee. In 2016, Maynard participated in Americans for the Arts' Executive Leadership Forum at the Sundance Retreat Center in Utah.

She has worked as Program Administrator for the California State University Summer Arts Program, Executive Director of the Humboldt Arts Council, and taught printmaking at Humboldt State University, College of the Redwoods, and Pelican Bay State Prison.

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

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

Roman Sanchez (he/him/his, Brawley) Roman is the Assistant Executive Director at Dell'Arte International, Founding Artistic Director of Lime Arts Productions, and serves on several art non-profit boards in Humboldt and Imperial Counties. He received a B.A. in Theatre Arts from Humboldt State University and has since been recognized by the Kennedy Center several times including receiving the Arts Impact Award and LORT/ASPIRE Arts Administration Award. He was also an Herb Alpert scholarship recipient and attended the Artist as Citizen conference at The Juilliard School.

Monique Sonoquie* (she, Chico) Monique Sonoquie (Chumash/Apache/Yaqui/Zapotec/Irish). Cultural Practitioner/Presenter, Author, Videographer and Maori Romiromi Practitioner. Board member - Indigenous Youth Foundation, PIKO Maui & Native Women's Health and Wellness Alliance. Promotes and provides Traditional Foods & Medicines, Organic/Gluten/dairy and Waste Free events. Established gardens/trees at Tribal schools. Creates culture and health book/videos with youth. Author of children's book, *The Beginning of the Chumash*. As the co-founder of IYF I have written grants for, and collaborated with, other organizations for the production of Indigenous culture books and videos, traditional crafts and language classes and youth camps. We have received many small grants, as our organization is small and project based with no paid staff. I have been part of grant review boards such as The Fund for Santa Barbara and the Administration for Native Americans.

Kim Yasuda (she/we, Goleta) Kim Yasuda is an artist and professor of Public Practice in the Department of Art at University of California, Santa Barbara. Her work investigates the role of art, artists and educational institutions in community organizing, cultural development and civic life.

As a faculty member, Yasuda has served as department chair (2001-2004) and co-director and program coordinator for the system-wide University of California Institute for Research in the Arts (2005-2015). While hosted on the UCSB campus, UCIRA served as one of the only major platforms across the system for presenting, discussing and advocating for artists and arts-centered research. UCIRA supported engaged and embedded scholarship models through its facilitation and funding of multi-agency partnerships in diverse geographic settings that pushed beyond the conventional teaching, studio and exhibition contexts. In May of 2016, Yasuda organized LightWorks, a community-based, illuminated public art and residency program that featured temporary works by emerging and distinguished California artists in the downtown central parks of Isla Vista, California. LightWorks was funded by a California Arts Council Creative Communities grant.

For more than a decade, Yasuda has activated her university teaching with her public arts research, developing partnerships between universities and the local/regional communities in which they are situated, exploring the intersection between institutional knowledge making and creative practice. Yasuda and her students have undertaken numerous projects together, including the 2004 collaboration with residents of an affordable farm-worker housing complex in Oxnard, California, a 2006 repurposing of used shipping containers into mobile art studios and a 2007 storefront renovation into a mixed-use café, gallery and performance space. Since 2005, Yasuda has worked on public intervention and urban renewal projects in the local, student community of Isla Vista, an unincorporated area of 21,000 inhabitants adjacent to the UCSB campus.

Yasuda established the Friday Academy in 2005 and IV Open Lab in 2014, as temporary instructional environments that operate at the intersection of university and community. These open-access spaces maintain a separate academic calendar and experimental curricula to conduct year-round, off-site and multi-disciplinary projects for community engagement and benefit. This open lab model strays from traditional studio arts training to encourage flexible programming in response to immediate social and environmental concerns. Projects draw from an interdisciplinary array of students, academics, professionals and community scholars. Through partnerships between academic and non-profit agencies, Yasuda provides opportunity for students to engage in the practice of 'civic aesthetics' – a curriculum for retooling existing institutional spaces as well as providing essential creative skill sets to navigate the unforeseeable future.

Yasuda's previous commissioned public projects include station designs for the Broad Street Corridor transit system in Providence, Rhode Island, the Green Line Vermont Metrorail and Union Station Gateway Center for the Metropolitan Transit Authority of Los Angeles. Her permanent commemorative works are part of the public art collections for the cities of San Jose and Hollywood, preserving the legacies of Mexican American history and the Hollywood's early film industry.

Yasuda's past exhibition work has been presented at museums and alternative spaces in the U.S., Canada and U.K., including: the New Museum of Contemporary Art and Art in General, New York; Whitney Museum of American Art@ Champion, CT; MIT List Visual Arts Center, Boston; Art Gallery of Ontario, Canada; Camerawork Gallery, East London. She has been the recipient of individual artist grants from the National Endowment for the Arts, US/Japan

Foundation, Howard Foundation, Art Matters, Joan Mitchell Foundation and Anonymous Was a Woman Foundation. Yasuda is principal investigator for recent grants from the California Arts Council, the Pearl Chase Community Development Fund and the Santa Barbara Foundation to support temporary and long-term permanent public arts and cultural development programs in Isla Vista, California.

**Panel Representative*

FY18-19 CCC Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
CCC-18-5050	CITIZEN FILM INC		San Francisco	6	\$150,000	\$150,000
CCC-18-4510	ARTS COUNCIL SANTA CRUZ COUNTY		Santa Cruz	6	\$150,000	\$150,000
CCC-18-4955	TRAILS AND VISTAS		Nevada	6	\$66,760	\$66,760
CCC-18-4455	EAST BAY CENTER FOR THE PERFORMING ARTS		Contra Costa	6	\$150,000	\$150,000
CCC-18-5591	18TH STREET ARTS COMPLEX		Los Angeles	6	\$150,000	\$150,000
CCC-18-5623	COLLAGE DANCE THEATRE		Los Angeles	6	\$150,000	\$150,000
CCC-18-4616	YOUTH UPRISING		Alameda	6	\$150,000	\$150,000
CCC-18-5746	EAGLE ROCK COMMUNITY CULTURAL ASSOCIATION		Los Angeles	6	\$35,000	\$35,000
CCC-18-4817	Torres Martinez Desert Cahuilla		Riverside	6	\$109,000	\$109,000
CCC-18-4861	ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS		Fresno	6	\$150,000	\$150,000
CCC-18-5915	PLAZA DE LA RAZA INC		Los Angeles	6	\$150,000	\$150,000
CCC-18-5026	SCHOOL OF ARTS AND CULTURE AT MHP		Santa Clara	6	\$150,000	\$150,000
CCC-18-5751	CORNERSTONE THEATER COMPANY INC		Los Angeles	6	\$105,000	\$105,000
CCC-18-5955	City of Stockton Arts Commission		San Joaquin	6	\$60,000	\$60,000
CCC-18-6109	CENTER THEATRE GROUP OF LOS ANGELES		Los Angeles	6	\$141,677	\$141,677
CCC-18-5642	Lenora Lee Dance	Asian Pacific Islander Cultural Center	San Francisco	6	\$100,000	\$100,000
CCC-18-5758	Truckee-Donner Recreation and Park District		Nevada	6	\$150,000	\$150,000
CCC-18-6148	ASIAN PACIFIC ISLANDER CULTURAL CENTER		San Francisco	6	\$150,000	\$150,000
CCC-18-6208	API CULTURAL CENTER INC		Alameda	6	\$46,700	\$46,700
CCC-18-4626	VISUAL COMMUNICATIONS MEDIA		Los Angeles	5	\$75,000	\$67,500
CCC-18-4492	RHYTHMIX CULTURAL WORKS		Alameda	5	\$77,100	\$69,390
CCC-18-5516	AMAZING GRACE CONSERVATORY INC		Los Angeles	5	\$132,000	\$118,800
CCC-18-5702	THE DANCE BRIGADE A NEW GROUP FROM WALLFLOWER ORDER		San Francisco	5	\$115,000	\$103,500

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

Total Request
\$9,715,074

Total Recommendations
\$4,416,014

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

FY18-19 CCC Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
CCC-18-5917	LATINO CENTER OF ART AND CULTURE		Sacramento	5	\$64,000	\$57,600
CCC-18-5125	CALIFORNIA STATE UNIVERSITY DOMINGUEZ HILLS FOUNDATION		Los Angeles	5	\$150,000	\$135,000
CCC-18-6201	RAGGED WING ENSEMBLE		Alameda	5	\$150,000	\$135,000
CCC-18-5379	ALAMEDA COUNTY DEPUTY SHERIFFS ACTIVITIES LEAGUE		Alameda	5	\$149,669	\$134,702
CCC-18-5519	PLAYHOUSE ARTS		Humboldt	5	\$50,000	\$45,000
CCC-18-5989	SAN JOSE MUSEUM OF ART ASSOCIATION		Santa Clara	5	\$150,000	\$135,000
CCC-18-5562	LA Commons	Community Partners	Los Angeles	5	\$100,050	\$90,045
CCC-18-6135	BELL ARTS FACTORY		Ventura	5	\$76,600	\$68,940
CCC-18-5636	Las Fotos Project	Community Partners	Los Angeles	5	\$25,000	\$22,500
CCC-18-5666	QCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE		San Francisco	5	\$150,000	\$135,000
CCC-18-5714	FRIENDS OF PERALTA HACIENDA HISTORICAL PARK		Alameda	5	\$150,000	\$135,000
CCC-18-5953	YERBA BUENA CENTER FOR THE ARTS		San Francisco	5	\$150,000	\$135,000
CCC-18-5974	ARTS ORANGE COUNTY		Orange	5	\$84,000	\$75,600
CCC-18-6165	YOUTH SPEAKS INC		San Francisco	5	\$150,000	\$135,000
CCC-18-6077	Santa Barbara County Office of Arts and Culture		Santa Barbara	5	\$135,000	\$121,500
CCC-18-6181	DELL-ARTE INC		Humboldt	5	\$150,000	\$135,000
CCC-18-6221	SELF-HELP GRAPHICS AND ARTS INC		Los Angeles	5	\$52,000	\$46,800
CCC-18-4373	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH		Los Angeles	4	\$150,000	\$0
CCC-18-4656	BRAVA FOR WOMEN IN THE ARTS		San Francisco	4	\$150,000	\$0
CCC-18-5202	RICHMOND ART CENTER		Contra Costa	4	\$33,030	\$0
CCC-18-5174	UNIVERSITY ENTERPRISES CORPORATION AT CSUSB		San Bernardino	4	\$150,000	\$0
CCC-18-5617	FOUNTAIN THEATRE		Los Angeles	4	\$97,300	\$0

FY18-19 CCC Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
CCC-18-5301	826 VALENCIA		San Francisco	4	\$143,920	\$0
CCC-18-5522	BAYVIEW OPERA HOUSE INC		San Francisco	4	\$150,000	\$0
CCC-18-5560	CALIFORNIA SHAKESPEARE THEATER		Alameda	4	\$150,000	\$0
CCC-18-5609	ARTS BRIDGING THE GAP		Los Angeles	4	\$8,850	\$0
CCC-18-5722	LITTLE SAIGON SAN DIEGO FOUNDATION		San Diego	4	\$100,000	\$0
CCC-18-5755	YOLO COUNTY ARTS COUNCIL INC		Yolo	4	\$78,000	\$0
CCC-18-6108	COUNTERPULSE		San Francisco	4	\$120,000	\$0
CCC-18-4824	BODHI TREE CONCERTS		San Diego	3	\$25,000	\$0
CCC-18-4301	NTC FOUNDATION		San Diego	3	\$100,000	\$0
CCC-18-5956	ENGAGE INC		Los Angeles	3	\$150,000	\$0
CCC-18-5032	IMPRINT CITY		San Francisco	3	\$100,000	\$0
CCC-18-5206	SAN DIEGO SYMPHONY ORCHESTRA ASSOCIATION		San Diego	3	\$103,000	\$0
CCC-18-5920	KALW San Francisco Unified School District		San Francisco	3	\$150,000	\$0
CCC-18-5335	THE MUSEUM OF ART AND HISTORY AT THE MCPHERSON CENTER		Santa Cruz	3	\$68,595	\$0
CCC-18-5871	YOUTH SPIRIT ARTWORKS		Alameda	3	\$70,000	\$0
CCC-18-6168	A NOISE WITHIN		Los Angeles	3	\$50,000	\$0
CCC-18-5530	IMPERIAL VALLEY DESERT MUSEUM SOCIETY INC		Imperial	3	\$13,475	\$0
CCC-18-5646	BLUE LINE ARTS		Placer	3	\$65,000	\$0
CCC-18-5647	CIRCLE OF BEES INC		Yolo	3	\$8,000	\$0
CCC-18-5672	SAN JOSE JAZZ		Santa Clara	3	\$125,000	\$0
CCC-18-5699	START SOCO		Sonoma	3	\$25,950	\$0
CCC-18-5700	Glendale Library, Arts & Culture		Los Angeles	3	\$150,000	\$0
CCC-18-5996	NEWFILMMAKERS LOS ANGELES		Los Angeles	3	\$26,268	\$0
CCC-18-5874	BALBOA PARK CULTURAL PARTNERSHIP		San Diego	3	\$150,000	\$0
CCC-18-5846	TOWNSEND OPERA PLAYERS INC		Stanislaus	3	\$108,500	\$0
CCC-18-5934	ADVAITA SOCIETY		Alameda	3	\$150,000	\$0

FY18-19 CCC Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
CCC-18-6020	CRITICAL MASS DANCE COMPANY		Los Angeles	3	\$20,000	\$0
CCC-18-6107	DA CENTER FOR THE ARTS		Los Angeles	3	\$65,600	\$0
CCC-18-6133	PLAYGROUND INC		Alameda	3	\$100,000	\$0
CCC-18-4650	SOUTH PASADENA ARTS COUNCIL SPARC		Los Angeles	2	\$34,350	\$0
CCC-18-6006	INK PEOPLE INC		Humboldt	2	\$150,000	\$0
CCC-18-6114	LOS ANGELES PERFORMANCE PRACTICE		Los Angeles	2	\$150,000	\$0
CCC-18-5472	NOW ART LA		Los Angeles	2	\$100,000	\$0
CCC-18-5528	DSTL ARTS		Los Angeles	2	\$76,022	\$0
CCC-18-5537	LANCASTER MUSEUM AND PUBLIC ART FOUNDATION		Los Angeles	2	\$55,000	\$0
CCC-18-6214	KALEIDOSCOPE CHAMBER ORCHESTRA		Los Angeles	2	\$149,516	\$0
CCC-18-5752	City of Monterey		Monterey	2	\$107,500	\$0
CCC-18-5866	North Coast Open Studios	Ink People, Inc.	Humboldt	2	\$40,000	\$0
CCC-18-5988	SYNCHROMY		Los Angeles	2	\$6,000	\$0
CCC-18-6009	LATINAS ART FOUNDATION		Los Angeles	2	\$44,703	\$0
CCC-18-6059	CARPINTERIA VALLEY ARTS COUNCIL		Santa Barbara	2	\$26,550	\$0
CCC-18-6235	LIBRARY ASSOCIATION OF LA JOLLA		San Diego	2	\$94,490	\$0
CCC-18-4686	PEN CENTER USA WEST		Los Angeles	1	\$54,000	\$0
CCC-18-5782	SACRAMENTO BALLET ASSOCIATION		Sacramento	1	\$40,974	\$0
CCC-18-6153	FINEST CITY PERFORMING ARTS INC		San Diego	1	\$18,000	\$0
CCC-18-5992	ART CENTER OF RAMONA		San Diego	1	\$2,500	\$0
CCC-18-6183	NO EASY PROPS INC		Los Angeles	1	\$3,425	\$0
CCC-18-6075	POSITIVE ALTERNATIVE RECREATION TEAMBUILDING IMPACTING PROGRAM		Santa Clara	1	\$27,500	\$0
CCC-18-5533	ASIAN ART MUSEUM FOUNDATION OF SAN FRANCISCO		San Francisco		\$150,000	

FY18-19 CCC Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
CCC-18-5868	AU CO VIETNAMESE CULTURAL CENTER		San Francisco		\$140,000	
CCC-18-5684	City of El Centro		Imperial		\$115,000	
CCC-18-6179	COMMUNITY AGENCY FOR RESOURCES ADVOCACY & SERVICES		Santa Clara		\$50,000	
CCC-18-4410	PERFORMING ARTS FOR LIFE AND EDUCATION FOUNDATION		Los Angeles		\$63,000	
CCC-18-5107	SAN BERNARDINO SYMPHONY ASSOCIATION		San Bernardino		\$61,500	
CCC-18-5692	THE P G K PROJECT INC		San Diego		\$150,000	

TAB 12

California Arts Council | Public Meeting | 05/22/2019

Date: May 22, 2019

To: California Arts Council

**From: Programs Allocation Committee
Nashormeh Lindo and Louise McGuinness**

Re: FY18-19 JUMP StArts Program Allocations

The Programs Allocations Committee recommends that Council vote to fund the applications to the JUMP StArts grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$1,804,963.

Date: May 22, 2019

To: California Arts Council

From: Josy Miller, PhD
Arts Education Programs Specialist

Re: FY18-19 JUMP StArts Grant Panel Overview

Program Overview

The Council approved the FY18-19 guidelines for the JUMP StArts program on September 12, 2018. Beginning as a pilot program in 2013, **JUMP StArts** supports high-quality arts education and artists-in-residence programs for youth engaged in the juvenile justice system. In 2017, the California State Legislature began dedicating funds specifically to support the program, including service to California Department of Corrections and Rehabilitation Division of Juvenile Justice Youth Facilities.

The JUMP StArts program now has two project grant strands in which organizations may apply for and receive funding simultaneously:

- JUMP StArts – State Facilities
- JUMP StArts – County and Community Facilities

Planning grants are also available to support arts organizations in the process of developing an arts project for system-engaged youth.

FY18-19 JUMP StArts Program

There was an increase of almost 20% in total number of applications, from 52 proposals in FY17-18 to 62 in this grant cycle. One planning grant proposal was submitted, along with 56 County and Community Facility project grant proposals, and four State Facility project proposals. No applications were withdrawn or deemed ineligible.

Panel Overview

From February 11 to February 13, a four-member peer review panel convened to rank the 62 applications. The panel utilized the review criteria stated in the guidelines and the 6-point ranking system. The “Fund”/ “Not Fund” voting system was utilized for the planning grant in keeping with common practices among State Arts Agencies and the CAC for small grants.

A total of 12 applications were ranked 6 (“Exemplary”), 21 were ranked 5 (“Strong”), 17 were ranked 4 (“Good”), seven were ranked 3 (“Marginal”), and four were ranked 2 (“Weak”). The panel did not rank any applications a 1 (“Ineligible”). For the one planning grant, the panel voted to “Fund” based on the strength and merit of the plan.

Program Specialist Observations and Analysis

The applications ranked 6 (“Exemplary”) by the panel included specific, thorough project designs facilitated by highly qualified teaching artists that had strong histories of work with system-engaged youth. Furthermore, these proposals demonstrated clear, forward-thinking outcomes that met youth with an asset-based rather than deficit mindset, and articulated innovative, responsive strategies for supporting their success. For example, one applicant organization utilizes alumni of their music production program as paid peer mentors. This strategy both recognizes mentorship as a key aspect to successful arts learning interventions, and—by paying alumni to take on these roles—positions every participant as a potential future mentor, graduate, and arts worker. Another applicant facilitates ongoing residencies in world music and dance, focusing on forms that are rooted in African and Latin American cultures. The curriculum highlights the connection between these forms and contemporary rap and hip-hop culture, positioning these traditions as those that “bring healing and greater well-being both to the individual and to the community.” This framing not only offers students artistic opportunities that are reflective of their own cultural backgrounds, it goes a step further in explicitly countering dominant cultural narratives that denigrate and criminalize Black and Latinx artistic forms.

Applications that were ranked 2 (“Weak”) or 3 (“Marginal”) left the panel with significant unanswered questions related to the review criteria. Applications ranked “Marginal” were typically missing details regarding key aspects of the project design, such as where activities would take place or who the teaching artists or staff would be that would oversee and facilitate student engagement. Those ranked “Weak” were either missing documentation necessary for the panel to assess key aspects of the application (e.g., work samples, financial documentation), or the proposal did not seem to meet the project requirements (e.g., professional development for staff rather than engagement for youth).

Panelists:

Keysha Baynes (she/her/hers, Los Angeles) entered the nonprofit world in the late '90s in Atlanta, Georgia. Her California career started when she returned from a decade overseas to work as a nonprofit management consultant. Four years ago, she started building Art Active from a small \$5,000 grant and one programming site to a \$90,000 programming budget and multiple sites throughout Los Angeles. She implemented theater, dance, music, ceramics, painting, spoken word and creative writing classes into all Art Active sites, which serve more than 800 children annually. She hires local, professional artists that encourage each student to consider the arts as therapy, a social justice resource and a profession.

Xochitl-Julisa Bermejo (she/her/hers, Los Angeles) is the author of *Posada: Offerings of Witness and Refuge* (Sundress Publications 2016) and a former Steinbeck Fellow, Poets & Writers California Writers Exchange winner and Barbara Deming Memorial Fund grantee. She’s received residencies from Hedgebrook, Ragdale, National Parks Arts Foundation and

Poetry Foundation, and is a member of Macondo Writers' Workshop. She has work published in Acentos Review, CALYX, crazyhorse, and American Poetry Review, among others. A dramatization of her poem "Our Lady of the Water Gallons," directed by Jesús Salvador Treviño, can be viewed at latinopia.com. She is a co-founder of Women Who Submit, an L.A.-based organization seeking to empower women and nonbinary writers to submit work for publication and is the curator of the quarterly reading series HITCHED. She helps bring arts classes to underserved teens as a workshop coordinator with ArtworxLA and teaches poetry workshops to adults with UCLA Extension, Antioch University, and Writing Workshops LA.

Gerald Garth* (he/him/his, Los Angeles) currently serves as manager of Program Operations with the AMAAD Institute (Arming Minorities Against Addiction and Disease) to provide programs and services in South Los Angeles with a focus in HIV prevention, reentry, and recovery support. He previously served as manager of Prevention and Care with the Black AIDS Institute. Garth leads a new initiative that works with young Black gay and bisexual men to use their own personal experiences to hone compelling writing and storytelling abilities, called "Your Story, Your Words." Garth is also Board Treasurer with Christopher Street West/LA Pride. Garth was also a fellow of the California HIV/AIDS Policy Research Centers Fellowship Program and Equality California Leadership Initiative. He currently also serves as Editorial Director of Chill Magazine, a print, digital, and social brand designed for the millennial man of color.

Cheryl Bonacci (she/her/hers, Los Angeles) is a compassionate consultant with 18 years of experience supporting marginalized populations along with the systems and communities evolving to change the narrative on how we see and treat them. Following an eight-year career in the entertainment industry, Cheryl left Hollywood behind for a life of community service. As a founding executive at The Anti-Recidivism Coalition (ARC), Cheryl developed the unique approach to reentry services that sets ARC apart. Empowering people with a system-connected past, she took a staff of four and increased it to 26, building the foundation of the Member Services, Housing, Programming and Communications and Community Relations departments. Cheryl has the unique ability to engage in action-driven dialogues across government and community forums, changing the narrative on how we see and support our reentry population while working to remove barriers to employment, education and housing. Her strong alliance with adult and juvenile corrections and judicial representatives, Los Angeles County Supervisors, and a wide range of community and faith-based organizations is a testament to her ability to understand the issues from all angles and work cohesively toward solutions.

** Panel Representative*

FY18-19 JUMP StArts Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
JSC-18-4761	OLD GLOBE THEATRE		San Diego	FUND	\$2,500	\$2,500
JSC-18-5241	ARTS COLLABORATIVE OF NEVADA COUNTY		Nevada	6	\$23,814	\$23,814
JSS-18-5463	COLLAGE DANCE THEATRE		Los Angeles	6	\$50,000	\$50,000
JSC-18-5386	MARIPOSA COUNTY ARTS COUNCIL INC		Mariposa	6	\$41,500	\$41,500
JSC-18-5084	MEDIA4GOOD INC		Santa Barbara	6	\$39,015	\$39,015
JSC-18-5062	MID-CITY COMMUNITY MUSIC		San Diego	6	\$49,970	\$49,970
JSC-18-5132	OUTSIDE THE LENS		San Diego	6	\$50,000	\$50,000
JSC-18-4691	RHYTHM ARTS ALLIANCE	Community Partners	Los Angeles	6	\$50,000	\$50,000
JSS-18-5380	SPECTORDANCE		Monterey	6	\$50,000	\$50,000
JSC-18-4869	STREET POETS INC		Los Angeles	6	\$29,200	\$29,200
JSC-18-5310	THE DAVID S HARP FOUNDATION INC		San Diego	6	\$48,470	\$48,470
JSC-18-4466	UNUSUAL SUSPECTS THEATRE CO		Los Angeles	6	\$43,000	\$43,000
JSS-18-4439	VENTURA COUNTY ARTS COUNCIL		Ventura	6	\$50,000	\$50,000
JSC-18-4300	ACTORS GANG INC		Los Angeles	5	\$50,000	\$45,000
JSC-18-4309	ARTS COUNCIL OF MENDOCINO COUNTY		Mendocino	5	\$24,000	\$21,600
JSS-18-5384	ARTS FOR THE SCHOOLS		Nevada	5	\$22,650	\$20,385
JSS-18-4398	COMBAT ARTS SAN DIEGO INC		San Diego	5	\$22,320	\$20,088
JSC-18-4525	DIABLO BALLET		Contra Costa	5	\$30,000	\$27,000
JSS-18-5509	EACH ONE REACH ONE		San Mateo	5	\$50,000	\$45,000
JSC-18-5269	INK PEOPLE INC		Humboldt	5	\$50,000	\$45,000
JSC-18-4266	MEDIA ARTS CENTER SAN DIEGO		San Diego	5	\$50,000	\$45,000
JSC-18-4789	NIMBUS ARTS		Napa	5	\$49,785	\$44,807
JSC-18-4528	PERFORMING ARTS WORKSHOP INC		San Francisco	5	\$9,579	\$8,621
JSC-18-5375	PONY BOX DANCE THEATRE		Los Angeles	5	\$50,000	\$45,000
JSC-18-4508	PUTNAM FOUNDATION		San Diego	5	\$25,000	\$22,500
JSC-18-5344	RYSE INC		Contra Costa	5	\$50,000	\$45,000
JSC-18-5233	SAN BENITO COUNTY ARTS COUNCIL		San Benito	5	\$38,500	\$34,650

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

Total Request
\$2,485,250

Total Recommendations
\$1,804,963

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

FY18-19 JUMP StArts Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
JSC-18-4245	SOUTHLAND SINGS		Los Angeles	5	\$44,400	\$39,960
JSC-18-4700	SPECTORDANCE		Monterey	5	\$50,000	\$45,000
JSC-18-5090	THE H E ART PROJECT		Los Angeles	5	\$50,000	\$45,000
JSC-18-5424	THEATRE & ARTS FOUNDATION OF SAN DIEGO COUNTY		San Diego	5	\$16,900	\$15,210
JSC-18-4209	WILLIAM JAMES ASSOCIATION		Santa Cruz	5	\$31,200	\$28,080
JSC-18-4520	YOLO COUNTY ARTS COUNCIL INC		Yolo	5	\$50,000	\$45,000
JSS-18-5312	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL		Yuba	5	\$50,000	\$45,000
JSC-18-4442	916 INK		Sacramento	4	\$50,000	\$40,000
JSS-18-4546	916 INK		Sacramento	4	\$34,070	\$27,256
JSC-18-4476	ARMORY CENTER FOR THE ARTS		Los Angeles	4	\$50,000	\$40,000
JSC-18-4497	DESTINY ARTS CENTER		Alameda	4	\$50,000	\$40,000
JSC-18-5397	INNER-CITY ARTS		Los Angeles	4	\$50,000	\$40,000
JSC-18-5141	MARIN SHAKESPEARE COMPANY		Marin	4	\$32,125	\$25,700
JSC-18-4507	MUSICIANS FOR EDUCATION INC		San Diego	4	\$30,000	\$24,000
JSC-18-5162	OAKLAND PARKS AND RECREATION FOUNDATION		Alameda	4	\$38,910	\$31,128
JSC-18-5007	PERFORMING ARTS CENTER OF LOS ANGELES COUNTY		Los Angeles	4	\$25,158	\$20,126
JSC-18-4473	PLAYWRIGHTS PROJECT		San Diego	4	\$50,000	\$40,000
JSC-18-5308	REDWOOD CITY PARKS AND ARTS FOUNDATION		San Mateo	4	\$49,240	\$39,392
JSS-18-5041	SAN DIEGO CULTURAL ARTS ALLIANCE		San Diego	4	\$32,500	\$26,000
JSC-18-4764	SAN DIEGO MUSEUM OF ART		San Diego	4	\$38,910	\$31,128
JSC-18-5187	SLOW THEATRE		Butte	4	\$15,250	\$12,200
JSC-18-5394	THE AJA PROJECT		San Diego	4	\$49,999	\$39,999
JSC-18-4438	VENTURA COUNTY ARTS COUNCIL		Ventura	4	\$50,000	\$40,000
JSC-18-5443	WOMEN WONDER WRITERS		Riverside	4	\$34,580	\$27,664
JSC-18-5189	3 POINT 0		Sacramento	3	\$25,940	\$0
JSC-18-5197	ARTS COUNCIL FOR MONTEREY COUNTY		Monterey	3	\$50,000	\$0

FY18-19 JUMP StArts Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
JSC-18-5348	ARTS FOR INCARCERATED YOUTH NETWORK		Los Angeles	3	\$50,000	\$0
JSC-18-4754	CALIFORNIA CENTER FOR THE ARTS ESCONDIDO FOUNDATION		San Diego	3	\$50,000	\$0
JSC-18-4836	WALT DISNEY FAMILY MUSEUM		San Francisco	3	\$50,000	\$0
JSC-18-5163	YOUTH SPIRIT ARTWORKS		Alameda	3	\$50,000	\$0
JSC-18-4612	YOUTH UPRISING		Alameda	3	\$50,000	\$0
JSC-18-5043	ARTS COUNCIL OF KERN		Kern	2	\$45,765	\$0
JSC-18-4280	PERFORMING ARTS FOR LIFE AND EDUCATION FOUNDATION		Los Angeles	2	\$1,000	\$0
JSC-18-5362	ROBBY POBLETE FOUNDATION		Solano	2	\$40,000	\$0
JSC-18-5364	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO		San Diego	2	\$50,000	\$0

TAB 13

California Arts Council | Public Meeting | 05/22/2019

Date: May 22, 2019

To: California Arts Council

**From: Programs Allocation Committee
Nashormeh Lindo and Louise McGuinness**

Re: FY18-19 Local Impact Program Allocations

The Programs Allocations Committee recommends that Council vote to fund the applications to the Local Impact grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$2,877,271.

Date: May 22, 2019

To: California Arts Council

From: Jason Jong
Arts Programs Specialist

Re: FY18-19 Local Impact Grant Panel Overview

Program Overview

The Council approved the FY18-19 guidelines for the **Local Impact** (LI) program on September 12, 2018. This grant program supports community-driven arts projects for small and mid-sized arts organizations to foster equity, access, and opportunity in historically marginalized communities by centering the arts as a vehicle for building strong, healthy, vibrant, and resilient communities.

In addition to the focused population, additional distinctions between this and other programs include a goal of supporting smaller organizations, through the eligibility requirement that the applicant organization has a total operating revenue of no greater than \$1M.

FY18-19 LI Program

There was a 15% increase in proposals from 192 in FY17-18 to 220 in this current grant cycle. Three applications were withdrawn at the request of the applicant organizations due to their maximum award requests exceeding 50% of Total Operating Revenue from their most recently completed fiscal year.

Panel Overview

Four panels convened to rank 217 LI applications on April 1-3, 8-10, 15-17, and 22-24. Each panel met over three days and had four or five panelists. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of 60 applications were ranked 6 (“Exemplary”), 85 were ranked 5 (“Strong”), 45 were ranked 4 (“Good”), 18 were ranked 3 (“Marginal”), eight were ranked 2 (“Weak”), and one was ranked a 1 (“Ineligible”).

Program Specialist Observations and Analysis

“Exemplary” applications ranked 6 evidenced a clear description of the target audience to be served and a strong description of their status as being historically marginalized or underserved. These applications offered a high level of opportunities for creative expression,

strong project design and sense of managerial competency and fiscal strength. It was especially appreciated where applications rooted in traditional arts and cultural expression were able to show how they were leveraging their resources and designing programs for new and intergenerational audiences.

Applications ranked 5 (“Strong”) continued to provide a sense of positive impact; however, details such as the exact structure of discounted tickets or the determination of project participants might not have been as clear. Panelists also appreciated when artists to provide/perform grant activities were paid at a strong and appropriate rate. Panelists especially appreciate projects that were multilingual in nature and when they provided specific details as to methods and means to increase language accessibility. “Good” applications ranked 4 often lacked the level of detail in the project design or evaluation methods.

“Marginal” or “Weak” applications, ranked 3 and 2 respectively. Applications provided vague structure in terms of timeline, execution and evaluation. In some cases, as stronger/clearer connection to the community to be served was desired. In some cases, project goals and objectives were viewed as being too broad. Applications where there was an apparent disconnect between the target audience or a perceived lower level of cultural sensitivity were reflected in lower ranks. In some cases, the nature of the historically marginalized population to be served was clear; however, the application suffered from a lack of details and clear planning.

The sole application ranked *Ineligible* applied showing over \$1M in total operating revenue.

Panelists:

Sammy Dizon* (she/her/hers, San Luis Obispo)

Sammy is a choreographer/producer and interdisciplinary performance artist of Kapampangan, Ilokano, and Bikol descent who envisions a future where our indigenous traditions co-exist with(in) our urban landscapes. Born and raised in LA County/Tongva Territory and now a settler in San Francisco/Yelamu, she is the Founding Artistic Director of URBAN x INDIGENOUS and Core Member of The Embodiment Project. She has been featured through Dance Mission Theater, Red Poppy Art House, Bindlestiff Studio and has worked with The Medea Project, Kularts, Dancing Earth, and Epiphany Dance Theater among others. She is a three-time recipient of the “Presented by APICC” Artist Award; Featured Artist for APature 2016: Here; Performing Diaspora 2016 Artist-in-Residence at CounterPulse; YBCA Public Imagination Fellow 2017-2018; and was the first ever Featured Artist for APICC’s United States of Asian America Festival in 2018, where she produced URBAN x INDIGENOUS IV: Unite the Tribes and premiered her latest multimedia dance theatre work taking an intimate look into violence against People of Color in San Francisco and how we cultivate “sanctuary”—H.O.L.Y. CITY (Hate Often Loves You). Sammy holds a B.A. in Media Studies and Sociology with minors in Dance & Performance Studies and Global Poverty & Practice from UC Berkeley.

Allegra Padilla (she/her/hers, Los Angeles)

Allegra Padilla, a lifelong Los Angeles resident, has over 10 years of experience collaborating with nonprofit organizations focused on community organizing, youth development, arts and culture. She received her education in the communities where she worked—Pasadena City

College and UC Santa Cruz—earning a BA in Community Studies and Art History. Continually inspired by the arts and humanity, she welcomes the opportunity to continue developing equitable community engagement strategies at Occidental College.

Her past experience includes working with Heidi Duckler Dance Theatre, Jewish Vocational Service, 24th Street Theatre, Homies Unidos and Inner City Law Center. She is a member of Women of Color in Arts Leadership through Mentorship Program and was an ACTIVATE fellow with Arts for LA focused on Cultural Policy in 2016-17. Allegra has also served as a grants panelist with the MAP Fund, LA City Department of Cultural Affairs, Long Beach Arts Council, LA County Arts Commission, and the California Arts Council. In 2018 she was part of the Communities Connecting Heritage project with Avenue 50 Studio & the Athar Lina Initiative to do murals in Los Angeles and Cairo, Egypt, to promote cultural monuments and the uplifting of young female muralists of color.

Kimberly Presley (she/her/hers, Siskiyou)

Kimberly has served as a trustee of the Kenneth T. & Eileen L. Norris Foundation in Los Angeles County for over 15 years, with the primary responsibility of reviewing and presenting grant requests from the Arts & Culture budget to the Board of Trustees for approval. This experience helped generate the seed to co-found a nonprofit arts center/gallery in Siskiyou County in rural Northern California, where she resides.

This venture, known as Liberty Arts, has recently celebrated its 10th year of providing a venue for local artists to exhibit work, visiting artists to bring new ideas to our community, and a setting for educational outreach to local schools. Kimberly serves as president and is well acquainted with the administration and challenges of running a 501(c)3 corporation. Liberty Arts has applied for and received grants from California Arts Council through both Local Impact (Creating Places of Vitality) and Exposure grants.

Kandice Kelly-Johnson (she/her/hers, Sacramento)

Candi Kelly Johnson is the founder of the Girls Self-Esteem Program for girls ages 4-18. The former news anchor, writer and investigative reporter covered three Presidents and hosted her own radio and television shows in Sacramento, San Francisco and Los Angeles for CNN, The Weather Channel, the BBC and CBS Network news.

She founded (G-SEP) to mentor girls to give back to her community. The former Miss West Texas, Miss Texas finalist, and director in the Miss America Organization announced she was hosting a pageant in Sacramento in 2008. In 2013 the Girls Self-Esteem Program expanded to offer dance classes as part of STE(A)M. Prima Ballerina NaTalia Johnson, a former Dance Theatre of Harlem, moved to Sacramento to open the ballet school. The show has expanded and produces Nutcrackers in three area cities, with 70 youth and adults who perform in the productions and dance in the academy of the arts in Oak Park.

wendyEllen Cochran (she/hers/hers, Alameda)

wendyEllen has spent over 53 years dancing, singing and playing music. Holding both a BA and MFA in dance and an MA in theatre, she has also been an innovative arts educator in both the university and K-12 arenas up and down the state of California, as well as Michigan and New York. She created a world dance curriculum that has included not only modern, jazz and

ballet forms, but West African, African diaspora (Brasil, Cuba, Haiti, Jamaica and more), Flamenco, Polynesian, Middle Eastern and many folk dance forms. Much of her journey was augmented by many arts grants, where she worked alongside artists from Brazil, Puerto Rico, Spain, Mexico, and the United States. Much of her performing and teaching career has been supplemented by generous grant awards from the NEA, California Arts Council and City of San Leandro. She has performed in many of San Francisco's Carnaval Groups and recently danced her 20th Carnaval with Oakland-based Sambafunk! She was an original member of the Bay Area's Afro-Cuban group Obakoso and toured her worldDancers student company all over the Bay area from 1980 to 2013.

Shira Dubrovner (she/hers/hers, Mono)

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

Steven Meeks (he/him/his, Los Angeles)

Steven Meeks has both served on an artist in residence peer review panel and worked as artist in residence through the Texas Commission on the Arts. She has also served on a Dallas Office of Cultural Affairs Public Art Panel, the Dallas Arts District Board, initiated and organized first and several subsequent celebrations of Kwanzaa, served as director of the 3rd-7th annual Harambee Festivals and its initial Black Film Festivals. He was the artistic director for the Dallas Arts District Annual Gospel Fest for several years and served on Dallas Black Dance Theatre Board, planned and coordinated dozens of art/cultural workshops, performances, and exhibits and performed as musician and composer. Steven has also served on LA Metro Expo Line panel.

Carly J Tex (she/hers/hers, Fresno)

Carly is currently a Language Project Coordinator for the Nuumu Yadoha Language Program, a department of the Owens Valley Career Development Center. The program is a federal organization led by a consortium of California Indian Tribes, with services including providing low-income Native Americans with Cash Aid and Prevention services through TANF, with an emphasis in Native culture. Her position entails managing funds for Fresno County for Language and cultural instruction services to Tribal TANF clients of the urban and rural communities of our service area. Carly also sits on the Board of Directors with the Advocates for Indigenous California Language Survival and soon to be the Interim Executive Director.

Carly has been a Western Mono Basketweaver since the age of 10 and gained progressive weaving experience through apprenticeships with other Mono weavers. She has been an Apprentice through the Alliance for California Traditional Arts apprenticeship program and a recipient of the Living Cultures Program, and also been a panelist for ACTA and Native Cultures Fund of the Humboldt Area Foundation. Overall, Carly is dedicated to language and cultural revitalization.

Yolla Ryder (she/hers/hers, Sacramento)

Yolla is the co-Founder and Producer of The Forgotten Theatre Company based in Sacramento. She is a practicing stage director having worked in theatre arts for over 35 years. Originally from Sacramento, Yolla graduated from CSUS and obtained her master's in Theatre Arts from CSU Long Beach. She began her career in Long Beach, where she lived for a number of years, as Artist (performing/directing) for the Inner City Cultural Center. She later found employment with the Long Beach Parks and Recreation Department in the Cultural Services Department as Performing Artist and eventually became Performing Arts Manager in that department. Yolla ran two Theatre companies named The Long Beach Actors Dessert Theatre and the Long Beach Theatre Festival. She also ran many activities and cultural programs for children at various city recreation sites and provided touring company programs throughout the Southern California region. She then pursued my career in the UK as a director and educator for many years. Upon returning to California, she remained in education and continued to work with local Community theatre as a performing artist. Yolla is presently an Elly Judge for SARTA and a volunteer for Reading Partners in Sacramento.

Katherin Canton (she/hers/hers, Alameda)

Growing up moving between Oakland and San Francisco, Katherin Canton envisioned living in a community that values creative and cultural expression for all to participate in. As the eldest being raised in a single-mother household, Katherin realized early on that our social support systems and government policies are not centered on dignity and has been searching for ways to shift that ever since. In 2011, she earned a BFA from California College of the Arts, with an emphasis in Community Arts with a studio practice in photography and textiles, this is when her weaving practice began in honor of the cultural practices from her Guatemalan heritage. While at CCA, she was the administrator and Community Collaborations Director at Rock Paper Scissors Collective (Oakland, CA), where she developed funding, business, and partnership processes that supported local youth fashion/art Interns, grew a local apparel/art boutique, and nourished connections between artists and neighbors through exhibitions. Katherin currently organizes with the U.S. Department of Arts and Culture across the West Coast, supports operations for Peacock Rebellion (a SF Bay Area -based, queer + trans people of color crew of artist-activist-healers) and consults with the Housing Rights Committee of San Francisco. As the Co-Director of the Emerging Arts Professionals SF/BA she strives to build a visible network for cultural workers, Bay Area residents, local/small businesses, and government to communicate and share resources.

Christina Ibarra (she/hers/hers, San Francisco)

Cristina Ibarra is Events Manager at the Yerba Buena Gardens Festival. Before joining YBGF, Cristina worked as Programs Manager at ArtSpan, and at the Red Poppy Art House, MAPP (Mission Arts Performance Project), and Oakland-based LATE NITE ART. Cristina is a member of APAP's Emerging Leadership Institute, Women of Color in the Arts (WOCA), and

Women's Audio Mission (WAM). Cristina is an advisory board member for Emerging Arts Professionals SF/Bay Area and has served as a panelist for the California Arts Council. Most recently, she curates and hosts art events in a backyard venue in her home garden, El Jardin Azul. She is a practicing artist, performer, and dance teacher and holds a B.A. in Humanities and Arts from the University of California at Irvine.

Harish Murthy (he/him/his, Orange)

With over 35 years of professional operations, administration, marketing and sales experience with Xerox Corp., Smith Barney, entrepreneurial ventures and community organizations, Harish has built a reputation for his customer-centric, work ethic and visionary qualities. Currently he serves as a business consultant and offers services through his company Indo-American Arts Management. In this capacity, he provides marketing and public relations expertise, production, staging, booking and operations expertise for artists and performing companies. He is the Business Manager of the renowned SoCal based Arpana Dance Company and Arpana School of Dance. As volunteer Executive Director of the Ektaa Center, Harish has been overseeing its operations since its inception. The Ektaa Center is a 501(c)(3) organization that seeks to promote the awareness and understanding of the arts and culture of India. In 2003 he established the first center in Southern California dedicated to the arts and culture of India. A 35-year resident of Orange County, he is committed to creating opportunities for better understanding of the diverse cultures of the community through education, performance and cultural experiences.

Jillian Schultz (she/hers/hers, Los Angeles)

Jillian Schultz is an independent curator, producer, and translator involved in a range of international projects. She has expertise in lens-based media, educational programming, artist development, research, and project management. She is passionate about art as a catalyst for international exchange, fostering greater mutual understanding across cultures and within communities. Currently, she is the Managing Director of Emerging Arts Leaders/Los Angeles, a professional development network with the mission to prepare, educate, and inspire the next generation of arts sector leadership. She also serves as China Country Director for Smithsonian Student Adventures where she designs immersive educational travel itineraries including global citizenship curriculum. She is on the Steering Committee of Artivists LA, an art activism cultural task force leveraging creative intervention to promote social justice. She co-founded Because China Arts, a nonprofit dedicated to facilitating actionable international collaboration and promoting Sino-American cultural diplomacy. She has curated exhibitions and produced public programs in the U.S., the UK, China, Ethiopia, and Germany. She is producing two forthcoming feature-length documentaries related to immigration, artistic expression, and female empowerment. Jillian has a B.A. in art history and Asian studies from Tulane University and an M.A. in East Asian languages & culture/art history from Columbia University.

Glenna Avila (she/hers/hers, Los Angeles)

Glenna Avila is an artist, educator, and arts administrator, dedicated to the arts, young people, and communities. Born and raised in Los Angeles, she received her BA in Art from UCLA and her MA in Art from the University of New Mexico. She is currently the Wallis Annenberg Artistic Director of the California Institute of the Arts Community Arts Partnership (CAP) program and has been with CAP since 1991. Before CalArts, she directed community art centers for the City

of Los Angeles Department of Cultural Affairs for 14 years. She has painted over 75 community murals throughout Los Angeles, the majority of which are collaborations with youth and their communities. As a teaching artist, she has taught in public schools, in museums, in after-school mental health programs, and with incarcerated youth in juvenile detention centers and probation camps since 1985. She was commissioned by the Olympic Organizing Committee to paint a mural on the freeway in downtown Los Angeles for the 1984 Olympic Arts Festival. Avila has exhibited her work at the Los Angeles County Museum of Art, the Laguna Art Museum, Self Help Graphics and Art, Anchorage Museum of Art and History, among other venues.

Luis Antonio Pichardo (he/him/his, Los Angeles)

Luis Antonio Pichardo is the founder and executive director of DSTL Arts, a nonprofit arts mentorship organization that inspires, teaches, and hires emerging artists from underserved communities. With over 15 years working in the nonprofit sector, including 10 years directing youth development programs in the work-readiness and arts sector, Luis has learned to apply his own arts practice as a poet, graphic designer, and photographer in communities where the arts are generally underrepresented. Through DSTL Arts, and his own interdisciplinary arts projects, Luis strives to build community by creating participatory projects that empower individuals to explore their own voice and cultural expression.

Shweta Saraswat (she/hers/hers, Los Angeles)

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

Anne Smith (she/hers/hers, San Francisco)

Dr. Anne W. Smith is an arts consultant recognized as a leader in the field of arts administration in a variety of roles including advocate, arts professional, planning and organizational development consultant, professor, and arts educator serving a variety of interests nationally and internationally. She was a long-term Arts Management and Arts Professor at Golden Gate University (now retired). Anne is currently a Trustee for Theatre Bay Area (Secretary), Chair of the Fountain Project Foundation, Arts Forum Chair of the Commonwealth Club of California and Past President of The Book Club of California.

Previously, Anne served as interim Executive Director for San Francisco Center for the Book, Book Club of California and San Francisco Circus Center, Arts Education Manager for the San

Francisco Arts Commission, Program Manager for California Arts Council, Director of SummerDance Festival and the San Francisco Arts Commission Arts Festival, and General Manager for Dance Spectrum Ballet and ODC Performance Gallery.

She has also been a Trustee for San Francisco Center for the Book, Medical Clowns Project, California Arts Advocates, San Francisco Girls Chorus, California Lawyers for the Arts Chanticleer, Dance Bay Area, the California Association of Dance Companies, Institute for Non-Profit Management, University of San Francisco, IZZIES Awards committee, and World Arts West. She received her doctorate in Public Administration from Golden Gate University, an M.A. in Humanities & Curriculum from Columbia University, and a B.A. in English from State University of New York.

Randall Wong (he/him/his, Alameda)

Randall Wong has built a distinguished reputation specializing in historically informed performances of Baroque/Classic and contemporary music. He is also active as a composer. A number of roles have been composed for Mr. Wong. He premiered Stewart Wallace's *Where's Dick* and *Harvey Milk* (Houston Grand Opera, New York City Opera, and San Francisco Opera), and Meredith Monk's *Atlas*, *The Politics of Quiet*, and *A Celebration Service* (domestic and foreign tours). He has sung in numerous modern revivals of early operas including works by Handel, Mozart, J.A. Hasse, Cavalli, and J.C. Bach in venues such as Rome, Dresden, Stuttgart, Cologne, Boston, San Francisco, Sydney, and Hong Kong.

Mr. Wong is the composer/performer/designer of a number of “miniature” or “puppet” operas: *The Household Opera*, *Di Nostra Vita*, *Flatland* and *Waiting for Godzilla*. Presenting organizations include the SF Arts Commission, Museum of Jurassic Technology, Z Space Theater, Project Artaud, Yerba Buena Center, Noh Space, and the Chicago Humanities Festival.

He received his Doctor of Musical Arts degree (historic performance) from Stanford University and BMus and MA degrees in music (composition) from SFSU. In addition, he studied with the noted composer Lou Harrison. He currently serves as Administrative Director for the Other Minds Festival.

* *Panel Representative*

FY18-19 LI Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
LI-18-5744	3RD I SOUTH ASIAN INDEPENDENT FILM		San Francisco	6	\$18,000	\$18,000
LI-18-5640	ABHINAYA DANCE COMPANY OF SAN JOSE INC		Santa Clara	6	\$18,000	\$18,000
LI-18-5219	AFRO-AMERICAN CHAMBER MUSIC SOCIETY ORCHESTRA		Los Angeles	6	\$14,649	\$14,649
LI-18-5531	AIMUSIC SCHOOL		Santa Clara	6	\$18,000	\$18,000
LI-18-6213	ANNE BLUETHENTHAL AND DANCERS		San Francisco	6	\$18,000	\$18,000
LI-18-6021	ARTISTS INK	Action Council of Monterey County, INC	Monterey	6	\$18,000	\$18,000
LI-18-5779	ARTS BENICIA INC		Solano	6	\$10,000	\$10,000
LI-18-5900	ARTS COLLABORATIVE OF NEVADA COUNTY		Nevada	6	\$18,000	\$18,000
LI-18-5801	ATTITUDINAL HEALING CONNECTION INC		Alameda	6	\$18,000	\$18,000
LI-18-6142	AVENUE 50 STUDIO INC		Los Angeles	6	\$11,109	\$11,109
LI-18-6011	CASA 0101 INC		Los Angeles	6	\$18,000	\$18,000
LI-18-6204	CHINESE CULTURAL PRODUCTIONS		San Francisco	6	\$10,000	\$10,000
LI-18-5225	CHITRESH DAS INSTITUTE		San Francisco	6	\$18,000	\$18,000
LI-18-6086	CONTRA TIEMPO		Los Angeles	6	\$15,960	\$15,960
LI-18-5677	CRE OUTREACH FOUNDATION INC		Los Angeles	6	\$18,000	\$18,000
LI-18-4662	CUBACARIBE		San Francisco	6	\$18,000	\$18,000
LI-18-4830	DANCING EARTH INDIGENOUS CONTEMPORARY DANCE CREATIONS	Intersection for the Arts	San Francisco	6	\$18,000	\$18,000
LI-18-5810	EL TEATRO CAMPESINO		San Benito	6	\$18,000	\$18,000
LI-18-5703	EPIPHANY PRODUCTIONS SONIC DANCE THEATER		San Francisco	6	\$18,000	\$18,000
LI-18-5567	Eugenie Chan Theater Projects	Intersection for the Arts	San Francisco	6	\$18,000	\$18,000
LI-18-5229	EYE ZEN PRESENTS	CounterPulse	San Francisco	6	\$18,000	\$18,000
LI-18-5865	FERN STREET COMMUNITY ARTS INC		San Diego	6	\$18,000	\$18,000
LI-18-5614	GAMELAN SEKAR JAYA		Alameda	6	\$16,812	\$16,812

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

Total Request
\$3,592,125

Total Recommendations
\$2,893,471

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

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LI-18-6112	GOLDEN THREAD PRODUCTIONS		San Francisco	6	\$18,000	\$18,000
LI-18-4966	HERNANDEZ MARIACHI HERITAGE SOCIETY		Los Angeles	6	\$18,000	\$18,000
LI-18-5658	IDRIS ACKAMOR AND CULTURAL ODYSSEY		San Francisco	6	\$18,000	\$18,000
LI-18-5781	IMPRINT CITY		San Francisco	6	\$18,000	\$18,000
LI-18-4537	INNER CITY YOUTH ORCHESTRA OF LOS ANGELES INCORPORATED		Los Angeles	6	\$18,000	\$18,000
LI-18-5630	INYO COUNCIL FOR THE ARTS		Inyo	6	\$18,000	\$18,000
LI-18-6035	KITKA INC		Alameda	6	\$18,000	\$18,000
LI-18-5612	KULINTANG ARTS INC		San Francisco	6	\$18,000	\$18,000
LI-18-6115	LA COMMONS	Community Partners	Los Angeles	6	\$18,000	\$18,000
LI-18-5792	LAMBDA LITERARY FOUNDATION		Los Angeles	6	\$18,000	\$18,000
LI-18-6053	LAS FOTOS PROJECT	Community Partners	Los Angeles	6	\$18,000	\$18,000
LI-18-4619	LIVING JAZZ		Alameda	6	\$18,000	\$18,000
LI-18-5286	LOS ANGELES MUSIC AND ART SCHOOL		Los Angeles	6	\$18,000	\$18,000
LI-18-5538	LOS ANGELES POVERTY DEPARTMENT		Los Angeles	6	\$18,000	\$18,000
LI-18-5071	LUNA KIDS DANCE INC		Alameda	6	\$18,000	\$18,000
LI-18-5981	MARIPOSA COUNTY ARTS COUNCIL INC		Mariposa	6	\$18,000	\$18,000
LI-18-5498	MEDIA ARTS SANTA ANA (MASA)	Community Partners	Orange	6	\$17,000	\$17,000
LI-18-5615	OAKLAND INTERFAITH GOSPEL CHOIR INC		Alameda	6	\$18,000	\$18,000
LI-18-5713	PACIFIC ARTS MOVEMENT		San Diego	6	\$18,000	\$18,000
LI-18-4583	PEN CENTER USA WEST		Los Angeles	6	\$18,000	\$18,000
LI-18-5670	PLAYHOUSE ARTS		Humboldt	6	\$18,000	\$18,000
LI-18-5734	PUSH DANCE COMPANY		San Francisco	6	\$18,000	\$18,000
LI-18-5851	QUEER WOMEN OF COLOR MEDIA ARTS PROJECT-QWOCMAP		San Francisco	6	\$18,000	\$18,000
LI-18-5296	RED POPPY ART HOUSE	Intersection for the Arts	San Francisco	6	\$17,966	\$17,966
LI-18-4705	RHYTHM ARTS ALLIANCE	Community Partners	Los Angeles	6	\$18,000	\$18,000

FY18-19 LI Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
LI-18-6175	SAN JOSE MULTICULTURAL ARTISTS GUILD INC		Santa Clara	6	\$18,000	\$18,000
LI-18-5637	SHASTA COUNTY ARTS COUNCIL		Shasta	6	\$16,000	\$16,000
LI-18-5800	SILICON VALLEY AFRICAN FILM FESTIVAL		Santa Clara	6	\$18,000	\$18,000
LI-18-4972	STRINDBERG LABORATORY		Los Angeles	6	\$18,000	\$18,000
LI-18-5909	SUPPORT FOR INTERTRIBAL GATHERINGS	Independent Arts & Media	San Francisco	6	\$11,800	\$11,800
LI-18-5774	TEADA PRODUCTIONS		Los Angeles	6	\$18,000	\$18,000
LI-18-5543	TEATRO VISION		Santa Clara	6	\$18,000	\$18,000
LI-18-5754	THE IMAGINATION WORKSHOP INC		Los Angeles	6	\$10,500	\$10,500
LI-18-6029	TIA CHUCHAS CENTRO CULTURAL INC		Los Angeles	6	\$18,000	\$18,000
LI-18-6016	TRANSCENDANCE YOUTH ARTS PROJECT		San Diego	6	\$12,128	\$12,128
LI-18-4565	URBAN JAZZ DANCE COMPANY	Intersection for the Arts	Alameda	6	\$18,000	\$18,000
LI-18-4640	ZAWAYA		San Mateo	6	\$18,000	\$18,000
LI-18-4498	A PLACE OF HER OWN	Asian American Women Artists Association, AAWAA	San Francisco	5	\$18,000	\$16,200
LI-18-5767	ABO Comix	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	Alameda	5	\$7,000	\$6,300
LI-18-5821	ABOUT PRODUCTIONS		Los Angeles	5	\$10,675	\$9,608
LI-18-5659	Afro Urban Society	Dancers' Group	Alameda	5	\$18,000	\$16,200
LI-18-5044	AFROSOLO THEATRE COMPANY	Cultural Odyssey	San Francisco	5	\$18,000	\$16,200
LI-18-5834	ALTERNATIVE THEATER ENSEMBLE		Marin	5	\$18,000	\$16,200
LI-18-6121	API CULTURAL CENTER INC		Alameda	5	\$18,000	\$16,200
LI-18-5625	Arenas Dance Company	Dance Brigade	San Francisco	5	\$13,025	\$11,723
LI-18-4395	ARTS ORANGE COUNTY		Orange	5	\$18,000	\$16,200
LI-18-6101	ASIAN IMPROV ARTS		San Francisco	5	\$18,000	\$16,200
LI-18-5869	AU CO VIETNAMESE CULTURAL CENTER		San Francisco	5	\$18,000	\$16,200
LI-18-5927	AXIS DANCE COMPANY		Alameda	5	\$18,000	\$16,200
LI-18-4561	AYUDANDO LATINOS A SONAR		San Mateo	5	\$18,000	\$16,200

FY18-19 LI Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
LI-18-4597	BALLET FOLKLORICO ANAHUAC		Stanislaus	5	\$18,000	\$16,200
LI-18-5701	BLUE MOUNTAIN COALITION FOR YOUTH AND FAMILIES INC		Calaveras	5	\$12,600	\$11,340
LI-18-5693	Boomshake Music	Intersection for the Arts	Alameda	5	\$18,000	\$16,200
LI-18-4250	CALIDANZA DANCE COMPANY	La Familia Counseling Center, Inc	Sacramento	5	\$18,000	\$16,200
LI-18-6046	CASA CIRCULO CULTURAL INC		San Mateo	5	\$15,000	\$13,500
LI-18-5160	CASHION CULTURAL LEGACY		Santa Clara	5	\$18,000	\$16,200
LI-18-5959	CHRYSALIS STUDIO	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	5	\$18,000	\$16,200
LI-18-5906	COMPANY OF ANGELS INC		Los Angeles	5	\$18,000	\$16,200
LI-18-5166	DIVERSIONARY THEATRE PRODUCTIONS INC		San Diego	5	\$10,200	\$9,180
LI-18-5922	DUNIYA DANCE AND DRUM COMPANY	Dancers' Group	San Francisco	5	\$18,000	\$16,200
LI-18-5564	EAGLE ROCK COMMUNITY CULTURAL ASSOCIATION		Los Angeles	5	\$12,000	\$10,800
LI-18-5836	EL TEATRO DE LA TIERRA		Fresno	5	\$12,900	\$11,610
LI-18-5848	ELDERGIVERS		San Francisco	5	\$18,000	\$16,200
LI-18-5573	Embodiment Project	Intersection for the Arts	San Francisco	5	\$18,000	\$16,200
LI-18-5967	ETH-NOH-TEC CREATIONS		San Francisco	5	\$18,000	\$16,200
LI-18-5121	FIRST EXPOSURES	Tides Center	San Francisco	5	\$18,000	\$16,200
LI-18-5853	FIRST NIGHT MONTEREY INC		Monterey	5	\$18,000	\$16,200
LI-18-5905	FOGLIFTER PRESS		San Francisco	5	\$10,000	\$9,000
LI-18-4524	FREE ARTS FOR ABUSED CHILDREN		Los Angeles	5	\$18,000	\$16,200
LI-18-5683	FRESH MEAT PRODUCTIONS		San Francisco	5	\$18,000	\$16,200
LI-18-5769	GENRYU ARTS		San Francisco	5	\$18,000	\$16,200
LI-18-4332	HEALDSBURG JAZZ FESTIVAL INC		Sonoma	5	\$18,000	\$16,200
LI-18-5972	HIGHWAYS INC		Los Angeles	5	\$18,000	\$16,200
LI-18-5819	INTERNATIONAL EYE LOS ANGELES		Los Angeles	5	\$18,000	\$16,200
LI-18-5404	INVERTIGO DANCE THEATRE		Los Angeles	5	\$18,000	\$16,200

FY18-19 LI Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
LI-18-5748	Juneteenth	African American Art and Culture Complex	San Francisco	5	\$18,000	\$16,200
LI-18-5598	JUSTICE BY UNITING IN CREATIVE ENERGY-JUICE		Los Angeles	5	\$11,750	\$10,575
LI-18-6000	KAISAHAN OF SAN JOSE		Santa Clara	5	\$18,000	\$16,200
LI-18-6193	KALEIDOSCOPE CHAMBER ORCHESTRA		Los Angeles	5	\$17,450	\$15,705
LI-18-6100	KEARNY STREET WORKSHOP		San Francisco	5	\$18,000	\$16,200
LI-18-5965	KNIGHTS OF INDULGENCE THEATRE UNITED STATES		Sonoma	5	\$10,000	\$9,000
LI-18-6034	KSTARPRODUCTIONS	Dimensions Dance Theater	Alameda	5	\$18,000	\$16,200
LI-18-5826	LATINO CENTER OF ART AND CULTURE		Sacramento	5	\$18,000	\$16,200
LI-18-5904	LEELA INSTITUTE		Los Angeles	5	\$18,000	\$16,200
LI-18-5656	LIBERTY PAINTING CORP		Siskiyou	5	\$18,000	\$16,200
LI-18-5740	LITQUAKE FOUNDATION		San Francisco	5	\$18,000	\$16,200
LI-18-5804	MORONGO BASIN CULTURAL ARTS COUNCIL		San Bernardino	5	\$17,025	\$15,323
LI-18-5902	NA LEI HULU I KA WEKIU HULA HALAU		San Francisco	5	\$18,000	\$16,200
LI-18-4263	NEAR & ARNOLDS SCHOOL OF PERFORMING ARTS & CULTURAL EDUCATION		Mendocino	5	\$17,980	\$16,182
LI-18-4353	NETWORK OF MYANMAR AMERICAN ASSOCIATION		Los Angeles	5	\$18,000	\$16,200
LI-18-4916	NEWFILMMAKERS LOS ANGELES		Los Angeles	5	\$17,239	\$15,515
LI-18-5816	OAKLAND BALLET COMPANY		Alameda	5	\$18,000	\$16,200
LI-18-5997	OPERA CULTURA		Alameda	5	\$18,000	\$16,200
LI-18-6171	PEACOCK REBELLION	Social Good Fund	Alameda	5	\$18,000	\$16,200
LI-18-4493	PERFORMING ARTS FOR LIFE AND EDUCATION FOUNDATION		Los Angeles	5	\$17,500	\$15,750
LI-18-6036	PIECE BY PIECE		Los Angeles	5	\$18,000	\$16,200
LI-18-5776	PONY BOX DANCE THEATRE		Los Angeles	5	\$18,000	\$16,200
LI-18-6102	QCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE		San Francisco	5	\$18,000	\$16,200

FY18-19 LI Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
LI-18-6081	RADAR PRODUCTIONS INC		San Francisco	5	\$18,000	\$16,200
LI-18-6031	RE-PRESENT MEDIA	Filmmakers Collaborative, Inc.	Alameda	5	\$18,000	\$16,200
LI-18-5895	REGIONAL ORGANIZATION OF OAXACA		Los Angeles	5	\$18,000	\$16,200
LI-18-5070	SAFE HOUSE FOR THE PERFORMING ARTS		San Francisco	5	\$18,000	\$16,200
LI-18-5664	SAN DIEGO DANCE THEATER		San Diego	5	\$18,000	\$16,200
LI-18-5961	SAN FRANCISCO BAY AREA THEATRE COMPANY		San Francisco	5	\$18,000	\$16,200
LI-18-4240	SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL INC		San Francisco	5	\$18,000	\$16,200
LI-18-6206	SAN FRANCISCO MIME TROUPE		San Francisco	5	\$18,000	\$16,200
LI-18-5928	SAN FRANCISCO TRANSGENDER FILM FESTIVAL	Fresh Meat Productions	San Francisco	5	\$18,000	\$16,200
LI-18-5661	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		Los Angeles	5	\$18,000	\$16,200
LI-18-4636	SHOW BOX LA		Los Angeles	5	\$18,000	\$16,200
LI-18-5456	SPECTORDANCE		Monterey	5	\$18,000	\$16,200
LI-18-6043	STILL HERE PRODUCTIONS	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	5	\$8,700	\$7,830
LI-18-5815	STUDIO 395 FOUNDATION		Riverside	5	\$18,000	\$16,200
LI-18-4336	TA YER		Los Angeles	5	\$14,000	\$12,600
LI-18-4812	TEATRO ESPEJO		Sacramento	5	\$18,000	\$16,200
LI-18-6177	THE AJA PROJECT		San Diego	5	\$13,222	\$11,900
LI-18-5850	THE VA'V ENSEMBLE	Art Without Limits	Alameda	5	\$18,000	\$16,200
LI-18-5969	THE VILLAGE PROJECT	Boys & Girls Clubs of San Francisco	San Francisco	5	\$18,000	\$16,200
LI-18-5888	TOPSY-TURVY QUEER CIRCUS	QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	5	\$18,000	\$16,200
LI-18-5565	UNUSUAL SUSPECTS THEATRE CO		Los Angeles	5	\$16,600	\$14,940
LI-18-5837	URBAN X INDIGENOUS	Asian Pacific Islander Cultural Center	San Francisco	5	\$13,400	\$12,060

FY18-19 LI Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
LI-18-4589	WOMEN S CENTER FOR CREATIVE WORK		Los Angeles	5	\$18,000	\$16,200
LI-18-4813	WOMEN WHO SUBMIT	Avenue 50 Studio Inc	Los Angeles	5	\$5,000	\$4,500
LI-18-5924	WOMENS AUDIO MISSION		San Francisco	5	\$18,000	\$16,200
LI-18-5949	AMADOR COUNTY ARTS COUNCIL		Amador	4	\$15,860	\$12,688
LI-18-5872	ASIAN AMERICAN WOMEN ARTISTS ASSOCIATION INC		San Francisco	4	\$18,000	\$14,400
LI-18-5896	ASIAN PACIFIC ISLANDER CULTURAL CENTER		San Francisco	4	\$18,000	\$14,400
LI-18-4273	BENITA BIKES DANCEART INC		Los Angeles	4	\$4,500	\$3,600
LI-18-4610	CHIMAERA PROJECT		Los Angeles	4	\$18,000	\$14,400
LI-18-5994	CIRCO ZERO		San Francisco	4	\$18,000	\$14,400
LI-18-5602	COAXIAL ARTS FOUNDATION		Los Angeles	4	\$18,000	\$14,400
LI-18-5898	COLLAGE DANCE THEATRE		Los Angeles	4	\$18,000	\$14,400
LI-18-5042	DRAMADOGS		Santa Barbara	4	\$5,375	\$4,300
LI-18-5914	EKTAA CENTER		Orange	4	\$17,900	\$14,320
LI-18-4363	FAMILY RESOURCE & REFERRAL CENTER OF SAN JOAQUIN		San Joaquin	4	\$18,000	\$14,400
LI-18-5931	FLORICANTO DANCE THEATRE		Los Angeles	4	\$18,000	\$14,400
LI-18-5881	GRUPO DE TEATRO SINERGIA-SINER		Los Angeles	4	\$18,000	\$14,400
LI-18-6223	HIJOS DEL SOL ARTS PRODUCTIONS		Monterey	4	\$17,000	\$13,600
LI-18-6010	INDEPENDENT PROJECT PRESS	Inyo Council for the Arts	Inyo	4	\$4,500	\$3,600
LI-18-4604	INDIAN FINE ARTS ACADEMY OF SAN DIEGO		San Diego	4	\$17,500	\$14,000
LI-18-5626	INFINITE FLOW - A WHEELCHAIR DANCE COMPANY		Los Angeles	4	\$18,000	\$14,400
LI-18-5599	INSTITUTO MAZATLAN BELLAS ARTES DE SACRAMENTO		Sacramento	4	\$16,900	\$13,520
LI-18-5918	LA POCHA NOSTRA INTER CULTURAL PERFORMANCE AND COMMUNITY ARTS PRO		San Francisco	4	\$10,000	\$8,000
LI-18-5852	MISSION PEAK CHAMBER SINGERS INC		Alameda	4	\$12,050	\$9,640

FY18-19 LI Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
LI-18-6033	NAVA DANCE THEATRE		Contra Costa	4	\$5,000	\$4,000
LI-18-6217	NCRT INC		Humboldt	4	\$5,000	\$4,000
LI-18-5854	OCEANSIDE PUBLIC LIBRARY		San Diego	4	\$18,000	\$14,400
LI-18-6124	OMNIRA INSTITUTE		Alameda	4	\$14,875	\$11,900
LI-18-5764	OUTSIDE THE LENS		San Diego	4	\$18,000	\$14,400
LI-18-4334	OX	CounterPulse	San Francisco	4	\$18,000	\$14,400
LI-18-4675	PAJARO VALLEY ARTS COUNCIL		Santa Cruz	4	\$18,000	\$14,400
LI-18-5613	PIETER		Los Angeles	4	\$18,000	\$14,400
LI-18-5365	PRO ARTS		Alameda	4	\$17,500	\$14,000
LI-18-6096	QUEER REBELS PRODUCTIONS	Intersection for the Arts	San Francisco	4	\$18,000	\$14,400
LI-18-6025	SAN BENITO COUNTY ARTS COUNCIL		San Benito	4	\$14,300	\$11,440
LI-18-6083	SAN FRANCISCO BLACK FILM FESTIVAL	African American Art and Culture Complex	San Francisco	4	\$18,000	\$14,400
LI-18-5633	SARAH WEBSTER FABIO CENTER FOR SOCIAL JUSTICE		Alameda	4	\$18,000	\$14,400
LI-18-5566	SHARED ADVENTURES		Santa Cruz	4	\$18,000	\$14,400
LI-18-6164	SIDE STREET PROJECTS		Los Angeles	4	\$18,000	\$14,400
LI-18-4708	SIXTH STREET PHOTOGRAPHY WORKSHOP	Tenants and Owners Development Corporation	San Francisco	4	\$18,000	\$14,400
LI-18-6119	SOC OPEN AIR THEATER INC		Orange	4	\$18,000	\$14,400
LI-18-6030	SOUTH EAST EUROPEAN FILM FESTIVAL		Los Angeles	4	\$17,000	\$13,600
LI-18-5858	SOUTHERN EXPOSURE		San Francisco	4	\$18,000	\$14,400
LI-18-5964	THE INDEPENDENT SHAKESPEARE CO INC		Los Angeles	4	\$18,000	\$14,400
LI-18-5585	THE LAB SF		San Francisco	4	\$18,000	\$14,400
LI-18-5807	THE P G K PROJECT INC		San Diego	4	\$18,000	\$14,400
LI-18-6185	THE ROBEY THEATRE COMPANY		Los Angeles	4	\$18,000	\$14,400
LI-18-5841	UN Sung HEROES LIVING HISTORY PROJECT		Sacramento	4	\$18,000	\$14,400
LI-18-5840	VIVER BRASIL DANCE COMPANY		Los Angeles	4	\$18,000	\$14,400
LI-18-5812	ARTWARD INITIATIVE		Los Angeles	3	\$10,500	\$0
LI-18-5558	AUNT LUTE FOUNDATION		San Francisco	3	\$18,000	\$0

FY18-19 LI Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
LI-18-5507	BALLET FOLKLORICO NUBE DE ORO		Sacramento	3	\$18,000	\$0
LI-18-6232	BELLFLOWER SYMPHONY ASSOCIATION		Los Angeles	3	\$8,500	\$0
LI-18-5768	BLUE LINE ARTS		Placer	3	\$9,500	\$0
LI-18-6212	BROCKUS PROJECT DANCE COMPANY		Los Angeles	3	\$9,000	\$0
LI-18-6091	CIRCUIT NETWORK		San Francisco	3	\$18,000	\$0
LI-18-5724	DANCE ELIXIR		Alameda	3	\$18,000	\$0
LI-18-4945	ERITREAN COMMUNITY CENTER OF SANTA CLARA COUNTY		Santa Clara	3	\$18,000	\$0
LI-18-6040	EVERYBODY DANCE NOW		Santa Barbara	3	\$18,000	\$0
LI-18-5958	LITTLE VOICES		Los Angeles	3	\$18,000	\$0
LI-18-5885	MOZART FESTIVAL ASSOCIATION		San Luis Obispo	3	\$5,000	\$0
LI-18-6145	NO EASY PROPS INC		Los Angeles	3	\$6,400	\$0
LI-18-5291	PANAMANIAN INTERNATIONAL FILM FESTIVAL	Los Cortos	Los Angeles	3	\$12,525	\$0
LI-18-6195	SAN DIEGO GUILD OF PUPPETRY		San Diego	3	\$12,000	\$0
LI-18-5843	SHIPYARD TRUST FOR THE ARTS		San Francisco	3	\$18,000	\$0
LI-18-6038	THE HOUSE OF MALICO	Eastside Arts Alliance	Alameda	3	\$18,000	\$0
LI-18-5976	YOUNG GIFTED AND BLACK OF OAKLAND	Intersection for the Arts	San Francisco	3	\$18,000	\$0
LI-18-6128	3 POINT 0		Sacramento	2	\$18,000	\$0
LI-18-5913	ASIAN CULTURE AND MEDIA ALLIANCE INC		San Diego	2	\$6,440	\$0
LI-18-5668	DANCE STUDIO SHOWTIME - KATUSHA		Los Angeles	2	\$15,000	\$0
LI-18-5912	JDS CREATIVE ACADEMY		Riverside	2	\$10,000	\$0
LI-18-5970	MID-EAST TAPESTRY ENSEMBLE		Marin	2	\$2,000	\$0
LI-18-6079	PEARSON PARK AMPHITHEATRE	Anaheim Community Foundation	Orange	2	\$9,500	\$0
LI-18-5745	VELASLAVASAY PANORAMA		Los Angeles	2	\$18,000	\$0
LI-18-6199	WOMEN WONDER WRITERS		Riverside	2	\$18,000	\$0
LI-18-6122	WAKING THE VILLAGE		Sacramento	1	\$18,000	\$0
LI-18-5689	CAPITAL DANCE PROJECT	Blue Line Arts	Sacramento		\$14,810	

FY18-19 LI Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
LI-18-5715	LOS CENZONTLES MEXICAN ARTS CENTER		Contra Costa		\$18,000	
LI-18-6194	SACRAMENTO GUITAR SOCIETY		Sacramento		\$10,500	

TAB 14

California Arts Council | Public Meeting | 05/22/2019

Date: May 22, 2019

To: California Arts Council

**From: Programs Allocation Committee
Nashormeh Lindo and Louise McGuinness**

Re: FY18-19 Reentry Through the Arts Program Allocations

The Programs Allocations Committee recommends that Council vote to fund the applications to the Reentry Through the Arts grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$868,487.

Date: May 22, 2019

To: California Arts Council

From: J. Andrea Porras
Arts Programs Specialist

Re: FY18-19 Reentry Through the Arts Grant Panel Overview

Program Overview

The Council approved the FY18-19 guidelines for the **Reentry Through the Arts (RTA)** program on September 12, 2018.

The RTA grant supports arts and culture programs for adults who have served time in correctional institutions. Focusing on the principles of reconciliation and repairing harm, this grant opportunity supports projects that utilize arts and culture as part of a holistic approach to support adults who have been incarcerated to re-integrate into and contribute to their communities.

FY18-19 RTA Program

There was an increase of 23% in total number of applications, from 22 proposals in FY17-18 to 27 proposals in FY18-19 grant cycle.

NOTE: Our guidelines use the language “formerly incarcerated.” We are shifting towards asset-based language of “returned citizen” to acknowledge the person and not the incarceration.

Panel Overview

On February 11 and 12, a four-member peer review panel convened at The Urban Hive to collectively discuss and rank 27 RTA applications. The panel utilized the review criteria stated in the guidelines and the 6-point ranking system. The panel steered toward middle ranks for most of the reviewed applications. A total of 13 applications were ranked 5 (“Strong”), 11 were ranked 4 (“Good”), and 3 were ranked at a 3 (“Marginal”).

Program Specialist Observations and Analysis

The RTA panelists did not rank any of the applications a 6. While this is uncommon for CAC panels, there are legitimate reasons given the context of this program. One of the program requirements in the guidelines is: “The project must include the perspective of one or more people affected by incarceration as active participants in the design, planning, and

implementation of the project.” This was the requirement that panelists felt was most often lacking. Panelists sought community-led projects and considered the community to be returned citizens. The panelists noted a general lack of perspective and presence of returned citizens in planning and leadership.

In applications where there was leadership by returned citizens, other elements of the applications were problematic such as an unclear timeline or budget. Therefore, the panel did not rank any applications “Exemplary.” Future policy considerations for this program can address the issue through more guidance on restorative justice and community leadership, and more clear questions regarding the leadership and employment of returned citizens.

Some of the highlights for the applications ranked 5 (“Strong”) by the panel included clear and concise budgets, inclusivity of stipends or salary for returned citizens, restorative justice approaches, and the inclusion of wraparound services. The applications ranked 4 showed potential and were good, but showed slightly less levels of inclusion evident in those ranked 5.

Applications ranked 3 had problems such as unclear project designs or lacked evidence that the applicant fully understood the needs and circumstances of returned citizens. Some applications included problematic assumptions or language regarding returned citizens that the panel challenged.

Panelists:

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

Vee Jenkins (she/her/hers, Alameda) Jenkins is an independent Grant writer, Strategic Planning Consultant and Working Performance Artist based in the SF Bay Area. Her clients include the Queer Cultural Center and its fiscally sponsored projects, such as Creative Labor: Queer Visual Artists' Working Group, Still Here and The Singing Bois. Because she is also an Artist, she more clearly understands and can meet the Development and Strategic Planning needs of arts organizations and individual artists. Jenkins is one of very few Black and Queer women working in the field and she is most excited about working with other Black/POC/

LGBTQIA+ led organizations, as well as organizations whose missions center POC and/or LGBTQIA+ communities. Her mission is to help folks navigate the Non-Profit Industrial Complex and access the resources therein.

Wayne Cook (he/him/his, Sacramento) Cook is a proud retiree from the California Arts Council, where he was Program Manager of the Artists in Schools Program and the ADA/504 Disability Coordinator. Retirement hasn't slowed Mr. Cook down, as he continues to consult for the William James Association and Arts in Correction at Solano Prison. He continues as a Board member for the Educational Department for the Sacramento Theatre Company (STC) and has continued to act in such productions as "To Kill A Mockingbird" at STC and "The Iceman Cometh" for the Actor's Theatre of Sacramento, and only a few years ago received the Elly award for acting in "Learning Spanish" at the Wilkerson Theatre. Lastly, on occasion, Mr. Cook continues to perform his one-person show dramatizing the poetry of Langston Hughes.

Alexa Hall (she/her/hers Alameda) Hall is a California native interested in city infrastructure, economic development, arts and culture. She is a futurist whose work improves the lives of people living in cities through sustainability, access and impact. Alexa holds a master's degree in Management and has more than 10 years of experience at high value organizations. She has worked as an arts administrator for institutions like Brooklyn Academy of Music, Tribeca Film Festival, and Oakland Museum of California. Most recently, she was a funder at the William and Flora Hewlett Foundation. There, she managed large grant portfolios which invigorated her passion for supporting organizations' work toward social justice with a cultural equity frame. A recent move to tech meant a shift from the nonprofit sector into the private. Although Alexa has left the arts full time, she continues to be involved in social innovation through philanthropy and impact investing.

* *Panel Representative*

FY18-19 RTA Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
RTA-18-5582	A NEW WAY OF LIFE REENTRY PROJECT		Los Angeles	5	\$50,000	\$45,000
RTA-18-5635	ACTORS GANG INC		Los Angeles	5	\$50,000	\$45,000
RTA-18-6039	CENTER FOR YOUNG WOMENS DEVELOPMENT		San Francisco	5	\$50,000	\$45,000
RTA-18-5548	COMMUNITY WORKS WEST INC		Alameda	5	\$50,000	\$45,000
RTA-18-4279	FRIENDS OUTSIDE IN LOS ANGELES COUNTY		Los Angeles	5	\$50,000	\$45,000
RTA-18-5876	IDRIS ACKAMOR AND CULTURAL ODYSSEY		San Francisco	5	\$50,000	\$45,000
RTA-18-5601	MARIN SHAKESPEARE COMPANY		Marin	5	\$50,000	\$45,000
RTA-18-5787	OUTSIDE THE LENS		San Diego	5	\$50,000	\$45,000
RTA-18-5547	ROBBY POBLETE FOUNDATION		Solano	5	\$40,000	\$36,000
RTA-18-4964	STRINDBERG LABORATORY		Los Angeles	5	\$41,736	\$37,562
RTA-18-5784	THE FOUNDATION FOR SANTA BARBARA CITY COLLEGE		Santa Barbara	5	\$35,840	\$32,256
RTA-18-5539	THE H E ART PROJECT		Los Angeles	5	\$50,000	\$45,000
RTA-18-6140	TIA CHUCHAS CENTRO CULTURAL INC		Los Angeles	5	\$50,000	\$45,000
RTA-18-6044	BUILDING OPPORTUNITIES FOR SELF- SUFFICIENCY		Alameda	4	\$50,000	\$40,000
RTA-18-6176	FRESNO ARTS COUNCIL INC		Fresno	4	\$30,722	\$24,578
RTA-18-6082	HOMEBOY INDUSTRIES		Los Angeles	4	\$50,000	\$40,000
RTA-18-6076	MUCKENTHALER CULTURAL CENTER FOUNDATION		Orange	4	\$38,204	\$30,563
RTA-18-5987	MUSICIANS FOR EDUCATION INC		San Diego	4	\$16,400	\$13,120
RTA-18-5960	OPTIONS RECOVERY SERVICES		Alameda	4	\$10,500	\$8,400
RTA-18-6218	PLAYWRIGHTS PROJECT		San Diego	4	\$30,000	\$24,000
RTA-18-4274	STARFISH STORIES INC		Los Angeles	4	\$50,000	\$40,000
RTA-18-6022	SUCCESS CENTER SAN FRANCISCO		San Mateo	4	\$50,000	\$40,000
RTA-18-6188	TEATRO DE LAS AMERICAS INCORPORATED		Ventura	4	\$15,010	\$12,008
RTA-18-5634	THEATRE FOR CHILDREN INC		Sacramento	4	\$50,000	\$40,000
RTA-18-4486	SISKIYOU COUNTY ARTS COUNCIL		Siskiyou	3	\$19,750	\$0

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

Total Request
\$1,119,528

Total Recommendations
\$868,487

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

FY18-19 RTA Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
RTA-18-5944	SUNSET DISTRICT COMMUNITY DEVELOPME NT		San Francisco	3	\$50,000	\$0
RTA-18-6174	THE AJA PROJECT		San Diego	3	\$41,366	\$0

TAB 15

California Arts Council | Public Meeting | 05/22/2019

Date: May 22, 2019

To: California Arts Council

**From: Programs Allocation Committee
Nashormeh Lindo and Louise McGuinness**

Re: FY18-19 Research in the Arts Program Allocations

The Programs Allocations Committee recommends that Council vote to fund the applications to the Research in the Arts grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$400,750.

Date: May 22, 2019

To: California Arts Council

From: Josy Miller, PhD
Arts Education Programs Specialist

Re: FY18-19 Research in the Arts Grant Panel Overview

Program Overview

The Council approved the FY18-19 guidelines for the **Research in the Arts** (RIA) program on September 12, 2018. Beginning as a pilot program in 2016, Research in the Arts fosters original California-based research to contribute to a growing body of international scholarship about the profound impact that the arts have on many aspects of human experience. Research leads to the development of crucial tools for the field and provides pertinent data to our legislators and other key decision makers.

FY18-19 RIA Program

There was an increase of 70% in total number of applications, from 10 proposals in FY16-17 to 17 in this grant cycle. No applications were withdrawn or deemed ineligible.

NOTE: Research in the Arts offers two-year grants, so the 2018-19 cycle is only the second cohort of applicants in this program.

Panel Overview

On February 27, a four-member peer review panel convened to rank the 17 applications. The panel utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of two applications were ranked 6 (“Exemplary”), four were ranked 5 (“Strong”), four were ranked 4 (“Good”), four were ranked 3 (“Marginal”), and three were ranked 2 (“Weak”). The panel did not rank any applications a 1 (“Ineligible”).

Program Specialist Observations and Analysis

Both applications ranked 6 (“Exemplary”) by the panel posed cogent, specific research questions that are timely and provocative. The research plans for both projects were well thought out and clearly articulated, and the research teams have the expertise to carry out the proposed activities. Both projects will contribute significantly to the body of knowledge regarding the value and the impact of the arts in California. One of the proposals focused on threats to sustainability for arts organizations and proposed to co-develop models that

creatively respond to issues of gentrification in urban centers; this valuable study will develop systems and structures that will help mitigate an issue that is relevant and imminent statewide. The other exemplary proposal pairs an arts organization with a local university to study the impact of intensive musical training on emotional, social, and neurological development. The research design builds from existing studies that have addressed the positive impact of music education, but with a longitudinal scope and experimental rigor that will allow the study to more effectively demonstrate the impact of music education specifically, distinct from parallel positive influences.

Applications that were ranked 2 (“Weak”) or 3 (“Marginal”) left the panel with significant unanswered questions related to the review criteria. Applications ranked “Marginal” often had aspects of the research plan that were unclear or inconsistent with the articulated research questions. Others did not seem to include individuals on the research team that had the expertise to execute specific aspects of the project. Occasionally, it was unclear how California-based artists and arts organizations would be involved in the projects. Those ranked “Weak” were either missing documentation necessary for the panel to assess key aspects of the application (e.g., CVs from research team, literature review, etc.), or the proposal did not seem to meet the project requirements (e.g., an individual hosting a conference).

Panelists:

Saul Jimenez-Sandoval* (he/him/his, Fresno) immigrated to Fresno as a young child, and grew up tending the family farm as a bilingual and bicultural individual. He received his Ph.D. in Spanish and Portuguese from UC Irvine and participated in Cornell University's School of Critical Theory program. He perceives his role as Dean of Arts and Humanities as a deep commitment to empowering the multicultural students who will impact our communities. He believes that it is in the Arts and the Humanities that creativity meets eloquence of thought, a commitment to social engagement takes flight, and a vision for a greater understanding of our shared humanity comes into view. Indeed, the vision for a comprehensive and dynamic life stems from advocating for a multifaceted curriculum: one that produces a nursing major who is influenced by artistic expressions that are imbued with empathy; an engineer who understands our inherent appreciation for painting; or the business major who has internalized the ethical lessons philosophy espouses. As a scholar, Saul studies poetic discourses, Mexican literature, and Lusophone cultural productions. As he has seen first-hand the transformative power of learning, he envisions an integrated society nurtured by the quest for self-empowerment through the arts and humanities.

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

Victoria Stevens (she/her/hers, Los Angeles) studies the development and inhibition of creativity in children and adults, with an emphasis on the relationship between creative thinking, neurobiology, emotional development, trauma, and affect regulation. She integrates

her artistic experience with her expertise in psychology and pedagogical theory to develop innovative arts education curricula and assessments, teacher training programs and trainings for those who work with veterans, foster children, gifted, twice-exceptional, and “at-risk” youth. She provides professional development training for teachers in public and private schools across the country on the subjects of creativity, the arts, trauma, emotional regulation, imagination, and metacognition as they relate to lifelong learning and academic achievement for all children. She developed the full curriculum framework for an innovative new charter high school in Salinas, California, that integrates all art forms, media arts and technology with core curricular subjects focused on developing creative thinking. Victoria recently returned from creating a full pre-K-12th grade curriculum for the Center for Teaching and Learning in Abuja, Nigeria, which integrates 21st century skills, empathy, leadership, and collaborative project-based learning with STEAM (Science, Technology, Engineering, Arts, and Math) skills. This innovative school is dedicated to developing leadership skills in their students and providing teacher training for teachers throughout Africa. She is an independent consultant for research, program development, and leadership for A Sense of Home, which creates homes and community for former foster youth, and a research consultant for the Imagination Workshop offering trauma informed theatre improvisation and playwriting workshops for veterans, at-risk youth, the elderly, and those with psychiatric illnesses. She has been a peer reviewer for the Grammy Foundation for music and science research grants for 11 years, and a peer reviewer for the JUMP StArts program for the California Arts Council.

Lauren Fink (she/her/hers/they/them/theirs, Yolo) Lauren is a PhD candidate in Neuroscience at the University of California, Davis. Her dissertation research examines the neural mechanisms underlying music’s ability to modulate attention and motor behavior. Previously, Lauren received a Bachelor of Music in Percussion Performance from the University of Cincinnati College–Conservatory of Music, where she studied with Allen Otte of the Percussion Group Cincinnati. Lauren also has a Master of Philosophy degree in Music & Science from the University of Cambridge. Lauren’s interdisciplinary background makes her uniquely situated to spearhead research, education, and community outreach at the intersection of music and neuroscience. Lauren has presented her work at high-profile national and international conferences and given numerous public talks on the intersection of science and music. As a performer, Lauren has volunteered for community projects like “Science! The Musical” in Cambridge, UK and Girls Rock Sacramento in California. Because Lauren has received both public and private funds for her performances, research, and diversity initiatives, she understands how critical financial support is for the arts.

** Panel Representative*

FY18-19 RIA Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
RIA-18-4514	LOS ANGELES PHILHARMONIC ASSOCIATION		Los Angeles	6	\$50,000	\$50,000
RIA-18-5494	RAGGED WING ENSEMBLE		Alameda	6	\$30,000	\$30,000
RIA-18-4446	CALIFORNIA STATE UNIVERSITY SAN MARCOS CORPORATION		San Diego	5	\$50,000	\$45,000
RIA-18-5376	ELDER CARE ALLIANCE		Alameda	5	\$50,000	\$45,000
RIA-18-5258	L A FREEWAVES		Los Angeles	5	\$50,000	\$45,000
RIA-18-4358	P S ARTS		Los Angeles	5	\$50,000	\$45,000
RIA-18-5430	LOS ANGELES PERFORMANCE PRACTICE		Los Angeles	4	\$40,000	\$32,000
RIA-18-5065	REGENTS OF THE UNIVERSITY OF CALIFORNIA AT SAN DIEGO		San Diego	4	\$49,998	\$39,998
RIA-18-5412	THEATRE BAY AREA		San Francisco	4	\$50,000	\$40,000
RIA-18-4658	TRITON MUSEUM OF ART		Santa Clara	4	\$35,940	\$28,752
RIA-18-4292	ARTS FOR L A		Los Angeles	3	\$50,000	\$0
RIA-18-5476	LATINO ARTS NETWORK		Los Angeles	3	\$10,000	\$0
RIA-18-5220	LOS ANGELES COUNTY ARTS COMMISSION		Los Angeles	3	\$50,000	\$0
RIA-18-4714	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH		Los Angeles	3	\$50,000	\$0
RIA-18-5127	ACTORS GANG INC		Los Angeles	2	\$50,000	\$0
RIA-18-5523	ASSYRIAN ARTS INSTITUTE		San Francisco	2	\$14,000	\$0
RIA-18-5303	BODYART DANCE CORPORATION		Los Angeles	2	\$25,000	\$0

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

Total Request
\$704,938

Total Recommendations
\$400,750

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

TAB 16

California Arts Council | Public Meeting | 05/22/2019

Date: May 22, 2019

To: California Arts Council

**From: Programs Allocation Committee
Nashormeh Lindo and Louise McGuinness**

Re: FY18-19 Veterans in the Arts Program Allocations

The Programs Allocations Committee recommends that Council vote to fund the applications to the Veterans in the Arts grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$602,206.

Date: May 22, 2019

To: California Arts Council

From: Jason Jong
Arts Programs Specialist

Re: FY18-19 Veterans in the Arts Grant Panel Overview

Program Overview

The Council approved the FY18-19 guidelines for the **Veterans in the Arts** (VIA) program on September 12, 2018. VIA seeks to increase equity, access, and opportunities for veterans to participate in quality arts programming that is sensitive and responsive to their unique experiences. VIA provides project support for nonprofit arts organizations, local arts agencies, and veteran’s assistance agencies to reach veterans and their families.

FY18-19 VIA Program

There was a minor increase in proposals, from 51 in FY17-18 to 52 in this current grant cycle. One application was withdrawn at the request of the applicant organization, due to their maximum award requests exceeding 50% of Total Operating Revenue from their most recently completed fiscal year.

Over the past two years of the program, more of an emphasis has been placed on creative opportunities and direct hands-on opportunities—this type of programmatic structure is evidenced in the applications which ranked within the higher ranges. Another modification from prior years as a result of veteran, panelist, and field input was to focus the intent of the program to veterans and their immediate family members as opposed to active military, who more often have greater access to supports.

Panel Overview

From March 4 through March 6, a four-member peer review panel convened to rank the submitted 52 applications. The panel utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of 5 applications were ranked 6 (“Exemplary”), 31 were ranked 5 (“Strong”), 10 were ranked 4 (“Good”), three were ranked 3 (“Marginal”), one was ranked 2 (“Weak”), and one was ranked a 1 (“Ineligible”). An overall observation is the 52% increase in applications ranking 5, or “Strong,” from 15 in FY17-18 to 31 in the current grant cycle.

Program Specialist Observations and Analysis

“Exemplary” applications ranked 6 evidenced clear opportunities to develop the creative expression and artistic abilities of project participants. Art therapists involved not only held clear qualifications but also prior experience with the specific participant population. Some applications in this rank held an especially holistic approach to serving veterans or displayed the potential for exemplary artistic/creative outcomes.

Applications ranked 5 (“Strong”) continued to show a strong sense of awareness of and connection to veterans to be served. One example of this is a photography project that served to validate the creative work of homeless veterans while at the same time providing opportunities for socialization. Applications ranked 4 were good but lacked the level of specificity or clarity in some areas.

“Marginal” or “Weak” applications, ranked 3 and 2 respectively, are not being recommended for funding. Applications may have had greater difficulty in expressing a strong history of connecting to the veteran population or appeared to be new initiatives with a lack of experience and comprehensive detail in project design. In some cases, panelists questioned the potential for negative impact due to poor program design, or the project proposed to support active military versus veterans.

The sole application ranked 1 was deemed ineligible by the panel’s assessment that the project was part of the curricular base of a college.

Panelists:

Deprise Brescia (she/her/hers, San Luis Obispo)

Deprise Brescia is a mixed media artist specializing in transformational energy art. She merges science and spirituality to create art for uplifting places and spaces. She earned a B.A. in dance and theatre arts as a young adult. Her study of art abroad continued throughout the years in Europe, Asia, Mexico, the Caribbean, Central and South America. Deprise received national recognition from U.S. Rep. Salud Carbajal for her work on the “Veterans Voices” art exhibition and from U.S. Rep Ted Lieu for her work on “Visual Beyond Words / We Bring the World To You,” as well as state recognition from California Senator Ben Allen.

Deprise continues training in a variety of disciplines including painting, sculpture, photography, videography, digital art, collage, stone, woodwork, drawing and encaustic. Deprise is a 30-year member of the Screen Actors Guild working in television, commercial, film and theater, having studied acting with Howard Fine, Uta Hagen and Larry Moss, and screenwriting with Paul Brown. Deprise served as Vice President of the Paso Robles Art Association for three years as well as Executive Director and is currently a resident artist of Studios on the Park in Paso Robles, California.

Steven Dilley (he/him/his, San Diego)

Steve Dilley M.F.A. has been working as an artist and art instructor since graduating from CSU Fullerton in 2000. Since 2009, he has served as the Director of The Veterans Art Project. He founded and funded this program to help veterans through a process-heavy discipline of

bronze casting. They have performed and completed numerous outreach events nationwide since this time and have completed many classes for veterans through collaborations with the La Jolla VA and the Aspire Center in San Diego. VetArt now operates two facilities in San Diego with a combined total 10,000 square feet of both bronze foundry in Fallbrook and ceramics in Vista, California. This program has offered art making space and teaches veterans job skills to better help them as they transition to productive civilian lives.

Alexander Lesser* (he/him/his, Stanislaus, Marine Corps)

Alex began his professional music career as a percussionist in the United States Marine Corps. After serving eight years as a diesel mechanic, musician, and deploying for a tour in Operations Enduring Freedom and Iraqi Freedom as a member of security forces, he was honorably discharged in 2006.

Following his military service, Alex was hired as the Director for the University of Memphis drumline, and attended the University of Memphis Rudi E. Scheidt School of music where he graduated magna cum laude in 2011 with a bachelor's degree in percussion performance. After obtaining board certification in music therapy in California, he was hired as Director for the Semper Sound music therapy program for Resounding Joy in San Diego, providing music as therapy for active-duty military and veterans diagnosed with medical and mental illnesses at Camp Pendleton, Navy Medical Center Balboa Health and Wellness, the OASIS program at Point Loma, the VA ASPIRE center, and Veterans Village San Diego.

Alex continued his graduate studies at The University of the Pacific to complete his MA in music therapy and has independently furthered his training and obtained certification as a Neurologic Music Therapist and in NICU music therapy. Alex's mission upon completion of his MA is to provide quality musical and therapeutic services to all populations and communities, and foremost to advance the opportunity for both active-duty and retired/separated veterans around the globe to receive such services.

Ben Miyaji (he/him/his, Contra Costa, Air Force)

Ben has over 25 years of experience in the nonprofit sector in various positions including board member, staff positions and executive director. He has served on numerous grant panels for small, medium and large size organizations, and has submitted numerous grant proposals. Ben brings a unique perspective as a funder and grantee. He has served on the City of San Jose Arts Commission, including three years as chair. He also served as chair for the San Jose Mineta International Airport Public Art Steering Committee; was a founding member of South Bay Arts Forum: First Voice, which builds opportunities for artists and arts organizations by providing a forum for multicultural arts communities to address issues of policy and equity through advocacy; and serves on the City of Palo Alto Public Art Commission.

Violetta Sorcini (she/her/hers, Los Angeles, Army)

Raised in East Los Angeles leaving home at the age of 15, Ms. Violetta Antonia Sorcini became acquainted with street and mural artists Los Cuatro from East Los Angeles. Inspired, she graduated from UCLA School of Arts studying and influenced by Richard Diebenkorn, Sam Amato, and Jan Stussy, among others. Ms. Sorcini had a long career as an abstract artist, showing regularly with representation in Los Angeles and in New York. Her honors included a

residency in Spain and being invited by His Majesty Juan Carlos II to a group show at the Palace Armory in Madrid with notable American and European artists Jamie Wyeth and works by the renowned Spanish artist Xavier Corbero. Over 15 years ago, she was stricken with a near fatal illness with a long rehabilitation, having restarted her art career with a number of projects that involve taking a look at her social and physical environments and making interpretations from experiences and social sensibilities. She is currently exhibiting locally and internationally and is associated with the ChimMaya Art Gallery and La Galleria Gitana in Los Angeles, California. After a successful career in abstract art, Ms. Violetta Antonia Sorcini is again an emerging artist.

** Panel Representative*

FY18-19 VIA Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
VIA-18-5452	MUSEUM OF CONTEMPORARY ART SAN DIEGO		San Diego	6	\$18,000	\$18,000
VIA-18-5063	OPERA SAN JOSE INCORPORATED		Santa Clara	6	\$3,000	\$3,000
VIA-18-4393	PUTNAM FOUNDATION		San Diego	6	\$18,000	\$18,000
VIA-18-5069	TULEBURG PRESS		San Joaquin	6	\$6,000	\$6,000
VIA-18-5247	VETERAN WOMEN'S VOICES	Women Veterans Giving Inc.	Sacramento	6	\$3,636	\$3,636
VIA-18-4311	ARTS ORANGE COUNTY		Orange	5	\$16,000	\$14,400
VIA-18-4306	CALIFORNIA BALLET ASSOCIATION INC		San Diego	5	\$18,000	\$16,200
VIA-18-4224	CONTRA COSTA COUNTY		Contra Costa	5	\$5,000	\$4,500
VIA-18-4239	CREATIVE EDGE THE WAY OF THE ARTS		Sacramento	5	\$6,826	\$6,143
VIA-18-4302	DEL NORTE ASSOCIATION FOR CULTURAL AWARENESS		Del Norte	5	\$16,000	\$14,400
VIA-18-4271	SIXTH STREET PHOTOGRAPHY WORKSHOP	Tenants and Owners Development Corporation	San Francisco	5	\$18,000	\$16,200
VIA-18-4359	FRIENDS OF THE BRENTWOOD ART CENTER		Los Angeles	5	\$6,495	\$5,846
VIA-18-4433	KALEIDOSCOPE CHAMBER ORCHESTRA		Los Angeles	5	\$18,000	\$16,200
VIA-18-4448	ARTS CONNECTION		San Bernardino	5	\$9,950	\$8,955
VIA-18-4472	THEATRE & ARTS FOUNDATION OF SAN DIEGO COUNTY		San Diego	5	\$11,250	\$10,125
VIA-18-4506	SPECTORDANCE		Monterey	5	\$18,000	\$16,200
VIA-18-4693	FORD THEATRE FOUNDATION		Los Angeles	5	\$18,000	\$16,200
VIA-18-4961	DELL-ARTE INC		Humboldt	5	\$18,000	\$16,200
VIA-18-4989	THE AJA PROJECT		San Diego	5	\$16,811	\$15,130
VIA-18-5015	WRITERS GUILD FOUNDATION		Los Angeles	5	\$18,000	\$16,200
VIA-18-5058	SUAREZ DANCE THEATER		Los Angeles	5	\$3,000	\$2,700
VIA-18-5108	THE SHAKESPEARE CENTER OF LOS ANGELES INC		Los Angeles	5	\$18,000	\$16,200
VIA-18-5117	ADVAITA SOCIETY		Alameda	5	\$18,000	\$16,200
VIA-18-5131	OLD GLOBE THEATRE		San Diego	5	\$18,000	\$16,200
VIA-18-5140	SELF-HELP GRAPHICS AND ARTS INC		Los Angeles	5	\$18,000	\$16,200

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

Total Request
\$779,514

Total Recommendations
\$602,206

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

FY18-19 VIA Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
VIA-18-5148	MARIN SHAKESPEARE COMPANY		Marin	5	\$18,000	\$16,200
VIA-18-5182	CRE OUTREACH FOUNDATION INC		Los Angeles	5	\$18,000	\$16,200
VIA-18-5188	BLUE LINE ARTS		Placer	5	\$17,100	\$15,390
VIA-18-5198	EL DORADO ARTS COUNCIL		El Dorado	5	\$18,000	\$16,200
VIA-18-5261	ALAMEDA COUNTY ARTS COMMISSION		Alameda	5	\$18,000	\$16,200
VIA-18-5369	CORNERSTONE THEATER COMPANY INC		Los Angeles	5	\$18,000	\$16,200
VIA-18-5367	KRISTA DENIO>>MOVING GROUND	CounterPulse	San Francisco	5	\$11,000	\$9,900
VIA-18-5391	LOS ANGELES LGBT CENTER		Los Angeles	5	\$18,000	\$16,200
VIA-18-5468	LOS ANGELES OPERA COMPANY		Los Angeles	5	\$18,000	\$16,200
VIA-18-5505	SAN LUIS OBISPO COUNTY ARTS COUNCIL		San Luis Obispo	5	\$18,000	\$16,200
VIA-18-5292	SO SAY WE ALL		San Diego	5	\$18,000	\$16,200
VIA-18-5168	ARTS COUNCIL OF KERN		Kern	4	\$17,829	\$14,263
VIA-18-5413	CITY OF TEMECULA/TEMECULA VALLEY MUSEUM		Riverside	4	\$5,450	\$4,360
VIA-18-5496	COLLAGE DANCE THEATRE		Los Angeles	4	\$18,000	\$14,400
VIA-18-5244	GEFFEN PLAYHOUSE INC		Los Angeles	4	\$18,000	\$14,400
VIA-18-5328	OUTSIDE THE LENS		San Diego	4	\$18,000	\$14,400
VIA-18-5372	RED LADDER THEATRE COMPANY	Silicon Valley Creates	Santa Clara	4	\$15,633	\$12,506
VIA-18-5171	REGENTS UNIVERSITY OF CALIFORNIA LOS ANGELES		Los Angeles	4	\$17,949	\$14,359
VIA-18-4417	RESOUNDING JOY INC		San Diego	4	\$18,000	\$14,400
VIA-18-5484	SACRAMENTO GUITAR SOCIETY		Sacramento	4	\$5,740	\$4,592
VIA-18-4226	VETERAN ARTS PROJECT	Social and Environmental Entrepreneurs	San Diego	4	\$18,000	\$14,400
VIA-18-5178	HOMES FOR FAMILIES		Los Angeles	3	\$18,000	\$0
VIA-18-5402	JAPANESE FRIENDSHIP GARDEN SOCIETY OF SAN DIEGO		San Diego	3	\$18,000	\$0
VIA-18-4862	NEWFILMMAKERS LOS ANGELES		Los Angeles	3	\$17,493	\$0

FY18-19 VIA Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
VIA-18-5268	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO		San Diego	2	\$11,352	\$0
VIA-18-5334	THE FOUNDATION FOR SANTA BARBARA CITY COLLEGE		Santa Barbara	1	\$16,000	\$0
VIA-18-4276	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL		Yuba		\$18,000	

TAB 17

California Arts Council | Public Meeting | 05/22/2019

Date: May 22, 2019

To: California Arts Council

From: Programs Allocation Committee
Nashormeh Lindo and Louise McGuinness

Re: FY18-19 Youth Arts Action Program Allocations

The Programs Allocations Committee recommends that Council vote to fund the applications to the Youth Arts Action grant program according to the following funding formula: Applications ranked 6 at 100%, 5 at 90%, and 4 at 80% of their request amounts for a total allocation of \$3,478,799.



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: May 22, 2019

To: California Arts Council

From: J. Andrea Porras, B.A.
Arts Programs Specialist

Re: FY18-19 Youth Arts Action Grant Panel Overview

Program Overview

The Council approved the FY18-19 guidelines for the **Youth Arts Action (YAA)** program on September 12, 2018. Building upon the Arts Education – Extension Program, this new program supports projects for youth from infancy through age 24 that operate outside of school time, in artistic venues and community settings as well as on school sites. This program aims to support and encourage relevant, dynamic, and innovative community building and learning through youth-focused arts and culture projects. Youth development and leadership are key factors for successful projects.

FY18-19 YAA Program

There was an increase of 52% in total number of applications, from 210 proposals in FY17-18 Arts Extension Program to 320 applications in this grant cycle in YAA. Sixty-eight organizations that did not apply in last year's Arts Education – Extension program applied to YAA. Eight applications were withdrawn and five were deemed ineligible.

Panel Overview

Given the immense number of applications submitted, six separate panels convened between March 4 and April 24 to review the YAA applications. Each panel met in Sacramento for three days to review 53 applications per panel. The panels utilized the review criteria stated in the guidelines and the 6-point ranking system.

A total of 56 applications were ranked 6 (“Exemplary”), 103 applications were ranked 5 (“Strong”), 85 applications were ranked 4 (“Good”), 51 were ranked 3 (“Marginal”), 12 were ranked 2 (“Weak”) and five were ranked 1 (“Ineligible”).

Program Specialist Observations and Analysis

The applications ranked 6 (“Exemplary”) by the panel exhibited clear evidence of community impact with youth development and leadership experiences at the forefront of the project. Strong project designs guided by artists that provided thoughtful and age-appropriate programming were noted, as well as those that provided scholarships or stipends for participants.

For example, a Summer Intensive Program in the OMI/ Excelsior neighborhood of San Francisco addresses community trauma by fusing social justice and leadership learning into a performing arts program. The project will engage students in grades 9-12 who were exposed to police violence in their classrooms in 64 hours of hands-on performing arts training with participation stipends. This program aims to address growth in the following areas: cultural, community and social understanding, peer critique, leadership, and peer-focused equity training. There will be a culminating performance for administrators, family and peers that will provide feedback and critique.

The applications that were ranked 3 (“Marginal”) and 2 (“Weak”) had significant problems in the applications. There were many accounts of proposed projects lacking inclusion, affordability and accessibility. The panels in these cases did not feel the applications aligned with the YAA program requirements or goals. Unclear project designs or lack of training in teaching youth also left the panel with significant unresolved questions related to the review criteria. Some applications were missing documentation necessary for the panel to assess key aspects of the application (e.g., work samples inclusive of youth and process, financial documentation).

Panelists:

Nanette Kelley (she/her/hers, Humboldt) Nanette is a visual, literary and performing artist of Native American descent with an M.A. in American Indian Studies with a concentration in Expressive Arts from UCLA. She has an A.A. in commercial art and a B.A. in Art from CSULB, where she taught a crafts class in the American Indian Studies Program. Nanette has performed in many Native American events as musician, dancer, comic actor (SAG) and emcee. She is the former president of the Native American Fine Arts Society in Los Angeles. Nanette has exhibited and performed at Native American museums and judged visual art and dance competitions, And taught drawing and creative writing inside California correctional institutions in collaboration with the William James Association. She is the recipient of several grants and fellowships, including several from the California Arts Council and the National Endowment for the Arts.

Joel Garcia (he/him/his, Los Angeles) Joel Garcia is an artist, arts administrator and cultural organizer with over 20 years of experience working transnationally with artists locally and in Latin America, organizing workshops, events and festivals in over 20 Mexican and Latin American cities. Currently, Joel is the Director of Programs & Operations at Self Help Graphics & Art and since 2010 has produced the Día de los Muertos Celebration, helping grow attendance and engagement with the local and international community. Joel has also developed art and organized community engagement activities for organizations such as the Dolores Huerta Foundation, UFW United Farm Workers, Tia Chucha’s Centro Cultural, The John Anson Ford Amphitheatre, Japanese American National Museum, the Save Ethnics Studies Campaign in Arizona, Alto Arizona Campaign against SB1070, National Day Laborer

Organizing Network, and the Cucapa Campaign for Ancestral Fishing Rights among others. As a printmaker Joel has assisted with revitalizing the Professional Print Program at Self Help Graphics & Art by helping merge digital and analog techniques and pushing for more experimental processes. He recently presented a body of work at the Vincent Price Art Museum (July 2015) titled *Tatewari*. Joel currently serves as the co-chair for the California Endowment's Building Healthy Communities Boyle Heights #IAMPossible youth campaign.

Cassandra Coppola (she/her/hers, Los Angeles) Cassandra Coppola is the Grant Writer (Administrative Assistant) and Educational Coordinator at NewFilmmakers Los Angeles (NFMLA). She received her bachelor's degree in Broadcast Journalism from Purchase College where she also minored in Theatre and Jazz Vocals. Cassandra continued her education at Syracuse University where she received a master's degree in Film, Television and Radio. Likewise, Cassandra has also taught multiple film courses at Syracuse. Cassandra's background is deeply seeded in the arts, having studied communications, theater (plays and musicals), music (vocals and instrumentals), dance (various forms) and film before and during college. Cassandra was a competitive dancer (ballet, pointe, jazz, tap, acrobatics, baton, etc.) for 16 years on the national circuit. Although she did not continue to pursue dance in college, she was asked to take a few dance conservatory courses at Purchase where she also participated in multiple musical productions. Additionally, Cassandra performed as a vocalist (mezzo-soprano/alto) for 18 years, a violinist for six years, and as a percussionist for 11 years (with a specialty in snare, bells/xylophone/marimba/chimes and timpani). Therefore, Cassandra can properly analyze proposals from organizations with film backgrounds as well from many other arts-related disciplines.

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

Amber Espinosa-Jones (she/her/hers, Oakland/ Los Angeles) Amber Espinosa-Jones is the outreach and inclusion coordinator at Sundance Institute where she facilitates the department's support of artists from underrepresented backgrounds through dynamic programs, grants, and community outreach. She is also an independent producer and has worked with several arts organizations looking to change the narrative of mainstream entertainment including the National Association of Latino Independent

Producers (NALIP) and Blackout for Human Rights. She is very pleased Kendrick Lamar is now a Pulitzer-Prize winner.

La Quitta Shamblee (she/her/hers, Los Angeles) La Quitta brings more than 20 years' experience as a grant writer to her publication, *The Grantbuilder: Step-by-Step Guide to Grant Writing Workbook*. She is the Creator/Producer of the Southern California MAD Catfish Blues Festival that debuted at historic Santa Anita Racetrack for two days of live performances during Labor Day Weekend 2015. La Quitta produced her first short film, *Girls Don't Do That*, which premiered at 2015 Pan African Film Festival in Los Angeles. She is the Founder/Executive Producer of the Instrumental Women Project, the nonprofit organization that produced the critically acclaimed Instrumental Women Lady Jazz concert series for nine consecutive years, from 2000 to 2008. The inaugural production was included in the L.A. Times year-end list of "Live Jazz Performances" and for three of the first five years was lauded with the newspaper's "Best Bests" designation as the recommended weekend jazz event to attend.

Rosa Marie Soto (she/her/her, Salinas) Rosa has been a volunteer for grants review panels of various local philanthropic organizations, including the Community Foundation for Monterey County, Arts Council of Monterey County, and United Way Monterey County. She is a volunteer founding board Chair of Hijos del Sol Arts Productions, a grassroots arts instruction nonprofit serving East Salinas, South and North Monterey County (the most underserved and impoverished regions of the county). Rosa organized an annual arts calendar specifically to highlight mental health awareness with art created by individuals impacted or associated with mental illness. She assisted Building Health Communities as a community organizer whose work emphasized the growth and development of arts and cultural organizations in underserved communities. She is also a continuous supporter of independent youth artists, assisting with coordinating exhibit spaces and displays of public art by navigating local government policies and procedures.

Chelsea Wells (she/her/her, Los Angeles) Chelsea Wells is currently the Associate Director of Corporate, Foundation and Government Giving at the California Institute of the Arts (CalArts) in Valencia. She recently moved to Los Angeles from Washington, DC, where she worked at a grant writing consulting firm called Elevate, providing institutional fundraising support to nonprofit organizations across the arts and social service sectors. While in DC, she also worked with Studio Theatre (a contemporary regional theatre) and served on the grants review panel for the DC Commission on the Arts and Humanities. Prior to her work in DC, Chelsea managed public relations and publications for Jacob's Pillow Dance, a historic international dance festival, pre-professional school, and archives located in the Berkshires of Western Massachusetts. She holds a B.A. in Literature with a minor in Dance from the University of California Santa Cruz, and is a proud Los Angeles native.

Andrea Spearman (she/her/hers, Oakland) Andréa Spearman is a student, teacher, choreographer, and performer of a variety of modern-based movement. Her 20-year background includes the study of modern dance, hip-hop, jazz, west African, ballet, Haitian, Latin styles, worship dance, musical and dramatic theatre, music theory, dance composition, dance history and production. She has studied under Dawn James, PJay Phillips, Dr. Linda Goodrich, Jacqueline Burgess, Dr. Zak Diouf and Carla Service. In

the most recent five years, she has focused on working in the nonprofit arts administration sector, working for World Arts West and Dancers' Group, along with taking a position as Work Exchange Coordinator for The Beat Berkeley Performing Arts in 2014 and consulting as Stage Manager and Choreographer for the Black History Month Praise Explosion 2016 and 2017 at St. Mary's College of California.

Karen Josephson (she/her/hers, Vacaville) Karen is a visual artist working with in oils, acrylic, watercolor and ceramic sculpture. She is also a recipient of a California Arts Council grant that was used to hire her professionally for PBS Sacramento from 1980 to 1991 as graphic artist. There she worked as one of the few women in the male-dominated career field of video, film, photography, set design, on-air visuals and all print media. During that time, Karen worked with the regional program Arts Alive, which facilitated her interaction with a diverse group of California artists, art programs and leaders. In addition, she has judged several art shows for diverse groups, including Folsom prison and the Northern California High School Student Art Shows, sponsored by Sacramento Savings and Loan. She has also taught art to 1st-4th graders at a Montessori school and has been a guest art educator in public schools. Karen co-founded the figure drawing sessions now at the Pence Gallery in Davis. She currently volunteers time with the Women's Earth and Climate Alliance Network (WECAN), creating graphics and partaking in art workshops and events in the East Bay and Sacramento area.

Nikki Michela (she/her/hers, Los Angeles) Nikki Michela joined Film Independent as the Grants Manager in 2016. In her role, she is responsible for securing funding and maintaining relationships with private and corporate foundations and government funders. She manages the institutional fundraising for Film Independent's year-round programs, including Artist Development, film education, international initiatives, the LA Film Festival and Film Independent Presents. Michela also oversees the LA County Arts Commission internship program at the organization. Prior to her work at Film Independent, she worked for LA Opera on their Institutional Giving team, where she worked with the organization's corporate sponsors as well as their government and foundation partners. Previously, Michela served as a Community Representative for Los Angeles Unified School District where she specialized in youth work experience. She earned her B.A. from California State University, Long Beach in Political Science and Sociology.

Gloria Arjona (she/her/hers, Los Angeles) Gloria was born in El Paso and grew up in Mexico City, also living in the Mexican southern states of Chiapas, Campeche, and Yucatán, and in the U.S. in El Paso, Austin, New York, and Los Angeles. Living in different parts of Mexico and the United States since an early age made Gloria aware of the various cultures in both countries, of their differences, as well as their similarities. Thus, her research interests are centered in race and gender. She holds a Ph.D. in Spanish literature and teaches Spanish language and literature at Caltech. She is also a singer with two projects: as a soloist, accompanied with a guitar, she delivers in public libraries and schools interdisciplinary thematic lectures related to Latinos in the U.S., particularly Mexican descendants. In her lectures, she includes live music, media, traditional attire, and "tableaux vivants" (living pictures). With this project, she has traveled throughout California, to the east coast, Mexico, and more recently, to China, where she also delivered a five-week program to empower young women through the

arts. The other music project she has is a Brazilian jazz band, in which she sings. Additionally, for the last 13 years, Gloria and her husband have been doing house concerts in which they invite various prominent local jazz musicians. She also co-hosts a Spanish radio show targeted for the Spanish-speaking communities of the Los Angeles area (KPFK), and recently was invited to be part of the Arts Council of Long Beach board.

Erika Hirugami (she/her/hers, Los Angeles) MAAB Founder & CEO of CuratorLove Erika Hirugami holds a MA in Art Business from the Sotheby's Institute of Art, in conjunction with the Drucker School of Management and Getty Research Center at Claremont Graduate University. She also has multiple BAs from UCLA in the fields of Art History, Chicano Studies and Mexican Studies. As a Getty and Kress Foundation Fellow, Hirugami has developed curatorial statements at museums such as CMA, MOLAA, MAZ, MUAC, and Bellas Artes in Mexico City. After being a Public Art Curator for the Department of Cultural Affairs in the City of Los Angeles, Hirugami became the Curatorial Director for the Ronald McDonald House Charities. She has also curated for multiple galleries across the globe and has been published internationally.

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

Akemi Imai (she/her/hers, Oakland) Akemi is a first/second-generation, bilingual, Japanese American, immigrant-turned-citizen nonprofit professional raised in SoCal with a history of involvement in local nonprofit cultural organizations. Her artistic experience is largely in Japanese cultural arts, particularly taiko drumming. She empathizes with the perspective of performing artists, ensemble leaders, board members, and young start-up nonprofits. In 2018, she obtained an MA in Nonprofit Management from Antioch University Los Angeles. She bring experience from her roles as Volunteer Assistant/Shumei Arts Council (2001-Present), Artistic Director & Coordinator/USC Kazan Taiko (2007-2010), Performing Member & Instructor/Makoto Taiko (2001-2018), Operations Committee Head/Makoto Taiko (2009-2014), President/Makoto Taiko (2014-2018), Executive Director/Makoto Taiko (2017-2018), Secretary/Taiko Community Alliance (2017-Present), Board Development Committee Head/Taiko Community Alliance (2017-Present), and Volunteer/Oakland Asian Cultural Center (2018).

Marie Kellier (she/her/hers, Los Angeles) Marie is an award-winning multidisciplinary artist, consultant and arts advocate. An Academy Nicholl Fellow with the Academy of Motion Picture Arts and Sciences, she holds an MFA from UCLA, and is CEO of

MARIKEL International. Marie designs and produces festivals and art installations, has been Interim Director of Outreach for California African American Museum and Operations Manager for Danetracks, Inc. She has raised hundreds of thousands of dollars for education, arts and cultural projects and is a passionate advocate for cultural, economic and social equity. A pre-qualified producer for the City of Los Angeles, Marie's pioneering work established the visible presence of Caribbean carnival arts in Southern California. As Chair of the Empowerment Congress Arts and Culture Committee, and a Cultural Policy Fellow with Arts for LA, she chaired and co-authored a position paper on the Cultural Equity and Inclusion Initiative (CEII), which resulted in an additional \$235,000.00 in funding from the L.A. County Board of Supervisors. With a focus on the creative industries, Marie serves as an Alternate Member of the Jamaica Diaspora Advisory Board, advising the Government of Jamaica on issues affecting the Jamaican Diaspora.

Bhumi Patel (she/her/hers Oakland) Bhumi B. Patel is a dancer, choreographer, administrator, educator, writer, and historian. Her choreographic work holds the focus of listening to individual bodies and in conversation with the assemblage of identities that she embodies and has been presented at SAFEhouse Arts and as part of RAWdance's Concept Series in San Francisco. Bhumi earned her Master of Arts in American Dance Studies from Florida State University and Master of Fine Arts in Dance from Mills College. She earned her Bachelor of Arts in Dance and English Literature - Creative Writing from Agnes Scott College. In 2017, Bhumi founded pateldanceworks, a queer, feminist dance company. Bhumi was selected as a 2018 Fellow with the Emerging Arts Professionals and as a Lead Artist with SAFEhouse Arts in San Francisco. She is currently the Program Coordinator with Hope Mohr Dance and Administrative Assistant for Nancy Karp and Dancers. Bhumi is on Faculty at West Valley College, teaches with the Youth Program at Shawl Anderson Dance Center, and has danced with Chris Black Dance, Sheldon Smith, Shinichi Iova-Koga, Kara Davis, and is currently a member of the San Francisco Cat Call Choir.

Shannon Huang (she/her/hers/ Los Angeles) Shannon Huang has a background in development and special events. She has worked in the nonprofit sector with organizations including The Greater Pittsburgh Arts Council, Jacob's Pillow Dance Festival, America SCORES LA, and the Orange County Museum of Art, and has worked for Ryman Arts since 2014. Shannon earned her Master of Arts Management degree from Carnegie Mellon University and a BA in Humanities and Arts from UC Irvine.

Thomas Yanni (he/him/his, Los Angeles) Thomas Yanni worked for two decades in program development and communications in art galleries, museums and nonprofit arts organizations, including Philadelphia Dance Projects, Prints in Progress, Philadelphia Art Alliance, Rosenbach Museum & Library and the Guggenheim Museum. Since 2007, he has taught art history, humanities and United States history courses at California Community Colleges. He has served as Vice Chair of the Palm Springs Public Arts Commission since 2015.

Phyllis Battle (she/her/hers, Los Angeles) Phyllis Battle, born in Chicago and raised in New York, is a phenomenal jazz vocalist whose style will take you to another dimension. Whether she's soaring with a symphony, sizzling in the studio or swinging

with a jazz trio she will astound you. The City of Los Angeles honored Phyllis with a “Jazz Living Legends” distinction in June 2014. Her talents and contributions have been acknowledged with the Marla Gibbs Entertainment Award, Community Activists Award from Recycling Black Dollars and others. During her musical romance, Phyllis has toured worldwide with iconic artists such as Frank Sinatra, Nancy Sinatra, Rita Coolidge, Donna Summers and a host of others. She has opened shows for Poncho Sanchez, Ronnie Laws, Gerald Albright and Diane Reeves. Her studio recording credits include sessions with Stanley Clark, George Duke, Bernard Ighner, David Peaston, The S.O.S. Band and others. For 16 years she toured, recorded and performed with the internationally acclaimed, nine Grammy Award-winning group The 5th Dimension. Throughout this time, she made television appearances, performed during the NFL Super Bowl Half Time Show, and was a cast member performing in the Fats Waller musical, “Ain’t MisBehavin.”

Thomas Robert Simpson (he/him/his, San Francisco) Thomas Robert Simpson is an actor, director, producer, and writer He is the founder and artistic director of AfroSolo Theatre Company. For the past twenty-four years he has produced the award winning and critically acclaimed AfroSolo Arts Festival in San Francisco; during this time, he has presented over one-hundred solo artists. He has also produced twenty jazz concerts, curated more than twenty visual arts exhibits, organized community health fairs, hosted forums and conducted numerous workshops. Simpson has served on peer panels for the San Francisco Arts Commission, California Arts Council and the Oakland Arts Commission. In addition, has served as a member of the Board of Directors for Theatre Bay Area and Yerba Buena Center for the Arts. He is presently a member of the Board of Directors for the Yerba Buena Gardens Festival.

Adelita Serena (she/her/hers, Yolo/Sacramento) Adelita Serena has been a Woodland California resident for 17 years but grew up in Salinas where her experience in teatro lead her to discover the power of messaging to underserved communities. As a teen, she was trained at El Teatro Campesino and later, along with a group of her peers, founded Baktun 12 Productions. While in Salinas, Serena went on to explore Aztec Dance where she was taught the rich Meso-American tradition of storytelling through Danza. Serena danced for around nine years before she moved to Woodland after she gave birth to her first son. While in Woodland, she felt the absence of Danza in her community, this is when she asked her teacher’s permission to start a group in Woodland. Serena has been running a Woodland based Danza group for 10 years and is a proud recipient of a Cultural Pathways grant. She has cultivated and mentored many students in their development as dancers and community leaders as well as graduates from high schools and higher education institutions alike. Serena is committed to a tradition that celebrates storytelling through expressive dance and colors that have history students they can identify with. Serena graduated with a Bachelor of Science in Digital Film and has gone on to serve her community by taking on leadership positions in agencies where she has utilized her ability to effectively communicate the voice of youth and the underserved.

Kellori Dower (she/her/hers, Los Angeles) Kellori is the dean of arts at a California community college, after having served as faculty and administer at both the K-12 and post-secondary levels. She offers more than 20 years of arts education experience and

have traveled with my ensembles throughout the country. My expertise as a music educator lead my area to name me Music Educator of the Year in 2016 (CMEA). I also served the state as a writer for the current CSET test in music.

Roger Eyes R (he/him/ his, Santa Ana) Roger is a multidisciplinary artist and has been creating art in Santa Ana ever since he can remember. “Inspiration follows expression and creativity.” He has been involved with painting, murals, design, street art, and sculpture building professionally since 2005. Roger’s artistic evolution further extended the range of his talent with each technique he pursued. Now, his artistic approach and experience in various mediums allows him to push the boundaries of style and to continue exploring the depths of color, a constant throughout his collected works. After so many years, it’s no surprise the city of Santa Ana recognized Roger for his time and dedication inspiring local communities through art. More recently, they awarded him with their annual “Invest in the Artist” art grant for his upcoming project in 2019, enabling him to continue keeping his promise to bring even more art to Santa Ana for years to come.

Tyra Fennell (she/her/hers, San Francisco) is CEO of Imprint City, an organization seeking to activate underutilized spaces with arts and culture events as well as community development projects, encouraging increased foot traffic and economic vitality. Since 2015, Imprint City has attracted over 5,000 eventgoers, 30 participating neighborhood retail and food merchants, 30 youth employees 10 community-based organization partnerships and 50 performing and visual artists to the Bayview neighborhood through a myriad of our festivals and special projects. Imprint City is also building the arts aesthetic on Egbert Avenue, an industrial, blighted space, through the “Sprayview” mural art project, growing it into an outdoor museum and another San Francisco “go to” for mural arts lovers. Though Imprint City projects can be seen around San Francisco, the organization under Tyra’s leadership is hyper-focused in the Bayview neighborhood, working with community and City administration to develop this historically African American community into a designated cultural district. Tyra currently serves on the board of the San Francisco Bay Area Planning and Urban Research Association (SPUR) and Open Door Legal. She is also the Vice President of Membership and co-founder of the San Francisco Eastern Neighborhoods Democratic Club (SFENDC). Tyra is a Bayview Hunters Point resident and Howard University graduate.

Jian Huang (she/her/hers, Pasadena) Raised in South LA, Jian grew up in a neighborhood where crime, poverty, and an ever-present fear was part of life. Gun shots, police sirens, and gangs were part of the visual landscape where she, and many other kids like me, developed our sense of the world and ourselves. Jian learned from her parents about what an immigration raid was, about why she shouldn’t go outside to play because of drive by shooting, and why her mom never felt entitled to complain about getting paid below minimum wage at her garment factory. In a city as large and diverse as Los Angeles, this issue of isolation and class division is still prevalent. Working for the Los Angeles County Arts Commission and serving as a grant panelist, Jian experienced firsthand how the arts could be a tool for change. But that change comes from an awareness of issues facing communities in need, not just in the intellectual sense, or from what is written about in the news, but from a real empathy

that comes with working and living in those communities. Both personally and professionally, Jian is deeply rooted in this belief that art can change our world.

* Panel Representative

FY18-19 YAA Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
YAA-18-5411	916 INK		Sacramento	6	\$18,000	\$18,000
YAA-18-5890	ABADA-CAPOEIRA SAN FRANCISCO		San Francisco	6	\$18,000	\$18,000
YAA-18-5214	AMERICAN CONSERVATORY THEATRE FOUNDATION		San Francisco	6	\$5,775	\$5,775
YAA-18-6180	ARMORY CENTER FOR THE ARTS		Los Angeles	6	\$18,000	\$18,000
YAA-18-6154	ART OF ELAN		San Diego	6	\$18,000	\$18,000
YAA-18-5870	AU CO VIETNAMESE CULTURAL CENTER		San Francisco	6	\$18,000	\$18,000
YAA-18-4450	BAY AREA GIRLS ROCK CAMP		Alameda	6	\$18,000	\$18,000
YAA-18-5165	BAYVIEW HUNTERS POINT CENTER FOR ARTS AND TECHNOLOGY		San Francisco	6	\$18,000	\$18,000
YAA-18-6068	BINDLESTIFF STUDIO		San Francisco	6	\$10,000	\$10,000
YAA-18-5137	CALIFORNIA SHAKESPEARE THEATER		Alameda	6	\$18,000	\$18,000
YAA-18-5213	CALIFORNIA SYMPHONY ORCHESTRA INC		Contra Costa	6	\$18,000	\$18,000
YAA-18-5353	CITY OF SAN FERNANDO		Los Angeles	6	\$18,000	\$18,000
YAA-18-5743	CONTRA TIEMPO		Los Angeles	6	\$17,175	\$17,175
YAA-18-6041	DIABLO BALLET		Contra Costa	6	\$18,000	\$18,000
YAA-18-5502	DIMENSIONS DANCE THEATER INCORPORATED		Alameda	6	\$18,000	\$18,000
YAA-18-6143	EVERYBODY DANCE NOW		Santa Barbara	6	\$18,000	\$18,000
YAA-18-4445	FLYAWAY PRODUCTIONS		San Francisco	6	\$18,000	\$18,000
YAA-18-5611	GRITTY CITY REPERTORY YOUTH THEATRE		Alameda	6	\$17,550	\$17,550
YAA-18-5770	JAMESTOWN COMMUNITY CENTER INC		San Francisco	6	\$18,000	\$18,000
YAA-18-5215	KALW SAN FRANCISCO UNIFIED SCHOOL DISTRICT		San Francisco	6	\$18,000	\$18,000
YAA-18-6050	KOCE-TV FOUNDATION		Orange	6	\$18,000	\$18,000
YAA-18-6116	LA COMMONS	Community Partners	Los Angeles	6	\$18,000	\$18,000
YAA-18-6024	LA PENA CULTURAL CENTER INC		Alameda	6	\$8,100	\$8,100
YAA-18-5546	LATINO THEATER COMPANY		Los Angeles	6	\$18,000	\$18,000
YAA-18-6159	LIGHT BRINGER PROJECT		Los Angeles	6	\$18,000	\$18,000

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

Total Request
\$5,100,859

Total Recommendations
\$3,478,799

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

FY18-19 YAA Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
YAA-18-5256	LOS ANGELES PHILHARMONIC ASSOCIATION		Los Angeles	6	\$18,000	\$18,000
YAA-18-5995	MARIPOSA COUNTY ARTS COUNCIL INC		Mariposa	6	\$18,000	\$18,000
YAA-18-6149	MEDIA ARTS CENTER SAN DIEGO		San Diego	6	\$18,000	\$18,000
YAA-18-5831	MID-CITY COMMUNITY MUSIC		San Diego	6	\$18,000	\$18,000
YAA-18-5982	NO EASY PROPS INC		Los Angeles	6	\$12,178	\$12,178
YAA-18-6220	NUEVA VISION COMMUNITY SCHOOL		Los Angeles	6	\$15,400	\$15,400
YAA-18-5860	OAKLAND YOUTH CHORUS		Alameda	6	\$18,000	\$18,000
YAA-18-6062	OUTFEST		Los Angeles	6	\$18,000	\$18,000
YAA-18-4471	PERFORMING ARTS WORKSHOP INC		San Francisco	6	\$18,000	\$18,000
YAA-18-6144	PLAZA DE LA RAZA INC		Los Angeles	6	\$18,000	\$18,000
YAA-18-5337	PRESCOTT CIRCUS THEATRE		Alameda	6	\$18,000	\$18,000
YAA-18-4370	PURPLE SILK MUSIC EDUCATION FOUNDATION INC		Alameda	6	\$18,000	\$18,000
YAA-18-5849	QUEER WOMEN OF COLOR MEDIA ARTS PROJECT-QWOCMAP		San Francisco	6	\$18,000	\$18,000
YAA-18-5203	RICHMOND ART CENTER		Contra Costa	6	\$18,000	\$18,000
YAA-18-6026	SAN BENITO COUNTY ARTS COUNCIL		San Benito	6	\$18,000	\$18,000
YAA-18-5859	SAN DIEGO GUILD OF PUPPETRY		San Diego	6	\$12,000	\$12,000
YAA-18-6013	SAN DIEGO WINDS		San Diego	6	\$18,000	\$18,000
YAA-18-6074	SAN JOSE JAZZ		Santa Clara	6	\$18,000	\$18,000
YAA-18-6002	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		Los Angeles	6	\$18,000	\$18,000
YAA-18-5919	SANTA MONICA YOUTH ORCHESTRA		Los Angeles	6	\$18,000	\$18,000
YAA-18-6061	SCHOLARSHIP AUDITION PERFORMANCE PREPARATORY ACADEMY	Fulcrum Arts	Los Angeles	6	\$18,000	\$18,000
YAA-18-6008	SENDEROS		Santa Cruz	6	\$16,950	\$16,950
YAA-18-5572	SHAKESPEARE-SAN FRANCISCO		San Francisco	6	\$18,000	\$18,000
YAA-18-5064	SOUND ART		Los Angeles	6	\$18,000	\$18,000

FY18-19 YAA Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
YAA-18-5134	STREET POETS INC		Los Angeles	6	\$18,000	\$18,000
YAA-18-5154	THE HARMONY PROJECT		Los Angeles	6	\$18,000	\$18,000
YAA-18-5088	THE SHAKESPEARE CENTER OF LOS ANGELES INC		Los Angeles	6	\$18,000	\$18,000
YAA-18-5921	TRANSCENDANCE YOUTH ARTS PROJECT		San Diego	6	\$18,000	\$18,000
YAA-18-5897	WOMEN WONDER WRITERS		Riverside	6	\$17,290	\$17,290
YAA-18-6019	YOUTH DRAMA THEATER		Los Angeles	6	\$18,000	\$18,000
YAA-18-6236	YOUTH ORCHESTRAS OF FRESNO		Fresno	6	\$18,000	\$18,000
YAA-18-6098	24TH STREET THEATRE COMPANY		Los Angeles	5	\$18,000	\$16,200
YAA-18-6127	3 POINT 0		Sacramento	5	\$18,000	\$16,200
YAA-18-5629	826 VALENCIA		San Francisco	5	\$18,000	\$16,200
YAA-18-5942	826LA		Los Angeles	5	\$18,000	\$16,200
YAA-18-6192	A NOISE WITHIN		Los Angeles	5	\$6,000	\$5,400
YAA-18-5641	ABHINAYA DANCE COMPANY OF SAN JOSE INC		Santa Clara	5	\$18,000	\$16,200
YAA-18-4330	ACTORS GANG INC		Los Angeles	5	\$18,000	\$16,200
YAA-18-5937	ADVAITA SOCIETY		Alameda	5	\$18,000	\$16,200
YAA-18-5916	ALLIANCE FOR YOUTH ACHIEVEMENT		Santa Clara	5	\$18,000	\$16,200
YAA-18-5833	ANGELICA CENTER FOR ARTS AND MUSIC		Los Angeles	5	\$18,000	\$16,200
YAA-18-5172	ARTS & LEARNING CORPORATION		Orange	5	\$18,000	\$16,200
YAA-18-5938	ARTS AND SERVICES FOR DISABLED INCORPORATED		Los Angeles	5	\$17,655	\$15,890
YAA-18-5346	ARTS COUNCIL SANTA CRUZ COUNTY		Santa Cruz	5	\$18,000	\$16,200
YAA-18-5089	ASOCIACION CULTURAL DE SOUTH BAY OF GREATER LOS ANGELES		Los Angeles	5	\$18,000	\$16,200
YAA-18-5731	ATTITUDINAL HEALING CONNECTION INC		Alameda	5	\$18,000	\$16,200
YAA-18-5855	BAY AREA VIDEO COALITION INC		San Francisco	5	\$12,700	\$11,430

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YAA-18-6017	BOOMSHAKE MUSIC	Intersection for the Arts	Alameda	5	\$17,733	\$15,960
YAA-18-4283	BOYS & GIRLS CLUB OF OCEANSIDE CALIFORNIA INCORPORATED		San Diego	5	\$6,530	\$5,877
YAA-18-4663	BRAVA FOR WOMEN IN THE ARTS		San Francisco	5	\$18,000	\$16,200
YAA-18-6146	BROCKUS PROJECT DANCE COMPANY		Los Angeles	5	\$12,600	\$11,340
YAA-18-5823	CALIFORNIA CENTER FOR THE ARTS ESCONDIDO FOUNDATION		San Diego	5	\$18,000	\$16,200
YAA-18-6049	CALIFORNIA DANCE INSTITUTE		Los Angeles	5	\$18,000	\$16,200
YAA-18-5360	CALIFORNIA STATE UNIVERSITY SAN MARCOS CORPORATION		San Diego	5	\$18,000	\$16,200
YAA-18-5608	CANTARE CON VIVO		Alameda	5	\$18,000	\$16,200
YAA-18-5882	CHICO ART CENTER		Butte	5	\$10,500	\$9,450
YAA-18-5830	CHINESE CULTURAL PRODUCTIONS		San Francisco	5	\$15,000	\$13,500
YAA-18-4669	CITY HEARTS KIDS SAY YES TO THE ARTS L A FRINGE THEATRE INC		Los Angeles	5	\$13,010	\$11,709
YAA-18-4857	COMMUNITY MUSIC CENTER		San Francisco	5	\$18,000	\$16,200
YAA-18-5738	CRE OUTREACH FOUNDATION INC		Los Angeles	5	\$18,000	\$16,200
YAA-18-6110	CUTTING BALL THEATER		San Francisco	5	\$18,000	\$16,200
YAA-18-5739	DESTINY ARTS CENTER		Alameda	5	\$18,000	\$16,200
YAA-18-5157	DIVERSIONARY THEATRE PRODUCTIONS INC		San Diego	5	\$5,700	\$5,130
YAA-18-5571	EAGLE ROCK COMMUNITY CULTURAL ASSOCIATION		Los Angeles	5	\$18,000	\$16,200
YAA-18-4456	EAST BAY CENTER FOR THE PERFORMING ARTS		Contra Costa	5	\$18,000	\$16,200
YAA-18-5873	EAST SIDE COMMUNITY ARTS	Alliance for Youth Achievement	Santa Clara	5	\$10,000	\$9,000
YAA-18-6186	EL CAMINO YOUTH SYMPHONY ASSOCIATION		Santa Clara	5	\$10,000	\$9,000
YAA-18-6045	ENSEMBLE THEATRE COMPANY OF SANTA BARBARA INC		Santa Barbara	5	\$18,000	\$16,200

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YAA-18-5839	FERN STREET COMMUNITY ARTS INC		San Diego	5	\$18,000	\$16,200
YAA-18-5122	FIRST EXPOSURES	Tides Center	San Francisco	5	\$18,000	\$16,200
YAA-18-5845	FUSE THEATRE INC		San Mateo	5	\$8,000	\$7,200
YAA-18-5941	GET LIT WORDS IGNITE INC		Los Angeles	5	\$18,000	\$16,200
YAA-18-6037	GIRLS ROCK SB		Santa Barbara	5	\$18,000	\$16,200
YAA-18-5605	GREENWAY ARTS ALLIANCE		Los Angeles	5	\$18,000	\$16,200
YAA-18-5772	HANDFUL PLAYERS INC		San Francisco	5	\$18,000	\$16,200
YAA-18-5210	HAVEN ACADEMY OF THE ARTS		Los Angeles	5	\$14,992	\$13,493
YAA-18-4808	HIGHER GLIFFS INC		Alameda	5	\$18,000	\$16,200
YAA-18-4826	HIPHOPFORCHANGE INC		Alameda	5	\$18,000	\$16,200
YAA-18-5775	HOLLYWOOD HEART		Los Angeles	5	\$18,000	\$16,200
YAA-18-4825	INNER CITY YOUTH ORCHESTRA OF LOS ANGELES INCORPORATED		Los Angeles	5	\$18,000	\$16,200
YAA-18-5695	INNER-CITY ARTS		Los Angeles	5	\$18,000	\$16,200
YAA-18-5040	INYO COUNCIL FOR THE ARTS		Inyo	5	\$18,000	\$16,200
YAA-18-6032	JAZZ EDUCATION ENSEMBLE	Intersection for the Arts	Alameda	5	\$1,940	\$1,746
YAA-18-6222	JAZZANTIQUA INC		Los Angeles	5	\$5,200	\$4,680
YAA-18-6224	JUNIOR CENTER OF ART & SCIENCE		Alameda	5	\$18,000	\$16,200
YAA-18-5879	JUSTICE BY UNITING IN CREATIVE ENERGY-JUICE		Los Angeles	5	\$7,000	\$6,300
YAA-18-4418	KIDS IN THE SPOTLIGHT INC		Los Angeles	5	\$18,000	\$16,200
YAA-18-6066	KRONOS PERFORMING ARTS ASSN		San Francisco	5	\$18,000	\$16,200
YAA-18-5735	LACER AFTERSCHOOL PROGRAMS		Los Angeles	5	\$18,000	\$16,200
YAA-18-4999	LOS CENZONTLES MEXICAN ARTS CENTER		Contra Costa	5	\$18,000	\$16,200
YAA-18-5259	LUTHER BURBANK MEMORIAL FOUNDATION		Sonoma	5	\$18,000	\$16,200
YAA-18-6095	MAMMOTH LAKES FOUNDATION		Mono	5	\$10,000	\$9,000
YAA-18-6191	NEIGHBORHOOD MUSIC SCHOOL ASSOCIATION		Los Angeles	5	\$18,000	\$16,200

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YAA-18-4868	NEW WEST SYMPHONY ASSOCIATION		Ventura	5	\$18,000	\$16,200
YAA-18-5169	NORTHERN CALIFORNIA CHAMBER MUSIC ACADEMY		San Francisco	5	\$10,000	\$9,000
YAA-18-6078	OAKLAND INTERFAITH GOSPEL CHOIR INC		Alameda	5	\$18,000	\$16,200
YAA-18-6141	OCEANSIDE MUSEUM OF ART		San Diego	5	\$15,000	\$13,500
YAA-18-5648	ODC		San Francisco	5	\$18,000	\$16,200
YAA-18-5570	OLD GLOBE THEATRE		San Diego	5	\$18,000	\$16,200
YAA-18-6070	OUTSIDE THE LENS		San Diego	5	\$18,000	\$16,200
YAA-18-6065	PASADENA CONSERVATORY OF MUSIC		Los Angeles	5	\$18,000	\$16,200
YAA-18-5932	PASADENA EDUCATIONAL FOUNDATION		Los Angeles	5	\$18,000	\$16,200
YAA-18-5863	POISON APPLE PRODUCTIONS		Contra Costa	5	\$18,000	\$16,200
YAA-18-5553	REEL STORIES		Alameda	5	\$10,000	\$9,000
YAA-18-4367	REGENTS OF THE UNIVERSITY OF CALIFORNIA AT RIVERSIDE		Riverside	5	\$13,490	\$12,141
YAA-18-5589	RUCKUSROOTS INC		Los Angeles	5	\$9,635	\$8,672
YAA-18-5377	SACRA PROFANA		San Diego	5	\$12,744	\$11,470
YAA-18-4515	SACRAMENTO THEATRE COMPANY		Sacramento	5	\$18,000	\$16,200
YAA-18-5095	SACRED FOOLS THEATER		Los Angeles	5	\$6,900	\$6,210
YAA-18-6197	SAN DIEGO ART INSTITUTE		San Diego	5	\$10,800	\$9,720
YAA-18-5643	SAN DIEGO BALLET		San Diego	5	\$16,000	\$14,400
YAA-18-5797	SAN DIEGO OPERA ASSOCIATION		San Diego	5	\$18,000	\$16,200
YAA-18-5151	SAN FRANCISCO ARTS EDUCATION PROJECT		San Francisco	5	\$18,000	\$16,200
YAA-18-6113	SAN FRANCISCO GIRLS CHORUS INC		San Francisco	5	\$18,000	\$16,200
YAA-18-6056	SAN FRANCISCO JAZZ ORGANIZATION		San Francisco	5	\$18,000	\$16,200
YAA-18-6172	SAN FRANCISCO MIME TROUPE		San Francisco	5	\$18,000	\$16,200
YAA-18-5690	SAN FRANCISCO YOUTH THEATRE		San Francisco	5	\$18,000	\$16,200

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YAA-18-5963	SAN JOSE MUSEUM OF ART ASSOCIATION		Santa Clara	5	\$16,250	\$14,625
YAA-18-5221	SANTA BARBARA MUSEUM OF ART		Santa Barbara	5	\$18,000	\$16,200
YAA-18-4637	SANTA BARBARA SYMPHONY ORCHESTRA ASSOCIATION		Santa Barbara	5	\$18,000	\$16,200
YAA-18-5813	SANTA ROSA SYMPHONY ASSOCIATION		Sonoma	5	\$18,000	\$16,200
YAA-18-5075	SCHOOL OF ARTS AND CULTURE AT MHP		Santa Clara	5	\$18,000	\$16,200
YAA-18-5756	SIDE STREET PROJECTS		Los Angeles	5	\$18,000	\$16,200
YAA-18-6023	SOUTHLAND SINGS		Los Angeles	5	\$18,000	\$16,200
YAA-18-6155	THE CRUCIBLE		Alameda	5	\$18,000	\$16,200
YAA-18-4793	THEATREWORKERS PROJECT	Ensemble Studio Theatre, the LA Project	Los Angeles	5	\$5,500	\$4,950
YAA-18-4980	UNIVERSITY ENTERPRISES INC		Sacramento	5	\$14,250	\$12,825
YAA-18-5550	UNUSUAL SUSPECTS THEATRE CO		Los Angeles	5	\$18,000	\$16,200
YAA-18-6054	VENICE ARTS		Los Angeles	5	\$18,000	\$16,200
YAA-18-6048	WOMENS AUDIO MISSION		San Francisco	5	\$18,000	\$16,200
YAA-18-5576	WOMENS VOICES NOW INC		Los Angeles	5	\$18,000	\$16,200
YAA-18-5079	YOUTH SPIRIT ARTWORKS		Alameda	5	\$18,000	\$16,200
YAA-18-4618	YOUTH UPRISING		Alameda	5	\$18,000	\$16,200
YAA-18-5246	Z SPACE STUDIO		San Francisco	5	\$7,340	\$6,606
YAA-18-4639	A STEP BEYOND		San Diego	4	\$18,000	\$14,400
YAA-18-5483	AIMUSIC SCHOOL		Santa Clara	4	\$18,000	\$14,400
YAA-18-5277	ALEXANDER VALLEY FILM SOCIETY		Sonoma	4	\$10,000	\$8,000
YAA-18-5778	ARTS BRIDGING THE GAP		Los Angeles	4	\$3,000	\$2,400
YAA-18-5707	ARTS VISALIA		Tulare	4	\$12,225	\$9,780
YAA-18-5760	ASIAN ART MUSEUM FOUNDATION OF SAN FRANCISCO		San Francisco	4	\$18,000	\$14,400
YAA-18-6139	BALLET AFSANEH ART AND CULTURE SOCIETY		Marin	4	\$15,000	\$12,000

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YAA-18-5720	BAY AREA MUSIC PROJECT		Alameda	4	\$18,000	\$14,400
YAA-18-5595	BAYVIEW OPERA HOUSE INC		San Francisco	4	\$18,000	\$14,400
YAA-18-4517	BELL ARTS FACTORY		Ventura	4	\$18,000	\$14,400
YAA-18-5903	BERKELEY MUSIC GROUP		Alameda	4	\$18,000	\$14,400
YAA-18-6200	BERKELEY REPERTORY THEATRE		Alameda	4	\$18,000	\$14,400
YAA-18-5399	CENTER FOR COMMUNITY ARTS, CITY OF WALNUT CREEK		Contra Costa	4	\$12,400	\$9,920
YAA-18-5977	CITY OF TEMECULA/ OLD TOWN TEMECULA COMMUNITY THEATER		Riverside	4	\$6,000	\$4,800
YAA-18-6058	COLLAGE DANCE THEATRE		Los Angeles	4	\$18,000	\$14,400
YAA-18-6094	CONTEMPORARY JEWISH MUSEUM		San Francisco	4	\$18,000	\$14,400
YAA-18-5803	CREATE NOW INC		Los Angeles	4	\$5,944	\$4,755
YAA-18-5725	CREATE PEACE PROJECT		Contra Costa	4	\$18,000	\$14,400
YAA-18-4970	DESTINY COMMUNITY SERVICES		Placer	4	\$15,000	\$12,000
YAA-18-5966	ENCORE THEATRE GROUP		Los Angeles	4	\$18,000	\$14,400
YAA-18-4312	FILIPINO AMERICAN SYMPHONY ORCHESTRA		Los Angeles	4	\$18,000	\$14,400
YAA-18-5817	FREE ARTS FOR ABUSED CHILDREN		Los Angeles	4	\$18,000	\$14,400
YAA-18-5907	FRIENDS OF THE PALO ALTO CHILDRENS THEATRE		Santa Clara	4	\$18,000	\$14,400
YAA-18-4588	GALLO CENTER FOR THE ARTS INC		Stanislaus	4	\$18,000	\$14,400
YAA-18-5908	IDYLLWILD ARTS FOUNDATION		Riverside	4	\$18,000	\$14,400
YAA-18-6234	IMPERIAL VALLEY DESERT MUSEUM SOCIETY INC		Imperial	4	\$10,762	\$8,610
YAA-18-5861	INK PEOPLE INC		Humboldt	4	\$18,000	\$14,400
YAA-18-5857	INLAND VALLEY REPERTORY THEATRE INC		Los Angeles	4	\$18,000	\$14,400
YAA-18-5749	INSTITUTO MAZATLAN BELLAS ARTES DE SACRAMENTO		Sacramento	4	\$16,980	\$13,584
YAA-18-5790	INTERNATIONAL CITY THEATRE		Los Angeles	4	\$18,000	\$14,400
YAA-18-5993	JAZZFRESNO INC		Fresno	4	\$15,175	\$12,140

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YAA-18-5697	JC CULTURE FOUNDATION		Los Angeles	4	\$11,250	\$9,000
YAA-18-4413	JULIA MORGAN CENTER FOR THE ARTS INC		Alameda	4	\$18,000	\$14,400
YAA-18-4384	KERN DANCE ALLIANCE		Kern	4	\$16,800	\$13,440
YAA-18-4480	KINGS AND CLOWNS INC		Los Angeles	4	\$18,000	\$14,400
YAA-18-5710	LA PROMISE FUND		Los Angeles	4	\$18,000	\$14,400
YAA-18-6161	LIBRARY ASSOCIATION OF LA JOLLA		San Diego	4	\$15,500	\$12,400
YAA-18-4463	LOS ANGELES DRAMA CLUB INC		Los Angeles	4	\$18,000	\$14,400
YAA-18-4641	LOS ANGELES MUSIC AND ART SCHOOL		Los Angeles	4	\$18,000	\$14,400
YAA-18-6099	MAINLY MOZART INC		San Diego	4	\$18,000	\$14,400
YAA-18-5688	MALASHOCK DANCE & COMPANY		San Diego	4	\$18,000	\$14,400
YAA-18-5482	MERCED COUNTY ARTS COUNCIL INC		Merced	4	\$3,000	\$2,400
YAA-18-5712	MODESTO SOUND		Stanislaus	4	\$4,363	\$3,490
YAA-18-6169	MUSEUM OF CONTEMPORARY ART		Los Angeles	4	\$18,000	\$14,400
YAA-18-4390	MUSICIANS AT PLAY FOUNDATION INC		Los Angeles	4	\$18,000	\$14,400
YAA-18-5105	NATOMAS ARTS AND EDUCATION FOUNDATION		Sacramento	4	\$14,000	\$11,200
YAA-18-4409	NEW DIRECTIONS FOR YOUTH INC		Los Angeles	4	\$18,000	\$14,400
YAA-18-5126	OASIS COMPANIES INTERNATIONAL		Orange	4	\$12,500	\$10,000
YAA-18-4811	P S ARTS		Los Angeles	4	\$18,000	\$14,400
YAA-18-5030	PACIFIC CHORALE		Orange	4	\$17,825	\$14,260
YAA-18-5073	PACIFIC SYMPHONY		Orange	4	\$18,000	\$14,400
YAA-18-5106	PASO ROBLES YOUTH ARTS FOUNDATION		San Luis Obispo	4	\$18,000	\$14,400
YAA-18-6166	PENINSULA CHORAL ASSOCIATION DBA PENINSULA GIRLS CHORUS		San Mateo	4	\$14,000	\$11,200
YAA-18-5794	PIEDMONT CHOIRS		Alameda	4	\$18,000	\$14,400

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YAA-18-5820	PROJECT BANDALOOOP		Alameda	4	\$18,000	\$14,400
YAA-18-6060	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH		Los Angeles	4	\$18,000	\$14,400
YAA-18-4530	RAGAZZI BOYS CHORUS		San Mateo	4	\$16,656	\$13,325
YAA-18-4699	RHYTHM ARTS ALLIANCE	Community Partners	Los Angeles	4	\$14,300	\$11,440
YAA-18-5594	RYMAN CARROLL FOUNDATION		Los Angeles	4	\$18,000	\$14,400
YAA-18-5789	SACRAMENTO GUITAR SOCIETY		Sacramento	4	\$7,000	\$5,600
YAA-18-4389	SAN DIEGO JUNIOR THEATRE		San Diego	4	\$9,200	\$7,360
YAA-18-4246	SAN DIEGO YOUTH SYMPHONY		San Diego	4	\$18,000	\$14,400
YAA-18-4733	SAN FRANCISCO CHILDRENS ART CENTER		San Francisco	4	\$8,370	\$6,696
YAA-18-4490	SANTA BARBARA DANCE INSTITUTE		Santa Barbara	4	\$18,000	\$14,400
YAA-18-5349	SANTA BARBARA INTERNATIONAL FILM FESTIVAL INC		Santa Barbara	4	\$15,050	\$12,040
YAA-18-6227	SANTA CRUZ ART LEAGUE INC		Santa Cruz	4	\$15,950	\$12,760
YAA-18-5110	SANTA MARIA VALLEY YOUNG MENS CHRISTIAN ASSOCIATION		Santa Barbara	4	\$13,303	\$10,642
YAA-18-5085	SIERRA CLASSIC THEATRE		Mono	4	\$8,000	\$6,400
YAA-18-5990	SONOMA VALLEY MUSEUM OF ART		Sonoma	4	\$7,000	\$5,600
YAA-18-5687	SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE		Los Angeles	4	\$18,000	\$14,400
YAA-18-5802	SOUTHERN EXPOSURE		San Francisco	4	\$17,840	\$14,272
YAA-18-5727	STANFORD JAZZ WORKSHOP		Santa Clara	4	\$18,000	\$14,400
YAA-18-4880	TABARD THEATRE COMPANY		Santa Clara	4	\$10,000	\$8,000
YAA-18-4425	THE COLBURN SCHOOL		Los Angeles	4	\$18,000	\$14,400
YAA-18-5709	THE GABRIELLA FOUNDATION		Los Angeles	4	\$18,000	\$14,400
YAA-18-5632	THE P G K PROJECT INC		San Diego	4	\$18,000	\$14,400
YAA-18-5113	THE YOUNG SHAKESPEAREANS	Community Partners	Los Angeles	4	\$18,000	\$14,400
YAA-18-4323	THEATRE OF HEARTS INC		Los Angeles	4	\$18,000	\$14,400
YAA-18-5842	TOWNSEND OPERA PLAYERS INC		Stanislaus	4	\$18,000	\$14,400
YAA-18-5766	TRITON MUSEUM OF ART		Santa Clara	4	\$5,555	\$4,444

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YAA-18-6131	WEST CREATIVE PERFORMING ARTS	Santa Cruz Art League	Santa Cruz	4	\$18,000	\$14,400
YAA-18-6158	YOUTH ART EXCHANGE	Tides Center	San Francisco	4	\$18,000	\$14,400
YAA-18-4726	YOUTH SPEAKS INC		San Francisco	4	\$18,000	\$14,400
YAA-18-4773	ZERO1 - THE ART AND TECHNOLOGY NETWORK		Santa Clara	4	\$18,000	\$14,400
YAA-18-4570	ZIMMER CHILDRENS MUSEUM		Los Angeles	4	\$18,000	\$14,400
YAA-18-5045	AMAZING GRACE CONSERVATORY INC		Los Angeles	3	\$18,000	\$0
YAA-18-4351	ANGELS GATE CULTURAL CENTER INC		Los Angeles	3	\$18,000	\$0
YAA-18-5971	ART WITHOUT LIMITS		Santa Barbara	3	\$18,000	\$0
YAA-18-5889	ATTENTION NAPA	Napa Valley Youth Symphony	Napa	3	\$18,000	\$0
YAA-18-5423	BAY AREA CHILDRENS THEATRE		Alameda	3	\$18,000	\$0
YAA-18-5685	BLUE LINE ARTS		Placer	3	\$15,500	\$0
YAA-18-4421	BOYS & GIRLS CLUB OF SANTA MARIA VALLEY INC		Santa Barbara	3	\$18,000	\$0
YAA-18-5681	CANTABILE YOUTH SINGERS		Santa Clara	3	\$18,000	\$0
YAA-18-5736	CAZADERO PERFORMING ARTS CAMP INC		Alameda	3	\$15,000	\$0
YAA-18-5597	CHAPTER 510 INK		Alameda	3	\$18,000	\$0
YAA-18-4710	COACHELLA VALLEY REPERTORY		Riverside	3	\$11,300	\$0
YAA-18-5551	COMMUNITY INITIATIVES/HARMONY PROJECT BAY AREA	Community Initiatives	Alameda	3	\$18,000	\$0
YAA-18-6080	COMMUNITY SCHOOL OF MUSIC AND ARTS		Santa Clara	3	\$18,000	\$0
YAA-18-5878	COTA COLLABORATIONS TEACHERS AND ARTISTS		San Diego	3	\$13,589	\$0
YAA-18-5104	CRAFT AND FOLK ART MUSEUM INCORPORATING THE EGG AND THE EYE		Los Angeles	3	\$18,000	\$0
YAA-18-5586	DANCE & DRUM IN HUMBOLDT	Ink People, Inc.	Humboldt	3	\$18,000	\$0
YAA-18-5099	DRAMATIC RESULTS		Los Angeles	3	\$18,000	\$0

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YAA-18-5541	DRAWBRIDGE AN ARTS PROGRAM FOR HOMELESS CHILDREN		Marin	3	\$14,850	\$0
YAA-18-4816	FAMILY RESOURCE & REFERRAL CENTER OF SAN JOAQUIN		San Joaquin	3	\$5,000	\$0
YAA-18-5569	GIVING MUSIC A MUSIC CHARITY		Los Angeles	3	\$3,000	\$0
YAA-18-5029	GREEN ART WORKSHOP		San Francisco	3	\$15,000	\$0
YAA-18-5143	HEALDSBURG CENTER FOR THE ARTS		Sonoma	3	\$18,000	\$0
YAA-18-5827	JDS CREATIVE ACADEMY		Riverside	3	\$5,000	\$0
YAA-18-5680	KADIMA CONSERVATORY OF MUSIC INC		Los Angeles	3	\$18,000	\$0
YAA-18-5638	LAS FOTOS PROJECT	Community Partners	Los Angeles	3	\$18,000	\$0
YAA-18-5545	MARIN SHAKESPEARE COMPANY		Marin	3	\$18,000	\$0
YAA-18-6150	MARIN THEATRE COMPANY		Marin	3	\$18,000	\$0
YAA-18-5864	MEISTERSINGERS INC		Orange	3	\$7,900	\$0
YAA-18-5795	MUCKENTHALER CULTURAL CENTER FOUNDATION		Orange	3	\$18,000	\$0
YAA-18-5793	MUSEUM OF CONTEMPORARY ART SAN DIEGO		San Diego	3	\$16,605	\$0
YAA-18-5968	MUSEUM OF CONTEMPORARY ART SANTA BARBARA INC		Santa Barbara	3	\$18,000	\$0
YAA-18-5660	MUSYCA		Los Angeles	3	\$18,000	\$0
YAA-18-5980	NATIONAL NOVEL WRITING MONTH		Alameda	3	\$12,905	\$0
YAA-18-5978	NEWFILMMAKERS LOS ANGELES		Los Angeles	3	\$15,507	\$0
YAA-18-5578	NORTH COAST REPERTORY THEATRE A NON PROFIT CORPORATION		San Diego	3	\$18,000	\$0
YAA-18-5711	PALO ALTO ART CENTER FOUNDATION		Santa Clara	3	\$18,000	\$0
YAA-18-4427	POSITIVE ACTION COMMUNITY THEATRE		San Diego	3	\$17,000	\$0
YAA-18-5610	PUTTIN ON PRODUCTIONS CORPORATION		Los Angeles	3	\$16,550	\$0
YAA-18-4628	SAN CARLOS CHILDRENS THEATRE INC		San Mateo	3	\$18,000	\$0

FY18-19 YAA Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
YAA-18-5556	SAN DIEGO CHILDRENS CHOIR		San Diego	3	\$18,000	\$0
YAA-18-5645	SAN DIEGO DANCE THEATER		San Diego	3	\$18,000	\$0
YAA-18-5583	SAN DIEGO MUSEUM OF ART		San Diego	3	\$5,875	\$0
YAA-18-5721	SAN FRANCISCO BOYS CHORUS		San Francisco	3	\$18,000	\$0
YAA-18-5385	SHADOWLIGHT PRODUCTIONS		San Francisco	3	\$9,200	\$0
YAA-18-6104	STUDIO 395 FOUNDATION		Riverside	3	\$18,000	\$0
YAA-18-5763	VIA INTERNATIONAL INC		San Diego	3	\$15,000	\$0
YAA-18-5786	VIVACE YOUTH CHORUS OF SAN JOSE		Santa Clara	3	\$18,000	\$0
YAA-18-5952	WEST COAST SONGWRITERS ASSOCIATION		San Mateo	3	\$18,000	\$0
YAA-18-5475	WOMEN S CENTER FOR CREATIVE WORK		Los Angeles	3	\$18,000	\$0
YAA-18-5621	YOUNG AUDIENCES OF SAN DIEGO DBA ARTS FOR LEARNING SAN DIEGO		San Diego	3	\$10,598	\$0
YAA-18-5515	YOUTH IN ARTS		Marin	3	\$18,000	\$0
YAA-18-5835	ARTS BENICIA INC		Solano	2	\$6,500	\$0
YAA-18-5561	COLLECTIVE ACTION STUDIO	Intersection for the Arts	San Francisco	2	\$18,000	\$0
YAA-18-4340	CONNECTPOD LEARNING		Los Angeles	2	\$18,000	\$0
YAA-18-5678	ELEMENTAL STRINGS		Los Angeles	2	\$18,000	\$0
YAA-18-5389	GHETTO FILM SCHOOL INC		Los Angeles	2	\$18,000	\$0
YAA-18-5096	JEWISH COMMUNITY CENTER OF SAN FRANCISCO		San Francisco	2	\$18,000	\$0
YAA-18-5555	NOTES FOR NOTES INCORPORATED		Santa Barbara	2	\$18,000	\$0
YAA-18-5649	REGENTS OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY		Alameda	2	\$18,000	\$0
YAA-18-5226	SANTA CRUZ COUNTY YOUTH SYMPHONY		Santa Cruz	2	\$5,000	\$0
YAA-18-4487	SISKIYOU COUNTY ARTS COUNCIL		Siskiyou	2	\$10,850	\$0
YAA-18-5584	THE H E ART PROJECT		Los Angeles	2	\$18,000	\$0
YAA-18-5729	WISEBURN EDUCATION FOUNDATION		Los Angeles	2	\$18,000	\$0

FY18-19 YAA Funding Allocation Recommendations

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Final Rank	Grant Request Amount	Grant Award Recommendation
YAA-18-6156	CALIFORNIA INSTITUTE OF THE ARTS		Los Angeles	1	\$12,000	\$0
YAA-18-6182	MUSIC IN SCHOOLS TODAY		San Francisco	1	\$18,000	\$0
YAA-18-5773	PONY BOX DANCE THEATRE		Los Angeles	1	\$18,000	\$0
YAA-18-5577	SAN JOSE DOWNTOWN FOUNDATION		Santa Clara	1	\$18,000	\$0
YAA-18-5592	SAN LUIS OBISPO COUNTY OFFICE OF EDUCATION		San Luis Obispo	1	\$18,000	\$0
YAA-18-4275	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL		Yuba		\$18,000	
YAA-18-4360	ARTS CONNECTION		San Bernardino		\$18,000	
YAA-18-4558	YOUNG CHOREOGRAPHERS PROJECT		Los Angeles		\$9,250	
YAA-18-5161	Calidanza Dance Company	La Familia Counseling Center INC	Sacramento		\$18,000	
YAA-18-5616	AYUDANDO LATINOS A SONAR		San Mateo		\$18,000	
YAA-18-5761	BALLET FOLKLORICO ANAHUAC		Stanislaus		\$18,000	
YAA-18-5818	ASIAN CULTURE AND MEDIA ALLIANCE INC		San Diego		\$17,220	
YAA-18-5985	ARTS COLLABORATIVE OF NEVADA COUNTY		Nevada		\$9,825	

TAB 18

California Arts Council | Public Meeting | 05/22/2019

ARTISTS IN COMMUNITIES PROGRAM STATISTICS

Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size. In general, these graphs show that geography and organization size are not significant factors in award outcomes.

ORGANIZATIONAL SIZE:

As shown below, the highest number of applications received and recommended for funding have a budget size between \$150-\$499k. In the \$0-\$149k bracket, 75% of applicants are being recommended for funding, and in all other brackets, the rate of recommendation is at 81% or greater. These numbers indicate that organizational size does not significantly impact the rate at which proposals are successful. 60% of the organizations being recommended for funding have organizational budget sizes of less than \$499k.

A full breakdown of applicant organizations by Total Operating Revenue is below.

Total Operating Revenue: Submitted and Recommended

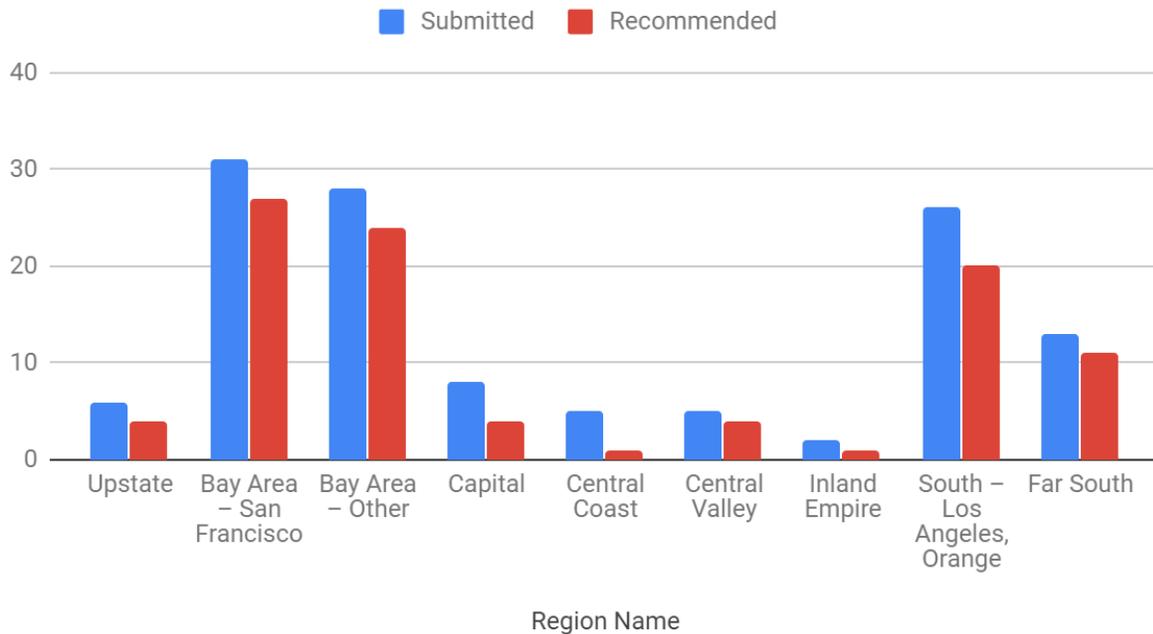


GEOGRAPHIC DISTRIBUTION

Applicant organizations recommended for funding represent all nine geographic regions and 17 different counties. The bar graph below represents the total number of applications submitted by region (in blue) and the total number of applications recommended for funding by region (in red). All regions fared similarly with the panels in terms of percentage of applications ranked at 4 or above.

The highest number of applications to this program are coming from Bay Area – San Francisco, Bay Area – Other and South – Los Angeles, Orange regions. Applications from these counties/regions represents 73.9% of all recommendations, with the remaining 26.1% of recommendations going to Upstate, Capital, Central Coast, Central Valley, Inland Empire, and Far South regions.

CA Regions: Submitted and Recommended



ARTS AND PUBLIC MEDIA PROGRAM STATISTICS

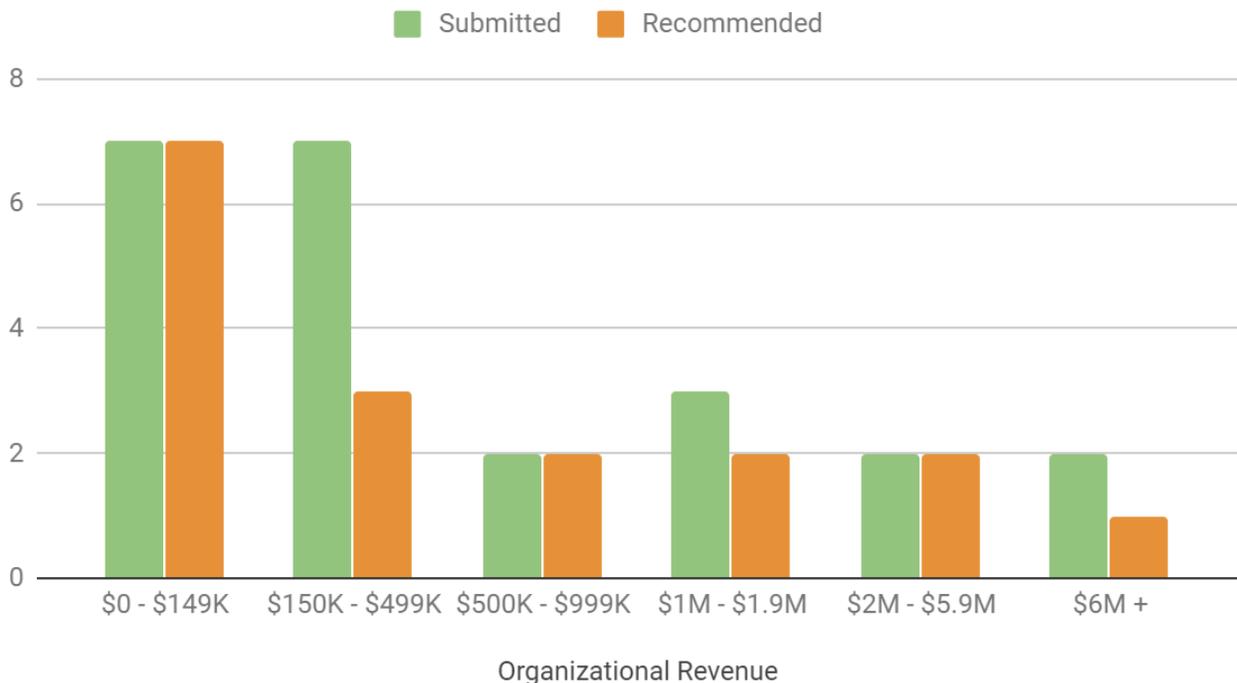
Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size. In general, these graphs show that geography and organization size are not significant factors in award outcomes.

ORGANIZATIONAL SIZE:

As shown below, the highest number of applications received and recommended for funding in this category came from organizations with a budget size between \$0 and \$149,000. In each organizational size category, approximately the same percentage of requests are being recommended for funding; the lowest percentage of recommended requests is in the \$150-499k bracket.

A full breakdown of applicant organizations by Total Operating Revenue is below.

Total Operating Revenue: Submitted and Recommended

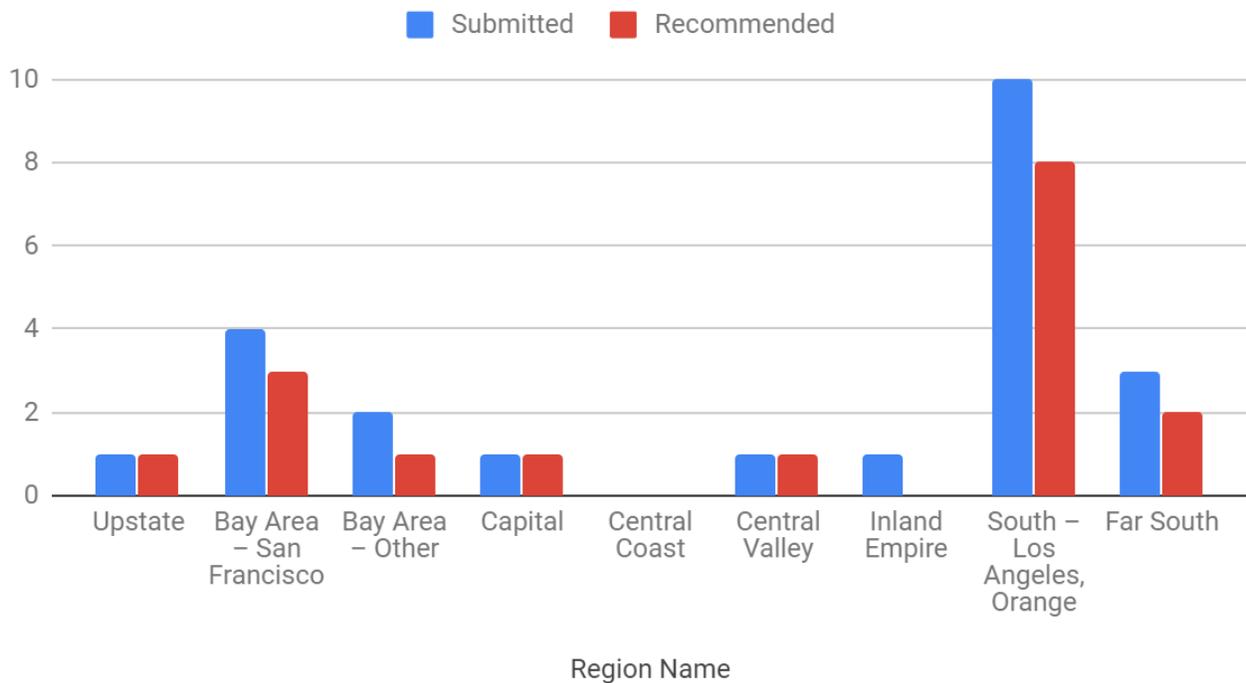


GEOGRAPHIC DISTRIBUTION

Nearly half of applications in this category came from the 'South – Los Angeles, Orange' region. Historically, the Arts and Public Media grant program has received the highest number of applications from the Bay Area, Los Angeles, and San Diego. The bar graph below represents the total number of applications submitted by region (in blue) and the total number of applications recommended for funding by region (in red).

This year, only the 'Central Coast' region was unrepresented by applications in this category. The 'Inland Empire' was the only region where an application was received but not recommended for funding.

CA Regions: Submitted and Recommended



CREATIVE CALIFORNIA COMMUNITIES PROGRAM STATISTICS

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

ORGANIZATIONAL SIZE:

Unlike other grant categories, in this program the smallest organizations were the least likely to be recommended for funding by a statistically relevant margin. A total of 16 applications were not funded for organizations with budgets of \$0 - \$149,000. This was closely followed by organizations with budgets of \$150,000 - \$499,000, with 14 applications not funded. Organizations with budgets between \$500,000 and \$999,000 had the highest success rate, followed by organizations with budgets at \$6M or above.

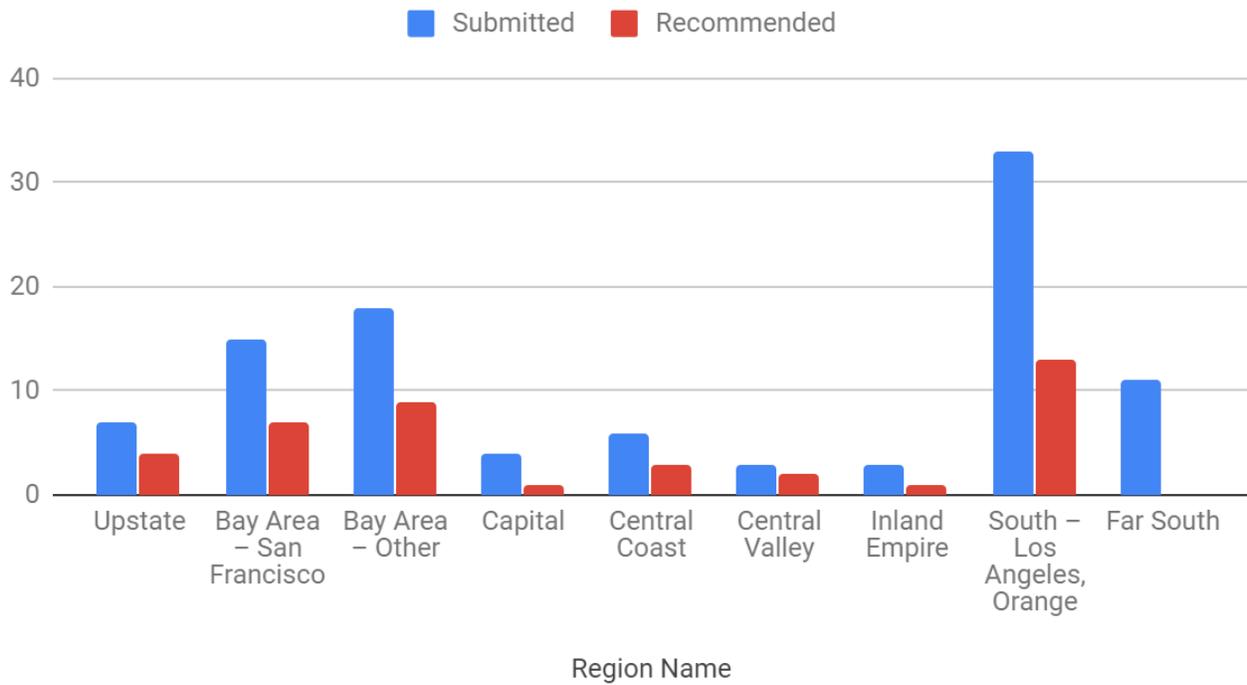
Total Operating Revenue: Submitted and Recommended



GEOGRAPHIC DISTRIBUTION

Applicant organizations recommended for funding represent all nine geographic regions and 19 different counties. The bar graph below represents the total number of applications submitted by region (in blue) and the total number of applications recommended for funding by region (in red). The 'Far South' region was the only region without any applications that were recommended for funding.

CA Regions: Submitted and Recommended



ARTS EDUCATION: EXPOSURE PROGRAM STATISTICS

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

ORGANIZATIONAL SIZE:

Unlike other grant categories, in this program the smallest organizations were the least likely to be recommended for funding by a statistically relevant margin. The largest organizations had the highest success rate—by a small margin—closely followed by organizations with budgets between \$150,000 and \$499,000. The three remaining revenue brackets maintained approximately the same recommendation rates.

A full breakdown of applicant organizations by Total Operating Revenue is below.

Total Operating Revenue: Reviewed and Recommended

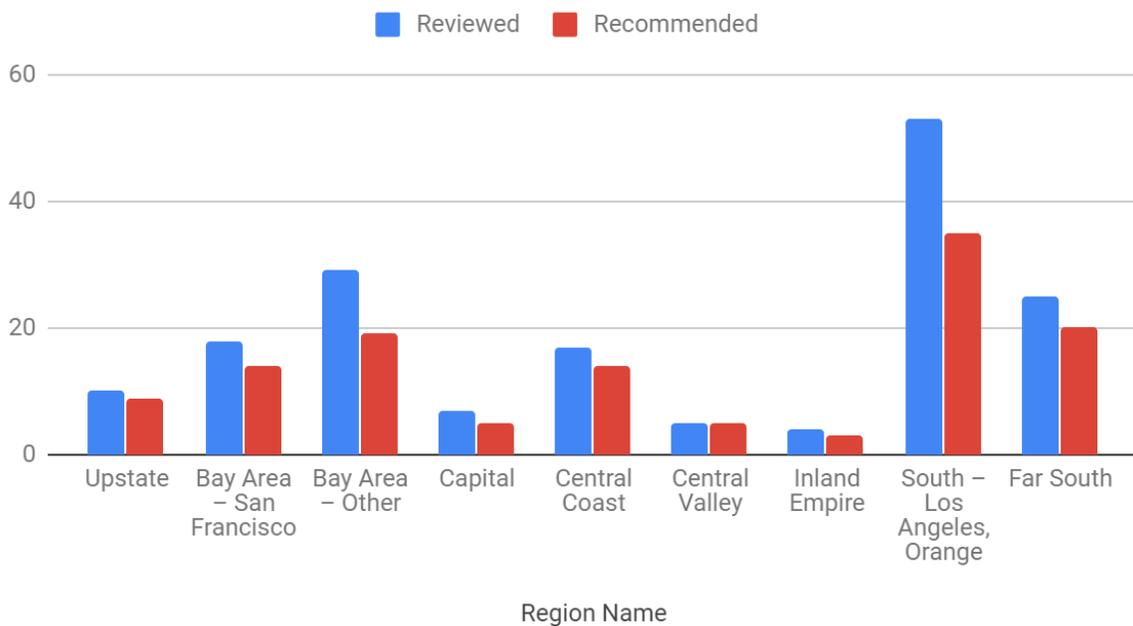


GEOGRAPHIC DISTRIBUTION

Applicant organizations recommended for funding represent all nine geographic regions and 31 different counties. Well over half of California’s counties are represented in the proposals that are recommended for funding.

The bar graph below represents the total number of applications submitted by region (in blue) and the total number of applications recommended for funding by region (in red). All regions fared similarly with the panels in terms of percentage of applications ranked at 4 or above. The lowest recommendation rate is in the South region, encompassing Los Angeles and Orange counties, the region that had the largest number of submissions.

CA Regions: Reviewed and Recommended



JUMP STARTS PROGRAM STATISTICS

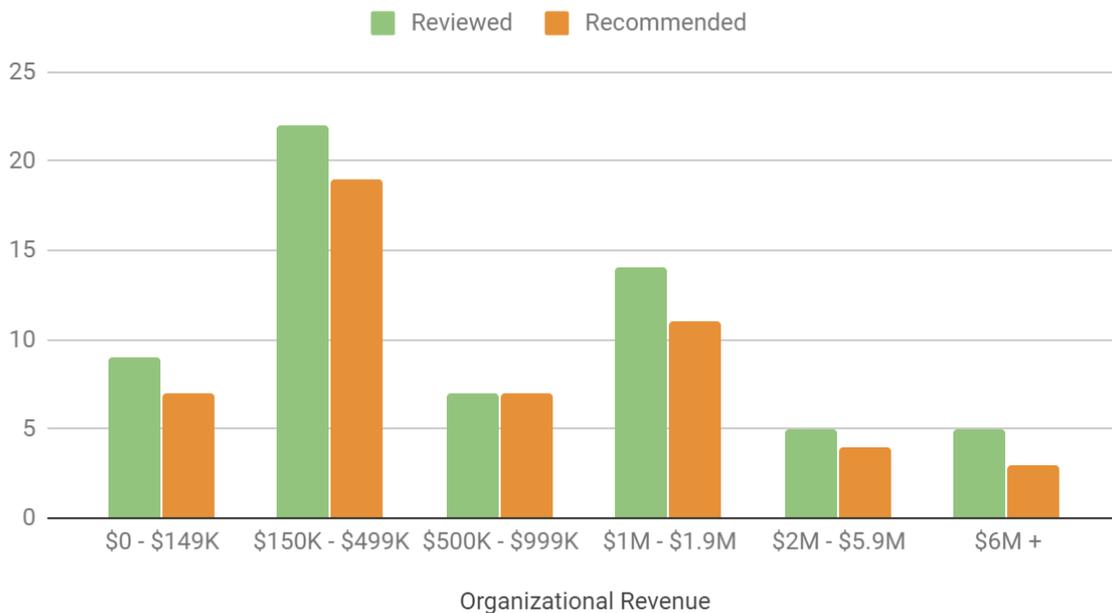
Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size. In general, these graphs show that geography and organization size are not significant factors in award outcomes.

ORGANIZATIONAL SIZE:

As shown below, the highest number of applications received and recommended for funding have a budget size between \$150,000 and \$499,000. In each organizational size category, approximately the same percentage of requests are being recommended for funding; the lowest percentage of recommended requests is in the \$6M and above bracket. These numbers indicate that organizational size does not significantly impact the rate at which proposals are successful.

A full breakdown of applicant organizations by Total Operating Revenue is below.

Total Operating Revenue: Reviewed and Recommended

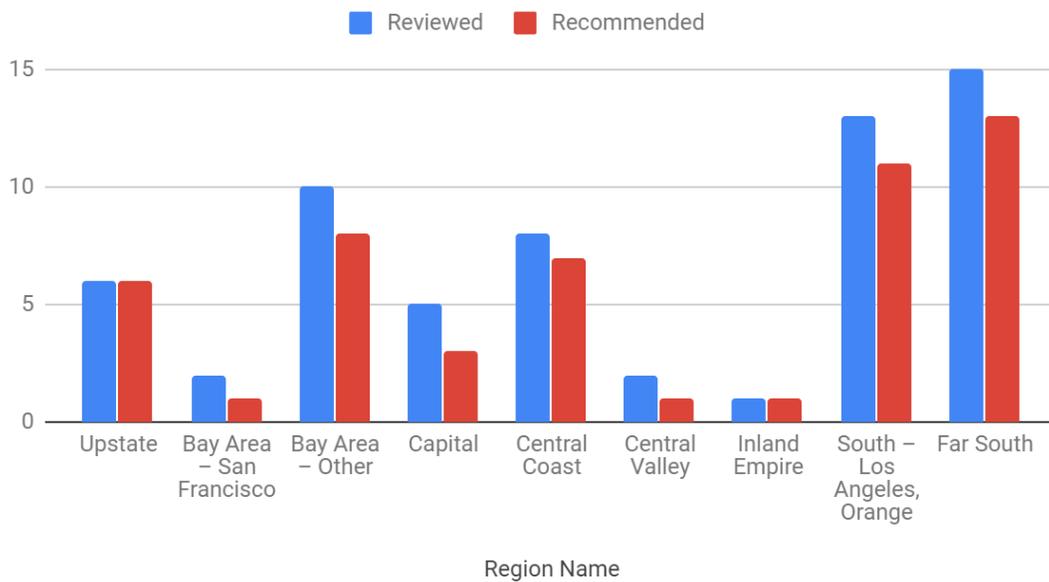


GEOGRAPHIC DISTRIBUTION

Applicant organizations recommended for funding represent all nine geographic regions and 22 different counties. The bar graph below represents the total number of applications submitted by region (in blue) and the total number of applications recommended for funding by region (in red). All regions fared similarly with the panels in terms of percentage of applications ranked at 4 or above.

The Upstate and Inland Empire regions had the highest percentage of success; all of the applications in those regions were recommended for funding. The Capital region and the Central Valley had the lowest success rates. Only three of the five proposals from the Capital region, and only one of the two proposals from the Central Valley were ranked 4 or above. However, these represent such small data sets that the variance is negligible.

CA Regions: Reviewed and Recommended



LOCAL IMPACT PROGRAM STATISTICS

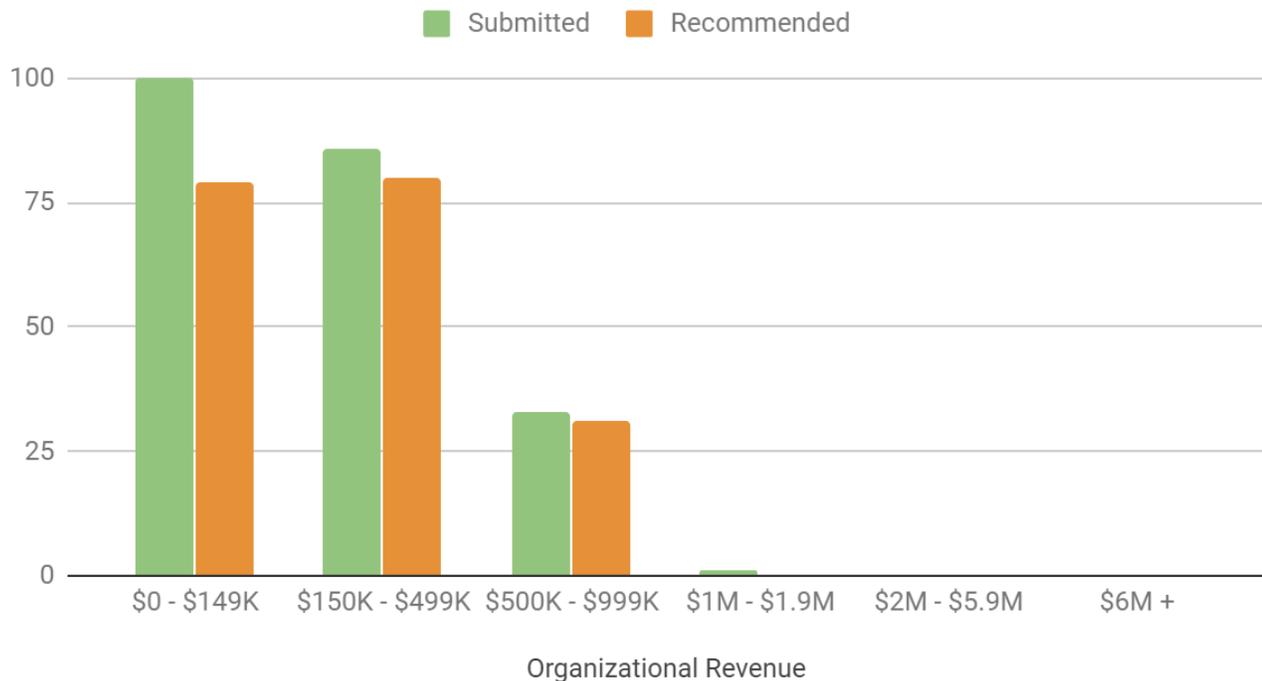
Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size. In general, these graphs show that geography and organization size are not significant factors in award outcomes.

ORGANIZATIONAL SIZE:

As shown below, the highest number of applications received and recommended for funding have a budget size between \$0 and \$149,000. These numbers indicate that organizational size does not significantly impact the rate at which proposals are successful. Of the applicant organizations with budgets under \$499K, half of those being recommended for funding have organizational budget sizes of less than \$199,000.

A full breakdown of applicant organizations by Total Operating Revenue is below.

Total Operating Revenue: Submitted and Recommended



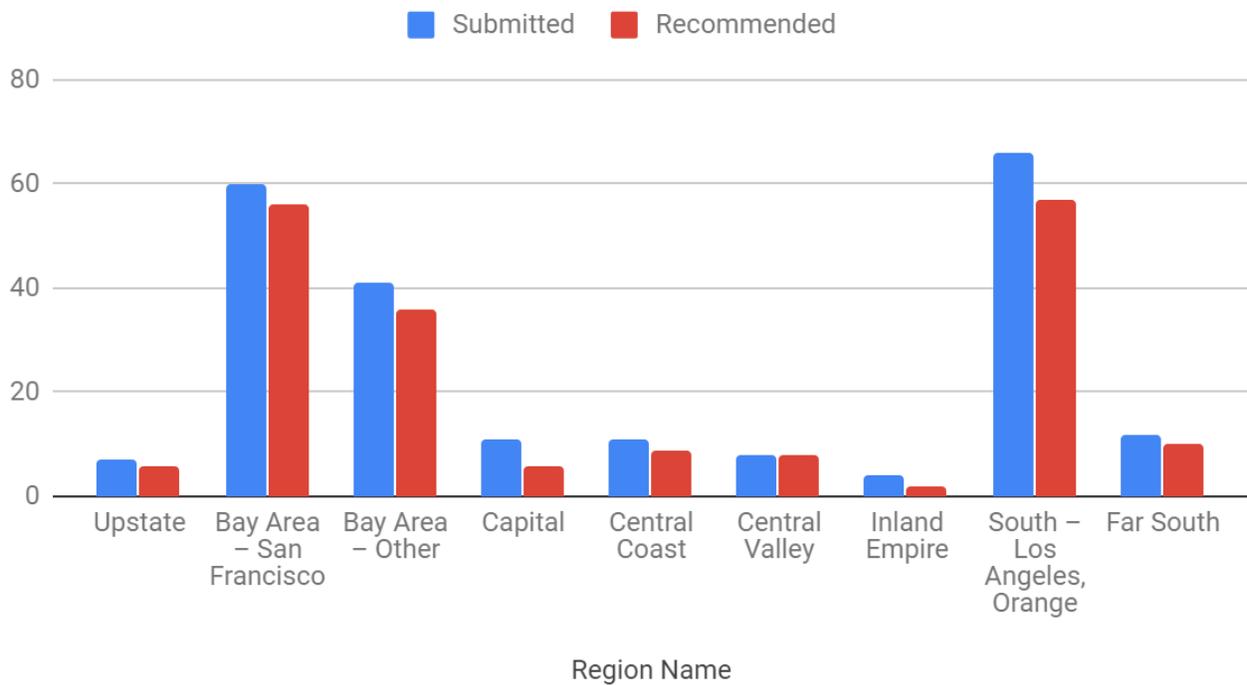
GEOGRAPHIC DISTRIBUTION

Applicant organizations recommended for funding represent all nine geographic regions and 30 different counties. The bar graph below represents the total number of applications submitted by region (in blue) and the total number of applications recommended for funding by

region (in red). All regions fared similarly with the panels in terms of percentage of applications ranked at 4 or above.

The highest number of applications to Local Impact are coming from Bay Area – San Francisco, Bay Area – Other and South – Los Angeles, Orange regions. Applications from these counties/regions represents 78.4% of all awards, with the remaining 21.6% of recommendations going to Upstate, Capital, Central Coast, Central Valley, Inland Empire, and Far South regions. This indicates that a focused effort on and an increase in awareness of the Local Impact funding opportunity should occur within these remaining six regions.

CA Regions: Submitted and Recommended



RESEARCH IN THE ARTS PROGRAM STATISTICS

Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size. In general, these graphs show that geography and organization size are not significant factors in award outcomes.

ORGANIZATIONAL SIZE:

As shown below, the highest number of applications received and recommended for funding have a budget size between \$150 and \$499K. While there was some variance in the rate at which proposals were successful in particular revenue brackets, overall both larger and smaller budget organizations' proposals were ranked 4 or above at approximately the same rate. These numbers indicate that organizational size does not significantly impact the rate at which proposals are successful.

A full breakdown of applicant organizations by Total Operating Revenue is below.

Total Operating Revenue: Submitted and Recommended

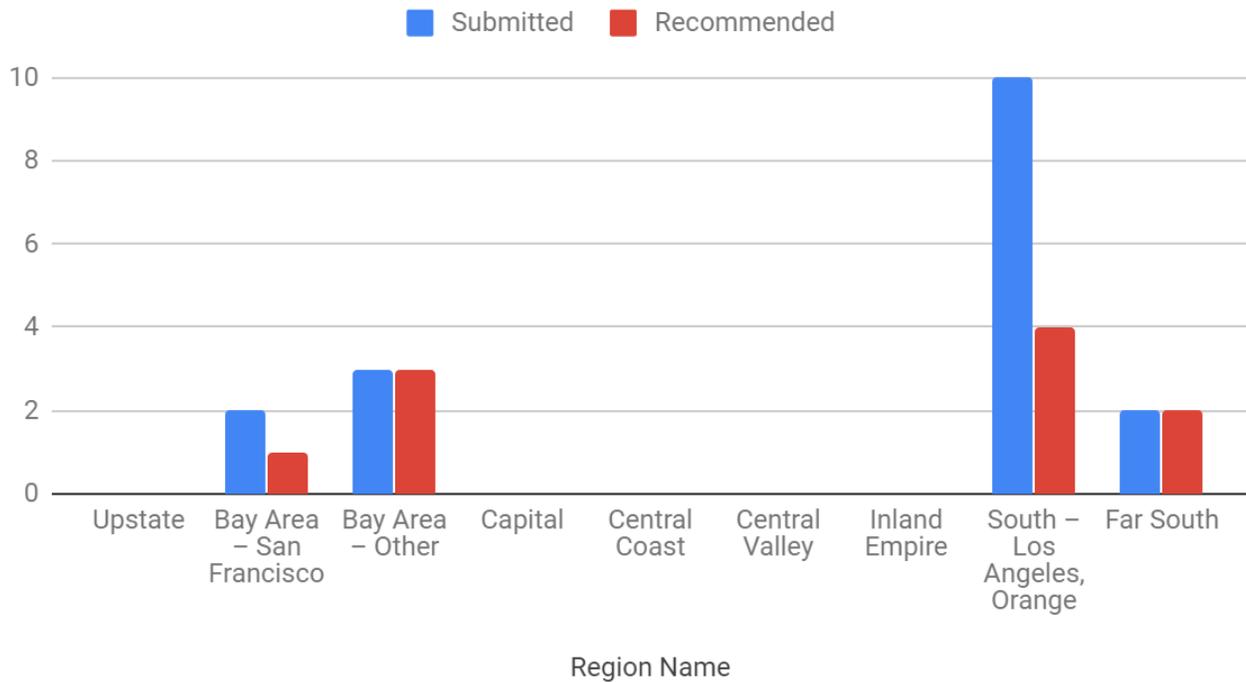


GEOGRAPHIC DISTRIBUTION

The 17 proposals submitted came from a total of five different counties (Alameda, Los Angeles, San Francisco, Santa Clara, and San Diego), with 10 of the 17 proposals submitted by organizations in Los Angeles. In terms of the number of applications recommended for funding, just under half are from Los Angeles, while the other four counties make up the remaining six recommended proposals.

The bar graph below represents the total number of applications submitted by region (in blue) and the total number of applications recommended for funding by region (in red).

CA Regions: Submitted and Recommended



REENTRY THROUGH THE ARTS PROGRAM STATISTICS

Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size. In general, these graphs show that geography and organization size are not significant factors in award outcomes.

ORGANIZATIONAL SIZE:

As shown below, the highest number of applications received and recommended for funding have budget sizes between \$150-\$499k, \$1M-\$1.9M and \$2M-\$5.9M. Of the 27 applications submitted, only three are not being recommended for funding, and occur in three separate organizational budget size brackets. This indicates that organizational size does not significantly impact the rate at which proposals are successful. Organizations are split with 50% of those being recommended for funding having organizational budget sizes of less than \$1M, and the other 50% having budgets greater than \$1M.

A full breakdown of applicant organizations by Total Operating Revenue is below.

Total Operating Revenue: Submitted and Recommended

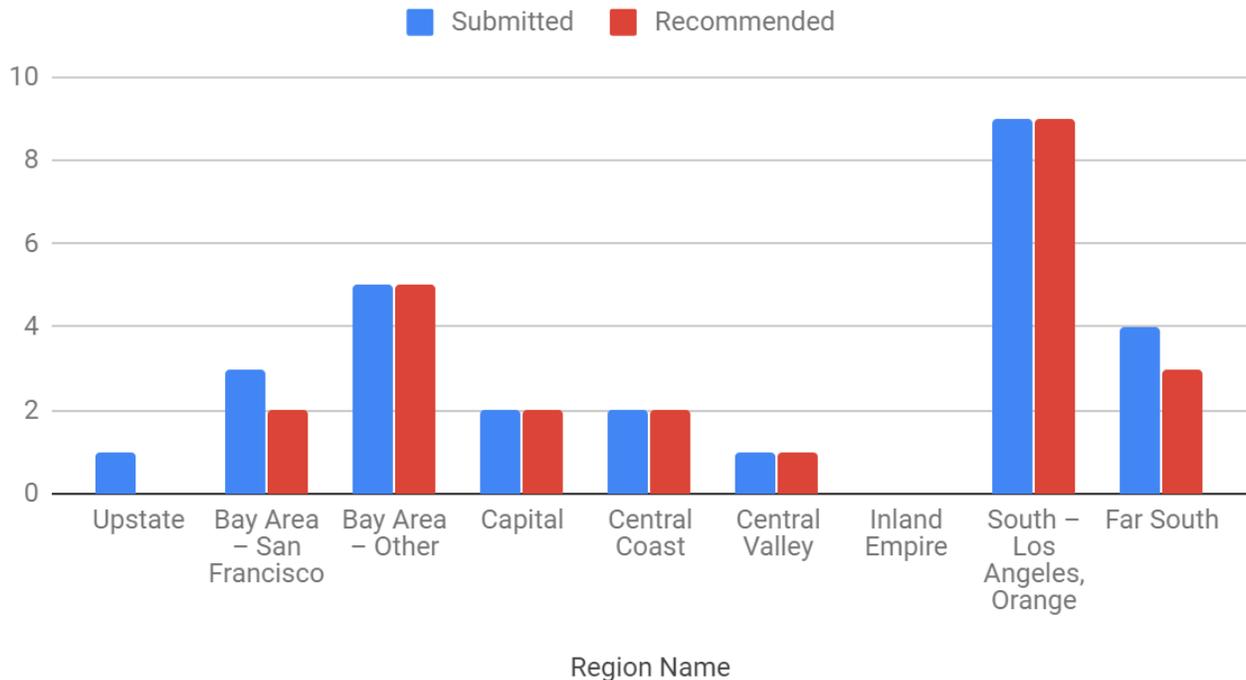


GEOGRAPHIC DISTRIBUTION

Applicant organizations recommended for funding represent seven of the nine geographic regions and 12 different counties. The bar graph below represents the total number of applications submitted by region (in blue) and the total number of applications recommended for funding by region (in red). All regions fared similarly with the panels in terms of percentage of applications ranked at 4 or above, with the exception of Upstate, which only had one application and is not being recommended for funding.

The highest numbers of applications to this program are coming from South – Los Angeles, Orange, and Bay Area - Other regions. Applications from these counties/regions represent 58.3% of all recommendations, with the remaining 41.7% of recommendations going to Bay Area – San Francisco, Capital, Central Coast, Central Valley, and Far South regions.

CA Regions: Submitted and Recommended



VETERANS IN THE ARTS PROGRAM STATISTICS

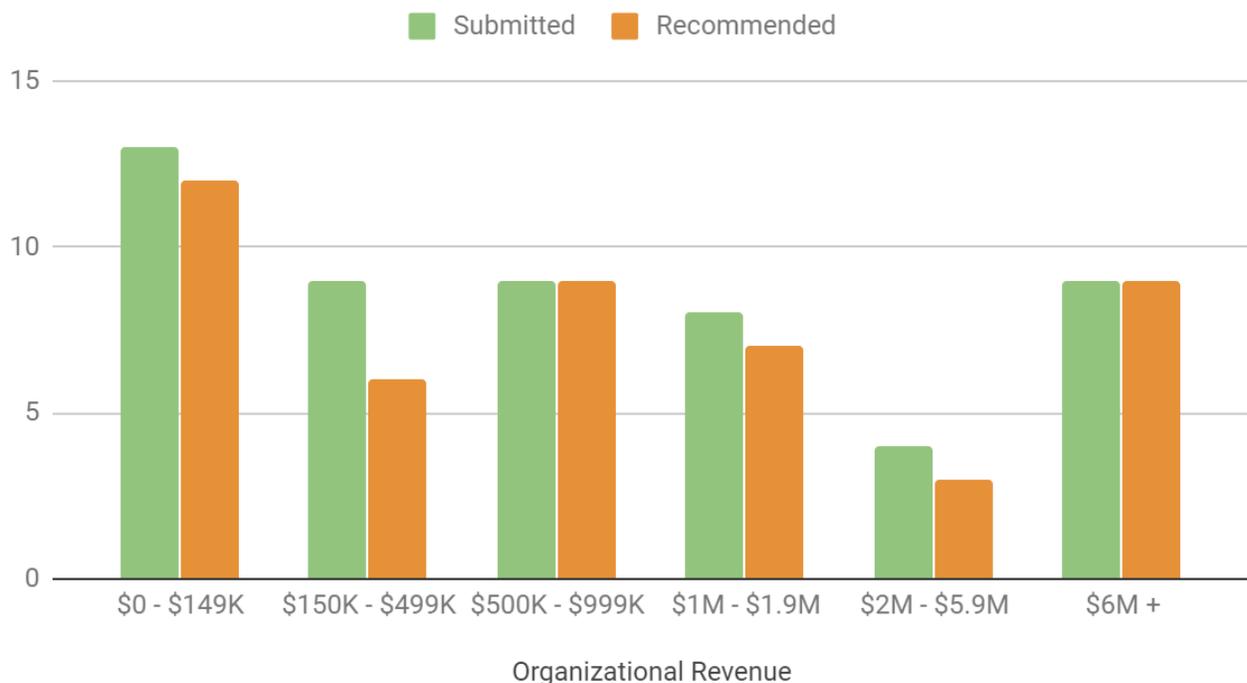
Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size. In general, these graphs show that geography and organization size are not significant factors in award outcomes.

ORGANIZATIONAL SIZE:

As shown below, the highest number of applications received and recommended for funding have a budget size between \$0 and \$149,000. In each organizational size category, approximately the same percentage of requests are being recommended for funding; the lowest percentage of recommended requests is in the \$150-499k bracket. These numbers indicate that organizational size does not significantly impact the rate at which proposals are successful, and that the majority of applications are originating from organizations with budgets of less than \$1M.

A full breakdown of applicant organizations by Total Operating Revenue is below.

Total Operating Revenue: Submitted and Recommended

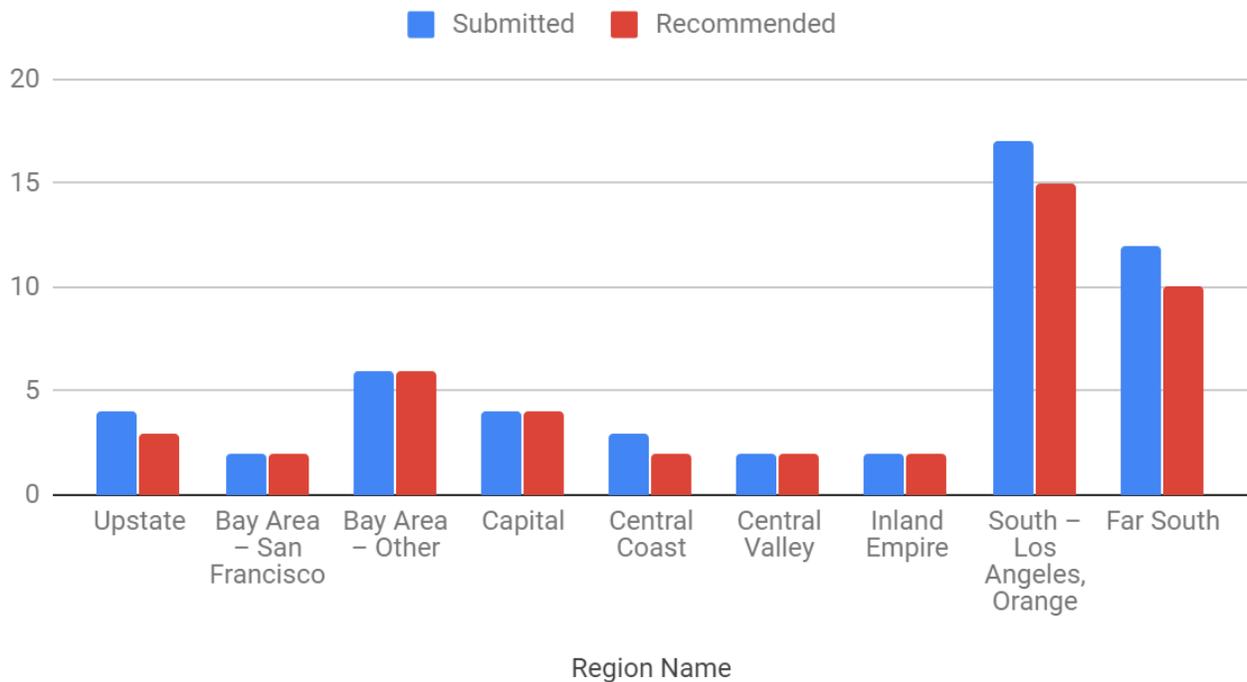


GEOGRAPHIC DISTRIBUTION

Applicant organizations recommended for funding represent all nine geographic regions and 19 different counties. The bar graph below represents the total number of applications submitted by region (in blue) and the total number of applications recommended for funding by region (in red). All regions fared similarly with the panels in terms of percentage of applications ranked at 4 or above.

Los Angeles and San Diego counties are estimated at having 281,067 and 243,369 veterans, respectively, representing the first and third highest ranked locations with data from a sample of 3,141 nationally surveyed sites.^[1] Not surprisingly, since the inception of VIA, a high percentage of organizations serving veterans populations from these counties apply. The South and Far South regions show the highest number of submitted and recommended applications. With the exception of Upstate and Central, all other regions are showing 100% representation of applicants requesting funding to those being recommended.

CA Regions: Submitted and Recommended



1. National Center for Veteran Analysis and Statistics (Department of Veterans Affairs). (2018). Geographic Distribution of Veterans Affairs Expenditures: Estimated veteran population (county) [dataset]. Washington, DC: SAGE Stats by SAGE Publishing. Available from <http://data.sagepub.com/sagestats/4450>.

YOUTH ARTS ACTION PROGRAM STATISTICS

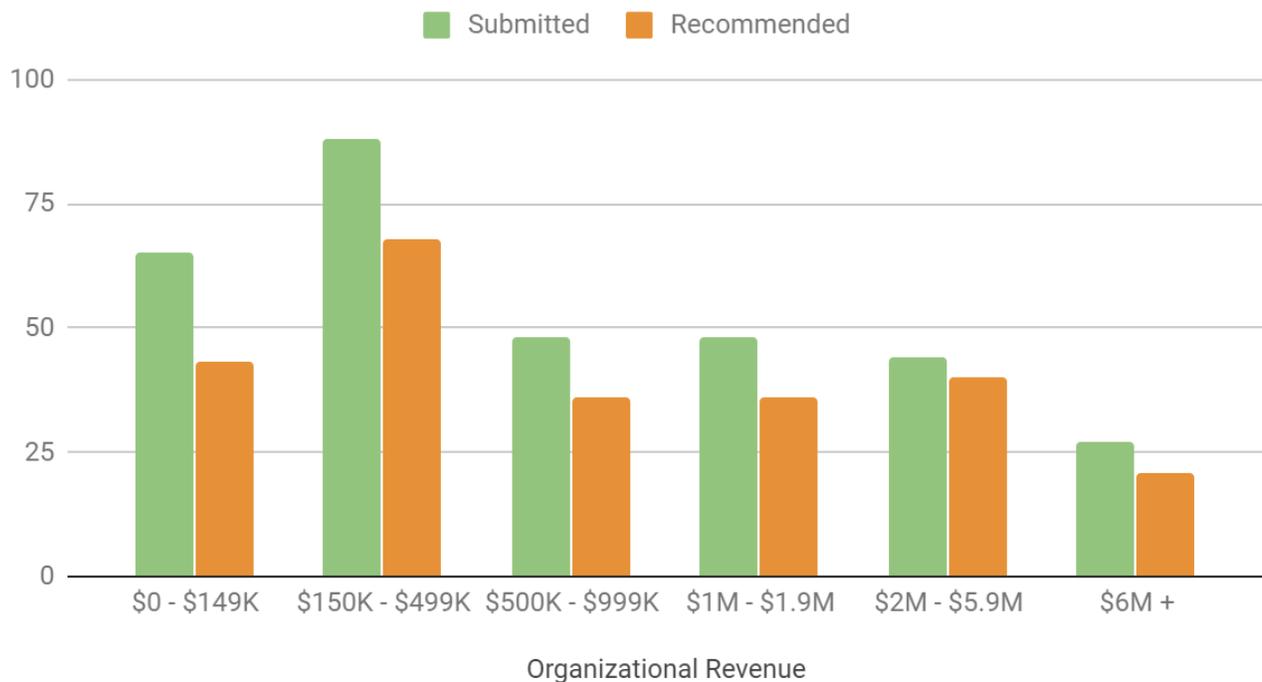
Staff has provided statistics on the distribution of applicants and recommended grantees by geography and budget size. In general, these graphs show that geography and organization size are not significant factors in award outcomes.

ORGANIZATIONAL SIZE:

As shown below, the highest number of applications received and recommended for funding have a budget size between \$150-\$499K. In the \$0-\$149K bracket, 75% of applicants are being recommended for funding. All brackets are being recommended for funding at a level between 77% and 90% of submitted applications. These numbers indicate that organizational size does not significantly impact the rate at which proposals are successful. 45.49% of the organizations being recommended for funding have organizational budget sizes of less than \$499K.

A full breakdown of applicant organizations by Total Operating Revenue is below.

Total Operating Revenue: Submitted and Recommended

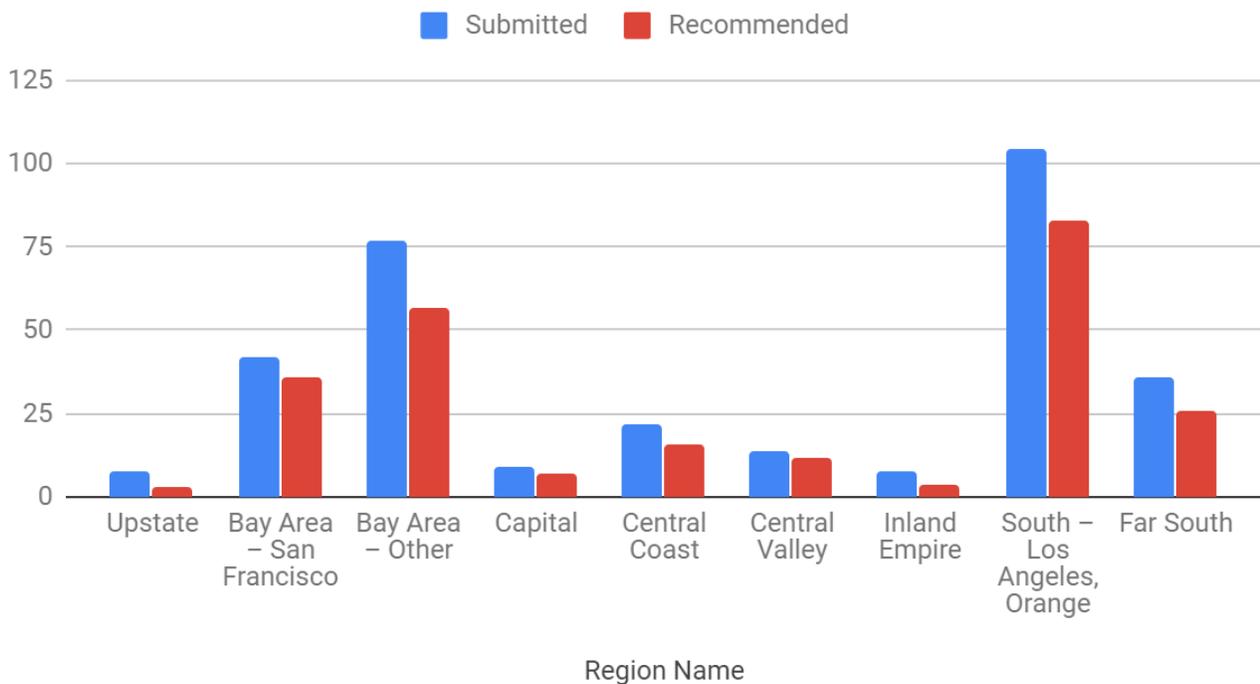


GEOGRAPHIC DISTRIBUTION

Applicant organizations recommended for funding represent all nine geographic regions and 29 different counties. The bar graph below represents the total number of applications submitted by region (in blue) and the total number of applications recommended for funding by region (in red). All regions fared similarly with the panels in terms of percentage of applications ranked at 4 or above.

The highest number of applications to this program are coming from the South – Los Angeles, Orange region at 34%, and Bay Area – Other at 23.4% of all recommendations. The remaining 57.4% of recommendations are going to Upstate, Bay Area – San Francisco, Capital, Central Coast, Central Valley, Inland Empire, and Far South regions.

CA Regions: Submitted and Recommended



TAB 19

California Arts Council | Public Meeting | 05/22/2019

Government Alliance on Race and Equity Update

Presented by

Ayanna Kiburi, Caitlin Fitzwater, and Jason Jong

May 22, 2019



Presentation Overview

- Brief racial equity overview
- Update on race equity work completed by CAC staff over the last 1.5 years
- Share an example of the momentum of racial equity in California state government
- Upcoming racial equity priorities for staff
- Provide a context for “leading with race”



What Does Racial Equity Mean?

Racial equity means closing the gaps so that race can no longer predict one's success, while also improving outcomes for all.

To close the gaps, we center communities of color to target improvements for those most impacted by racial inequity, moving beyond services to transform policies, institutions, and structures. -GARE



Why Should Government Focus on Race?

Government at all levels has played a role in creating and maintaining policies, practices, and procedures that work better for white people than for people of color, often unintentionally.

Despite progress in addressing explicit discrimination, racial inequities continue to be deep, pervasive, and persistent. Without intentional intervention, institutions and structures will continue to perpetuate racial inequities. -GARE



The Curb-Cut Effect

- Laws and programs designed to benefit vulnerable groups often end up benefiting all
- Without equity, there can be neither progress nor prosperity
- History has shown us, opportunity doesn't trickle down; it cascades out and up

Source: "Equity: Not a Zero-Sum Game," by Angela Glover Blackwell, author of "Curb-Cut Effect", published in Stanford Social Innovation Review, Winter 2017.



The Curb-Cut Effect

Continued

- Investment in one group can cascade out and up and be a substantial investment in the broader well-being of our state — one whose policies and practices create an equitable economy, a healthy community of opportunity, and just society

Source: “Equity: Not a Zero-Sum Game,” by Angela Glover Blackwell, author of “Curb-Cut Effect”, published in [Stanford Social Innovation Review](#), Winter 2017.





Government Alliance on Race and Equity (GARE)

2018 California Capitol Cohort Pilot

Government Alliance on Race and Equity (GARE)

2018 California Capitol Cohort Pilot

- Cohort of state agencies and departments
- Purpose was to build our capacity as state government to advance racial equity
- Provided tools to help us develop departmental racial equity action plans
- Training provided through a collaboration between the Center for Social Inclusion and Race Forward, in partnership with the California Health in All Policies (HiAP) Task Force, the Public Health Institute, and the California Endowment

GARE Capitol Cohort Organizations

- California Arts Council
- California Coastal Commission
- California Department of Public Health
- California Department of Housing and Community Development
- California Department of Transportation
- California Department of Education
- California Department of Social Services

GARE Capitol Cohort Organizations

Continued

- California Department of Corrections and Rehabilitation
- California Department of Community Services and Development
- California Environmental Protection Agency (including Boards, Departments and Offices)
- California State Lands Commission
- California Strategic Growth Council & Governor's Office of Planning and Research

GARE Curriculum

- 50 hours of racial equity training and experiential learning
- Up to 10 hours of technical assistance, to respond to the unique conditions and opportunities
- Introduction to a Racial Equity Tool that offered a new approach to policy, practice, program, and budget decision-making
- Guidance on developing a Racial Equity Action Plan
- Access to facilitated opportunities for peer-to-peer support, strategizing, and problem solving





Participating in GARE provided CDPH an opportunity to be purposeful and explicit about finding solutions to racial inequities that may be perpetuated through our institutional processes, operations, and policies. It's great to see the program come to Sacramento – I highly recommend it.

Dr. Karen Smith, Director,
California Department of Public Health



HCD participated in a 2016 GARE cohort, and we are now implementing the racial equity action plan we developed through that process. The Capitol Cohort is a great opportunity for state government, and I hope other departments join us in this important work.

Ben Metcalf, Director
California Department of Housing
and Community Development

GARE 2019

Implementation Year

CAC Priorities

- Refine and implement CAC's Race Equity Action Plan (*Workforce, Training, Organizational Commitment, Data and Evaluation, and Policies*)
- Maintain CAC GARE Leadership Team (*Ayanna, Andrea, Caitlin, Debra, Jason, Mariana*)
- Will embed race equity work in all staff duty statements

GARE 2019

Implementation Year

CAC Priorities

continued

- Implement regular trainings for staff and Council
- Support Council adoption/endorsement of race equity statement through strategic visioning process
- Hire limited term staff to help implement the Race Equity Action Plan
- Continue to refine policies and practices with racial equity goals

Case Study

Strategic Growth Council

- SGC comprises six Secretaries representing transportation, health, agriculture, housing, natural resources, and environment, as well as three appointed public members, and is chaired by the Director of the Governor's Office of Planning and Research (SGC members)
- **Mission:** Promoting sustainability, economic prosperity and quality of life for all Californians



Strategic Growth Council Unanimously Adopts Racial Equity Action Plan

“The Strategic Growth Council is committed to achieving racial equity in its operations, investments, and policy initiatives and to achieve its vision for Racial Equity”.

New SGC Approved Racial Equity Statement:

All people in California live in healthy, thriving, and resilient communities regardless of race.



Why Lead with Race First?

- Across any measures of success (health, income, housing, education, criminal justice, etc.) there are deep and persistent differences in outcomes based on race
- Racial anxiety is on the rise—if it doesn't get explicitly called out it will go unaddressed
- Specifically matters to achieve success—strategies to achieve racial equity differ from those to achieve equity in other areas
- Learning an institutional and structural and structural approach to reversing racism will help us tackle other areas of inequities (gender, ability, income, etc.)

-Strategic Growth Council



How Do We Achieve Racial Equity?

Racial equity is achieved when race can no longer be used to predict life outcomes, and outcomes for all groups are improved.

– *Government Alliance on Race and Equity*



What's next for Council?

- Continued staff reports on GARE and racial equity action plan
- Strategic Visioning session with Dr. Nolfo in June
 - Equity statement
- Training for Council
- Continued discussions

Thank You



TAB 20

California Arts Council | Public Meeting | 05/22/2019



Public Defender Jeff Adachi Dies at 59

The longtime advocate reportedly died of a heart attack on Friday evening.

Peter Lawrence Kane and Nuala Sawyer / Fri Feb 22nd, 2019 9:47pm /



SF Public Defender Jeff Adachi during the reading of the trial verdict of the killing of Kate Steinle at the Hall of Justice, Nov. 30, 2017.

(Jessica Christian)

Longtime San Francisco Public Defender Jeff Adachi has died, sources say. A statement from Mayor London Breed confirms that Adachi, 59, died of a heart attack Friday night.

“We do not yet have solid details as to the cause of his death, but we do know that he was out in North Beach at dinner with a friend when he began to have trouble breathing,” read a statement sent Saturday morning by the Public Defenders office. “EMTs were able to recover a pulse but he later died at the hospital. He is survived by his beautiful wife Mutsuko and his daughter Lauren.” A crusader for justice, in recent years he was best known for his leadership in the battle against California’s racist and classist cash-bail system.

His office led the [now-famous Humphreys case](#), in which their client Kenneth Humphreys was held on a \$600,000 bail for stealing \$5 and a bottle of cologne. That case is now being used to challenge bail fees across the state.

And, Adachi’s colleagues Matt Gonzales and Francisco Ugarte led a [successful effort](#) to acquit Jose Inez Garcia Zarate in the death of Kathryn Steinle, a case which drew national attention and the ire of President Donald Trump.

But, his advocacy extended beyond the legal sphere; Adachi was also a talented filmmaker. He made documentaries about the lack of representation of Asian males in Hollywood, and last year, he made a documentary film based on the trial Garcia Zarate, titled [Ricochet](#).

According to Breed’s statement, “Jeff always stood up for those who didn’t have a voice, have been ignored and overlooked, and who needed a real champion. He was committed not only to the fight for justice in the courtroom, but he was also a relentless advocate for criminal justice reform. Jeff lead the way on progressive policy reforms, including reducing recidivism, ending cash bail, and standing up for undocumented and unrepresented children.”

“He was the most inspiring (and demanding) person I have ever encountered – motivated by his steadfast pursuit of justice for our clients and fueled by his indefatigable spirit,” states Deputy Public Defender Tal Klement. “Nothing on this earth could stop him when he believed in his cause.”

He was a genuine fighter on behalf of the disadvantaged. As Julia Carrie Wong wrote in her [2015 profile](#) in *SF Weekly*:

It's all part of what Adachi calls "holistic representation." As an office charged with a constitutional mandate to represent the poor in what Adachi calls "a society that's addicted to charging people with crimes and incarcerating them," he has a vested interest in the "social outcome" of his clients. "The worst thing in the world if you're a public defender," he says, "is to see your client back in jail again."

Supervisor Hillary Ronen summarized Adachi perfectly in a statement on Facebook Friday night. "This man made us feel safe," she wrote. "People of color and the poor knew that if things got really bad, this man would be by their side fighting with all his might. We were never alone because we had Jeff Adachi."

Former-Supervisor Jane Kim calls Adachi a "legendary courtroom attorney, criminal justice reform warrior, eminent public servant, and good human being. He was your most persistent and fiercest advocate.

"It isn't lost upon me that San Francisco has lost two of our historically elected Asian American leaders in the last 14 months," she added, referencing Mayor Ed Lee. "They were both firsts in the offices and spent their entire careers in public service. Thank you for shattering ceilings."

Adachi was first elected to the office of Public Defender in 2002. From 1998 to 2001, he served as the Chief Attorney of the Public Defender's office. Born in Sacramento in 1959, his grandparents were incarcerated during World War II. Although Adachi unsuccessfully ran for mayor in 2011, he was re-elected to his position in 2014 and 2018.

Community News • News

Obituary: Ruth Beckford, legendary dancer, choreographer

Beckford toured with Katharine Dunham when she was 17 and started the Ruth Beckford Haitian Dance Company



1 of 5

Former dancer and choreographer Ruth Beckford, 88, is photographed at her home in Oakland, Calif., on Wednesday, May 8, 2013. Beckford is an Oakland Tech alumni and taught at the Katherine Dunham school in New York. Among her accomplishments, she's a founder of the Okland Dance Association (Jane Tyska/Bay Area News Group)

By **BRENDA PAYTON** |

PUBLISHED: May 9, 2019 at 4:35 pm | UPDATED: May 10, 2019 at 10:55 am

Ruth Beckford, the legendary dancer, choreographer and Oakland community activist, died May 8 of natural causes. She was 93.

Beckford known as The Dance Lady, toured with the acclaimed dancer/choreographer Katharine Dunham when she was just 17. She started the Ruth Beckford African Haitian Dance Company, taught Dunham technique at her dance studios in Oakland and San Francisco, and started the first modern dance department at a recreation department in the country.

As talented as she was as a dancer, her interests were wide-ranging; she took up acting, wrote three books, several plays and was always actively serving her community, usually in projects she started.

She was born in Oakland and began her dance training when she was 3, the only black student of Florelle Batsford, studying tap, ballet and acrobatics, her specialty. As a child, she performed acrobatic dance at talent shows sponsored at movie theaters on Friday nights.

She graduated from Oakland Technical High School.

Dunham offered her a position in her company, but Beckford elected to continue her education and graduated from the University of California, Berkeley. She performed with the Anna Halprin and Welland Lathrop modern dance company, the only black dancer in the group. She said she could hear the audience gasp when she came onstage.

When she started the modern dance department at Oakland's park and recreation department, she insisted that the dance classes were free. She used dance to teach life skills and encourage the girls to be self sufficient and confident in their individuality. She stayed close to many of her former students



Former dancer and choreographer Ruth Beckford, 88, is photographed at her home in Oakland, Calif., on Wednesday, May 8, 2013. Beckford is an Oakland Tech alumni and taught at the Katherine Dunham school in New York. Among her many accomplishments, she's a founder of the Oakland Dance Association. (Jane Tyska/Bay Area News Group)

for more than 50 years.

Beckford retired her company in 1965 and retired from teaching dance in 1975. One of her enduring legacies is the group of 20 students she inspired to go into dance education and lead college level dance departments, earning Masters and PhDs along the way. She started acting with the Oakland Ensemble Theater and appeared in several movies, including "My Funny Valentine" with Alfre Woodard and Loretta Divine. Her play, "Tis the Morning of my Life," was produced in the Bay Area and off Broadway. At Dunham's request, Beckford wrote Dunham's biography. She also wrote

"Still Groovin'" and co-wrote "The Picture Man," published last year.

She consistently found ways to help her community. She started the Black Panther Party's free breakfast program for children at St. Augustine Episcopal Church, which became a model for breakfast programs in public schools. She founded the oral history program at the African American

Museum and Library at Oakland, capturing the stories of Oaklanders who were over 70-years-old.

Beckford counseled homeless people at the Berkeley office of the Department of Social Services, was a life skills counselor for the Oakland Private Industry Council and visited women's prisons to talk about life skills and women's empowerment. In 2018, she was named Oakland's Mother of the Year.

She was especially proud of The Ruth Beckford Museum at Geoffrey's Inner Circle in downtown Oakland.

In her words: "I choreographed my life. Step by step, year by year."

According to her wishes, there will be no memorial service.

Tags: **Arts, Dance, Obituary, Regional**



Brenda Payton

Home » Lifetime Honors » National Heritage Fellowships

NEWS

National Endowment for the Arts Statement on the Death of NEA National Heritage Fellow Marion Coleman



Marion Coleman at the 2018 NEA National Heritage Fellowships Concert. Photo by Tom Pich

May 7, 2019

It is with great sadness that the National Endowment for the Arts acknowledges the death of African-American quilter **Marion Coleman**, from Castro Valley, California, recipient of a 2018 NEA National Heritage Fellowship—the nation’s highest honor in the folk and traditional arts.

Coleman grew up in a family of quilters: she was raised by her grandmother, who taught her how to sew, crochet, and quilt, and her maternal great grandmother and great aunts were all prolific quilters. Coleman became reconnected with quilting in the 1980s, inspired by her great aunt, Corine Porter Miller, who was 101 years old and still making quilts.

In a **bio** written for the Arts Endowment by Carolyn Mazloomi, 2014 Bess Lomax Hawes National Heritage Fellow and founder of the Women of Color Quilters Network, she describes how Coleman took what she learned and made it her own: “Although her early quilts were steeped in traditional African-American quilt techniques, Coleman’s quilts stood out differently because of her unorthodox use of materials such as paint, plastic, beads, garments, paper, buttons, and recycled fabric, and the use of extensive machine stitching. As her interest in quilting grew, she learned new techniques and technology—the introduction of digital technology, the ability to transfer photo imagery to fabric, and access to the internet were especially important to her. These images on fabric were soon found in her quilt compositions. The new techniques, combined with the traditional skills taught to her by her grandmother and great aunt, were utilized to create thought-provoking narratives depicting a wide range of subjects, including African-American history and culture, social justice, and women and aging.”

Coleman exhibited her quilts both nationally and internationally while also using her background working in social services to provide community art education in schools, libraries, community organizations, and juvenile justice centers. She was a teaching artist with the Alameda County Arts Commission and she taught quilting for three years to incarcerated youth at Alameda County Juvenile Justice Center. She also worked with the Minerva Project, where boys and girls looked at positive traits about themselves and family members to make quilts.

In a 2018 **podcast** with the NEA, Coleman talked about the lessons she was trying to teach the youth that she worked with: “Well, I want them to know that they can be creative, that they can make mistakes and it’s still okay. Everything is a journey. You know that you can try this, explore it, keep going if it didn’t turn out. If it didn’t turn out the way you want it, make it over. You know you have another chance. So it’s okay to make mistakes, because we learn from our mistakes. Everything is not smooth and it’s richer actually when you have some ups and downs, because it gives you something to reflect upon in how you would change it.”

For more information on Marion Coleman, including a podcast and video, visit [arts.gov](https://www.arts.gov).

<https://www.arts.gov/news/2019/national-endowment-arts-statement-death-nea-national-heritage-fellow-marion-coleman>

Doris Day, actress who honed wholesome image, dies at 97

By JULIA RUBIN yesterday



Doris Day, the sunny blond actress and singer whose frothy comedic roles opposite the likes of Rock Hudson and Cary Grant made her one of Hollywood's biggest stars in the 1950s and '60s and a symbol of wholesome American womanhood, died Monday. She was 97.

In more recent years, Day had been an animal rights advocate. Her Doris Day Animal Foundation confirmed her death at her Carmel Valley, California, home.

Day "had been in excellent physical health for her age" but had recently contracted pneumonia, the foundation said in a statement. She requested that no memorial services be held and no grave marker erected.

With her lilting contralto, fresh-faced beauty and glowing smile, Day was a top box-office draw and recording artist known for comedies such as "Pillow Talk" and "That Touch of Mink," as well as songs like "Whatever Will Be, Will Be (Que Sera, Sera)" from the Alfred Hitchcock film "The Man Who Knew Too Much."

Over time, she became more than a name above the title. Right down to her cheerful, alliterative stage name, she stood for the era's ideal of innocence and G-rated love, a parallel world to her contemporary Marilyn Monroe. The running joke, attributed to both Groucho Marx and actor-composer Oscar Levant, was that they had known Day "before she was a virgin."

Day herself was no Doris Day, by choice and by hard luck. Her 1976 tell-all book, "Doris Day: Her Own Story," chronicled her money troubles and three failed marriages.

"I have the unfortunate reputation of being Miss Goody Two-Shoes, America's Virgin, and all that, so I'm afraid it's going to shock some people for me to say this, but I staunchly believe no two people should get married until they have lived together," she wrote.

A.E. Hotchner, who collaborated with Day on her memoir, said she had a "sweet and sour" existence and never let her personal difficulties "change her attitude toward people."

"She was such a positive, absolutely enchanting woman," he told The Associated Press on Monday. "And she was so loved."

Day received a Presidential Medal of Freedom in 2004. Although mostly retired from show business since the 1980s, she still had enough of a following that a 2011 collection of previously unreleased songs, "My Heart," hit the top 10 in the United Kingdom. The same year, she received a lifetime achievement honor from the Los Angeles Film Critics Association.

The Humane Society of the United States, of which The Doris Day Animal League is an affiliate, praised Day as a pioneer in animal protection.

In 1987, Day "founded one of the first national animal protection organizations dedicated to legislative remedies for the worst animal abuse," said the league's executive director, Sara Amundson. Her foresight "led to dozens of bills, final rules and policies on the federal level," which helped end abusive videos, protect chimpanzees from invasive research and regulate the online sale of puppies.

"Visiting her in her Californian home was like going to an animal sanctuary where her many dogs were taken care of in splendid style," he said in a statement. "She had a heart of gold and was a very funny lady who I shared many laughs with." He cited films like "Calamity Jane," "Move Over, Darling" and others and said he would "always remember her twinkling smile and infectious laugh."

Day "was kind and decent, onscreen and off; she maintained her friendship with Rock Hudson after his AIDS diagnosis, in a climate of fear and abandonment — one of his last appearances was on a TV show with her," playwright Paul Rudnick tweeted.

Born to a music teacher and a housewife in Cincinnati, Day dreamed of a dance career but at age 12 broke her leg badly when a car in which she was traveling was hit by a train. Listening to the radio while recuperating, she began singing along with Ella Fitzgerald, studying the singer and the subtleties of her voice.

Day began singing at a Cincinnati radio station, then a nightclub, then in New York. A bandleader changed her name to Day after the song "Day after Day" to fit it on a marquee.

A marriage at 17 to trombonist Al Jorden ended when, she said, he beat her when she was eight months' pregnant. She gave birth to her son, Terry, in early 1942. Her second marriage also was short-lived. She returned to Les Brown's band after the first marriage broke up.

Her Hollywood career began after she sang at a Hollywood party in 1947. After early stardom as a band singer and a stint at Warner Bros., Day won the best notices of her career with 1955's "Love Me or Leave Me," the story of songstress Ruth Etting and her gangster husband-manager. She followed with "The Man Who Knew Too Much," starring with James Stewart as an innocent couple ensnared in an international assassination plot. She sang "Que Sera, Sera" just as the story reached its climax.

But she found her greatest success in slick, stylish sex comedies, beginning with 1959's Oscar-nominated "Pillow Talk," in which she and Hudson played two New Yorkers who shared a telephone party line. It was the first of three films with Hudson.

In “That Touch of Mink,” she turned back advances from Grant and in “The Thrill of It All” played a housewife who gains fame as a TV pitchwoman to the chagrin of obstetrician husband James Garner.

The nation’s theater owners voted her the top moneymaking star in 1960, 1962, 1963 and 1964.

Her first singing hit was the 1945 smash “Sentimental Journey,” when she was barely in her 20s. Among the other songs she made famous were “Everybody Loves a Lover,” “Secret Love,” and “It’s Magic,” a song from her first film, “Romance on the High Seas.”

Critic Gary Giddins called her “the coolest and sexiest female singer of slow-ballads in movie history.”

Day was cast in “Romance on the High Seas” after Judy Garland and Betty Hutton bowed out. Warner Bros. cashed in on its new star with a series of musicals, including “My Dream Is Yours,” “Tea for Two” and “Lullaby of Broadway.” Her dramas included “Young Man with a Horn” and “Storm Warning.”

Her last film was “With Six You Get Eggroll,” a 1968 comedy about a widow and a widower who blend families.

In the 1960s, Day discovered that failed investments by her third husband, Martin Melcher, left her deeply in debt. She eventually won a multimillion-dollar judgment against their lawyer.

With movies trending toward more explicit sex, she turned to television to recoup her finances. “The Doris Day Show” was a moderate success in its 1968-1973 run on CBS.

In her autobiography, Day recalled her son telling her the \$20 million she had earned had vanished and she owed around \$450,000, mostly for taxes. Terry Melcher, who died in 2004, became a songwriter and record producer, working with such stars as the Beach Boys. He was also famous for an aspiring musician he turned down, Charles Manson. When Manson and his followers embarked on their murderous rampage in 1969, they headed for a house once owned by Melcher and instead came upon actress Sharon Tate and some visitors, all of whom were killed.

Day married a fourth time at age 52, to businessman Barry Comden in 1976.

Her wholesome image was referenced in the song “I’m Sandra Dee” in the 1971 musical “Grease,” which included the lyrics: “Watch it, hey, I’m Doris Day/ I was not brought up that way/ Won’t come across/ Even Rock Hudson lost/ His heart to Doris Day.”

The late Associated Press writer Bob Thomas in Los Angeles and AP writer Shawn Marsh in Trenton, New Jersey, contributed to this report.





Frank LaPena



Dream Songs #1, 2007, 19" x 20", Mixed media

Born in San Francisco, California in 1937, Frank LaPena (Nomtipom Wintu) attended federal Indian boarding school in Stewart, Nevada. Interest in the arts began in high school and continued through college. His paintings and sculpture reflect a deep interest and appreciation of his native heritage, and he shares this with his students as professor of art and director of Native American studies at California State University, Sacramento.

LaPena, an internationally exhibited painter and published poet, was born in 1937 in San Francisco. Proxy-Connection: keep-alive
Cache-Control: max-age=0

As a young man he became interested in the song, dance, and ceremonial traditions of his tribe. He has worked with the elders of the Nomtipom Wintu, the Nomlaki Wintun of northern California, and elders of neighboring tribes, and is a founding member of the Maidu Dancers and Traditionalists, dedicated to the revival and preservation of these Native arts.

LaPena lectured widely on Native American traditional and cultural issues, emphasizing California traditions, and he is a professor emeritus at California State University, Sacramento. His art has been exhibited since 1960 in twenty-two one-man exhibits and numerous group shows across the United States, Europe, Central and South America, Cuba, Australia, and New Zealand. He has been a consultant to museums across the country including the de Young, the Oakland Museum of California, and the Smithsonian Institution's National Museum of the American Indian. He lives in Sacramento and is still active in ceremonial life as a singer and dance leader.

Since 1960 he has exhibited in twenty-two one-man shows and numerous group shows across the United States, Europe, Central and South America, Cuba, Australia and New Zealand. He is a consultant to museums including the De Young, the Oakland Museum, the California Indian Museum and the Smithsonian Institution's National Museum of the American Indian. LaPena has also published several volumes of poetry and writes a report on contemporary California art activities for News from Native California.



Gift of Life, 2007, 31" x 31", Acrylic on canvas

I Flew When I Was Young

Long ago
when I was
young and small

My mother
who believed
in holy things

took me
to visit a
blessed person

where I repeated
sacred words
of prayer
when we went

outside I rose
toward the sun

with lightness
and a feeling of joy
I left the ground

Now as I think back
I wonder about
that prayer
the sun and flying

And the truth
and power
of those words

The New York Times

Peggy Lipton, 'Mod Squad' and 'Twin Peaks' Actress, Dies at 72

By Anita Gates

May 12, 2019

Peggy Lipton, the angel-faced actress who starred in “The Mod Squad” and made a television comeback in the “Twin Peaks” series, died on Saturday in Los Angeles. She was 72.

Her death was confirmed by her daughters, the actresses Kidada and Rashida Jones. Ms. Lipton received a diagnosis of colon cancer in 2004.

She was 22 when she achieved instant stardom on the ABC police drama “The Mod Squad” (1968-73), one of the first prime-time series to acknowledge the existence of the hippie counterculture and an early example of multiracial casting.



Mädchen Amick, left, as Shelly Johnson and Ms. Lipton as Norma Jennings in the reboot of “Twin Peaks” on Showtime in 2017. Suzanne Tenner/Showtime

The tag line — “First they got busted, then they got badges” — referred to three attractive, streetwise flower children (“One black, one white, one blonde,” as another tag line explained) who, after some trouble with the law, joined the police force and worked undercover. Ms. Lipton received four Emmy nominations and a Golden Globe Award for her performance.

She largely disappeared from the screen until she appeared in David Lynch’s 1990-91 cult-hit series, “Twin Peaks,” about a teenage girl’s murder and the surprising number of dark secrets in her Pacific Northwest hometown. There was Ms. Lipton — seemingly untouched by time, with the same long, silky blond hair, slim figure, radiant skin and air of vulnerability — as Norma Jennings, the unhappily married but beatific owner of the Double R Diner.

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Ms. Lipton contended that the vulnerability of her character required little acting on her part.

“I never had confidence — never,” she told *People* magazine in 1988, as her comeback loomed. “The hardest thing to know is your own worth, and it took me years and years to find out what mine is.”



Ms. Lipton in 2005. Monica Almeida/The New York Times

She returned as the same character in “*Twin Peaks: The Return*,” in 2017, and in the show’s spinoffs, including “*Twin Peaks: Fire Walk With Me*.”

Margaret Ann Lipton was born on Aug. 30, 1946, in New York City, one of three children of Harold Lipton, a corporate lawyer, and Rita (Benson) Lipton, an artist. Peggy grew up in Lawrence, one of the so-called “five towns” clustered at the southwest corner of Nassau County on Long Island. She attended Professional Children’s School in Manhattan, began modeling in her teens and studied acting with Uta Hagen.

In her 2005 memoir, “*Breathing Out*,” she revealed that as a child she had been sexually molested by an uncle.



Ms. Lipton on “The Mod Squad” with, from left, Clarence Williams III, Tige Andrews, and Michael Cole.

Stan Moore/ABC

After the family moved to Los Angeles, in 1964, Peggy, then in her late teens, moved out. “I lived as a Topanga Canyon hippie for a year;” which displeased her parents but may have been useful character research, she told The New York Times in 1972.

She made her television debut as a secretary on an episode of the sitcom “Bewitched” in 1965 and followed that with guest spots on series including “Mr. Novak,” “The Alfred Hitchcock Hour” and “The John Forsythe Show” the same year. Her film debut was in “Mosby’s Marauders” (1967), a Civil War drama. Then “The Mod Squad” came along.

At the time, she also pursued a singing career, releasing her album, “Peggy Lipton,” in 1968. Her covers of two Laura Nyro songs — “Stoney End” and “Lu” — made the Billboard charts.



Ms. Lipton with Glenn Ford in 1971, when she won the Golden Globe for best actress in drama for her role as Julie Barnes on "The Mod Squad." Associated Press

In 1974, Ms. Lipton married Quincy Jones, the Grammy Award-winning musician and producer, and largely retired from acting — with the exception of a television movie, "The Return of Mod Squad," in 1979, which she did as a personal favor to old friends. The couple separated in 1986 and divorced in 1990.

Being a biracial couple — Mr. Jones is black — was not without its difficulties. "In the past, it could be ugly out there," she told the Next Tribe website last year. "Wherever Quincy and I went, there was an edge to people's reactions."

Their daughters, Kidada and Rashida Jones, were her only children. Complete information on her survivors was not immediately available.

Although she was best known for her television work, Ms. Lipton appeared in more than a dozen feature films, including "The Postman" (1997) and "A Dog's Purpose" (2017). Her final screen appearances were in the 2017 episodes of the relaunch of the "Twin Peaks" series, but she also appeared on two episodes (2016-17) of "Angie Tribeca," playing the mother of her daughter Rashida's character.

In the Next Tribe interview, she mentioned one of the pleasures of being older. She had just attended a Hollywood party, where a couple of actresses in their 40s were noticeably full of energy and ambition. Ms. Lipton said she had just relaxed and allowed herself to be a neutral observer and to appreciate their conversation, without feeling a hint of competitiveness.

"Sometimes it's just the little things you notice," she said. "And you enjoy being a witness."

A version of this article appears in print on May 12, 2019, on Page B10 of the New York edition with the headline: Peggy Lipton Is Dead at 72; Actress on 'The Mod Squad' Who Bridged Eras on TV



John Singleton, "Boyz N the Hood" director, has died at age 51

BY JASON SILVERSTEIN
APRIL 29, 2019 / 8:53 PM / CBS NEWS

John Singleton, an Academy Award-nominated filmmaker best known for directing "Boyz N the Hood" and "Poetic Justice," has died Monday after he was taken off life support following complications from a stroke, a family representative confirmed. He was 51.

"We are sad to relay that John Singleton has died. John passed away peacefully, surrounded by his family and friends," the family statement said. "We want to thank the amazing doctors at Cedars-Sinai Hospital for their expert care and kindness and we again want thank all of John's fans, friends and colleagues for all of the love and support they showed him during this difficult time."

The Academy of Motion Picture Arts and Sciences mourned the loss of the "youngest-ever Best Director nominee and an inspiration to us all."



The Academy
@TheAcademy

The youngest-ever Best Director nominee and an inspiration to us all. John Singleton, you will be greatly missed.

18.4K 1:28 PM - Apr 29, 2019

[5,836 people are talking about this](#)

Jordan Peele, the Oscar-winning "Get Out" and "Us" filmmaker, tweeted, "RIP John Singleton. So sad to hear. John was a brave artist and a true inspiration. His vision changed everything."



Singleton's family said he was hospitalized after suffering a stroke April 17. He had remained in intensive care since then and was reported to be in a coma last week. Singleton's death was confirmed only hours after a spokesperson had to refute false reports that he had already passed.



Director John Singleton arrives at the 81st Annual Academy Awards held at Kodak Theatre on Feb. 22, 2009, in Los Angeles.
GETTY

Singleton became the first black filmmaker nominated for a Best Director Oscar for his debut feature from 1991, "Boyz N The Hood." He was only 24 at the time, and still remains the youngest director to receive that nomination.

His other major films include "Poetic Justice," starring Janet Jackson and Tupac Shakur; "2 Fast 2 Furious"; and a reboot of "Shaft" in 2000 with Samuel L. Jackson. Singleton also directed episodes of the hit shows "Empire" and "American Horror Story."

At the time of his stroke, Singleton was working on a variety of projects, including his FX crime-drama "Snowfall," which had been renewed for a third season.

Singleton "left an indelible mark on the world through his masterful artistry and uncompromising humanity," said his agents at ICM Partners. "He was a visionary filmmaker and social commentator who created a path for a new generation of filmmaker, many of whom he mentored, in a way they never saw possible. His films and the incredible influence they had will be studied forever."

Through his career, Singleton was outspoken about the struggles that black filmmakers faced getting their stories told. It was an issue he spoke up about through the final weeks of his life.

"It's still very hard to get a film or a TV show on the air," he told the [Daily Beast](#) in February. "It's very, very difficult to get any type of pure vision out anywhere. But we're trying. We're still trying."

First published on April 29, 2019 / 4:39 PM

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Mary Parks Washington

JULY 20, 1924 ~ MARCH 27, 2019 (AGE 94)



Mary Parks Washington, visual artist, arts educator, and arts advocate has died. Washington used the art forms of drawing, painting, sculpture, and collage to explore themes of history and memory. She also developed a unique collage form which she calls “histcollage,” an assemblage of old documents (such as family photos, insurance policies, and letters) that she incorporates into her drawings and paintings.

As a young woman, Washington had several experiences that helped nurture her talents and love of the arts. Washington exhibited her artwork while she was still in high school at Atlanta’s Booker T. Washington High. The artist Hale Woodruff, a professor at Spelman College, was one of the judges and continued to mentor her when she attended Spelman to study art, where she earned a BA in Art.

After her graduation from Spelman in 1946, Woodruff helped Washington receive a scholarship from the Rosenwald Fund to attend the Summer Art Institute at the experimental Black Mountain College in North Carolina. Washington's experience at Black Mountain was a contrast to her life and schooling in Atlanta. In addition to being at a racially integrated institution, classes were informal with students often spreading their work on the floor to be critiqued by their instructors. Washington bought a pair of "dungarees" especially for the relaxed atmosphere since she had never before worn pants. At Black Mountain Washington studied with several renowned artists including Josef Albers, Jean Varda, Beaumont Newhall, and Gwendolyn Knight. It was at Black Mountain that Washington developed lifelong friendships with Knight, her husband artist Jacob Lawrence, and sculptor Ruth Asawa, who was one of her roommates.

Following her summer at Black Mountain, Washington began her career as a teacher at David T. Howard High School. In 1947, Washington once again used her summer vacation to study art, this time at the University of Mexico. In order to forestall desegregation attempts in higher education, the State of Georgia paid the out-of-state tuition for African American students. Using Georgia's segregationist policies to her advantage, Washington was the first person to receive out-of-country tuition from Georgia. Her histcollage *Georgia Out-of-State Tuition* explores this experience.

She later earned a Master's Degree in art from San Jose State, CA. Mary was an educator with the San Jose Unified School District for over 30 years. She was a member of the Country Woman's Club of Campbell, NAACP, Jack & Jill of America, The Links Incorporation, and Alpha Kappa Alpha Sorority.

Mary felt it was important to elevate oneself through education and to uplift others through the passion of her art. Mary Parks Washington created and exhibited her artwork throughout her life. She won numerous awards. Additionally, she "pioneered work in fostering multi-ethnic, multicultural programs, to promote tolerance, respect, and understanding- especially through art." You

won't find her in your history books, at least not yet! Mary is predeceased by her son Erik Takulan. She is survived by her loving daughter Jan of Campbell, sister Hattie Marie Davis of Atlanta, GA, and sister Dr. Yvonne Catchings of Detroit, MI.

PRESENTATIONS

California Arts Council | Public Meeting | 05/22/2019

Item 11: Cultural Districts Evaluation Overview

California Arts Council | Public Meeting | 05/22/2019

Arts Council
Program
Evaluation
Update

May 22, 2019

California

Cultural

Districts





Purpose of the Evaluation

To enhance the initial success of the pilot program, identifying its impacts, strengths, and challenges, and to establish a clear direction moving forward.



Cultural Districts Program Timeline

- Authorizing legislation: AB 189 (2015)
- Cultural Districts Program Development Report (2016)
- Pilot Cohort: selection of first 14 Districts (2017)
- Program Evaluation (2019)

Evaluation Questions

- Impacts of the program?
 - Stipend
 - Technical Assistance
 - Marketing & Branding Support
 - Peer-to-peer network
- How have Districts changed since designation?
- Districts' progress towards their goals?
- Current state of District partnerships?
- Role of State partners (Visit California and Caltrans)?

Barrio Logan Cultural District



Special Focus

- Gap analysis: who's missing from the initial cohort of 14 Districts? What challenges do district applicants face? How to engage?
- Convening of Districts: what would be useful for a conference of all 14 Districts?



The Evaluators

Moxie Research

- Patti Saraniero, Ph.D.
- Lead Evaluator
- Arts and education focus
 - Turnaround Arts at The Kennedy Center
 - James Irvine Foundation
 - Geffen Playhouse
 - Barnes Foundation

The Evaluators

The Cultural Planning Group

- David Plettner-Saunders
- Subject Matter Expert/Cultural Districts
 - Cultural district plans & cultural plans
 - Program evaluations
 - Past consultations with the Arts Council

Evaluation Methodology

- Interviews with staff & Council Members
- Interviews with District liaisons
- Online survey of District stakeholders
- Interviews with key informants
- Demographics analysis
- Review of application process
- Online survey of declined applicants
- Literature review





Eureka Cultural Arts District

Deliverables

- Convening Report
- Gap Analysis Report
- Evaluation Report
- Program Evaluation Framework for the Future
- Self-evaluation Tools for the Districts
- Recommendations for the Future of the Program



SOMA Pilipinas Cultural District

Where We Are in the Process

Completed

- Convening Report
- Gap Analysis Report (May 31)

Upcoming August 2019

- Evaluation Report
- Program Evaluation Framework for the Future
- Self-evaluation Tools for the Districts
- Recommendations for the Future of the Program

Preliminary Observations

- Too early for evaluation findings
- Strong interest in the program by all stakeholders
- Keen interest among Districts in peer-to-peer learning
- California Arts Council's special interest in racial and cultural equity

Little Tokyo



Q&A



Item 12: San Pedro Cultural District

California Arts Council | Public Meeting | 05/22/2019

California

Cultural

Districts

San Pedro Arts &

Cultural District

San Pedro Arts & Cultural District



40 Art studios/galleries

25 Unique restaurants

1931 Art Deco Movie Palace

3 Live performance spaces

2017 Designated as a California Cultural District by
the California Arts Council



Our California Cultural District Partners



LA 15th
COUNCILMEMBER JOE BUSCAINO
City of Los Angeles

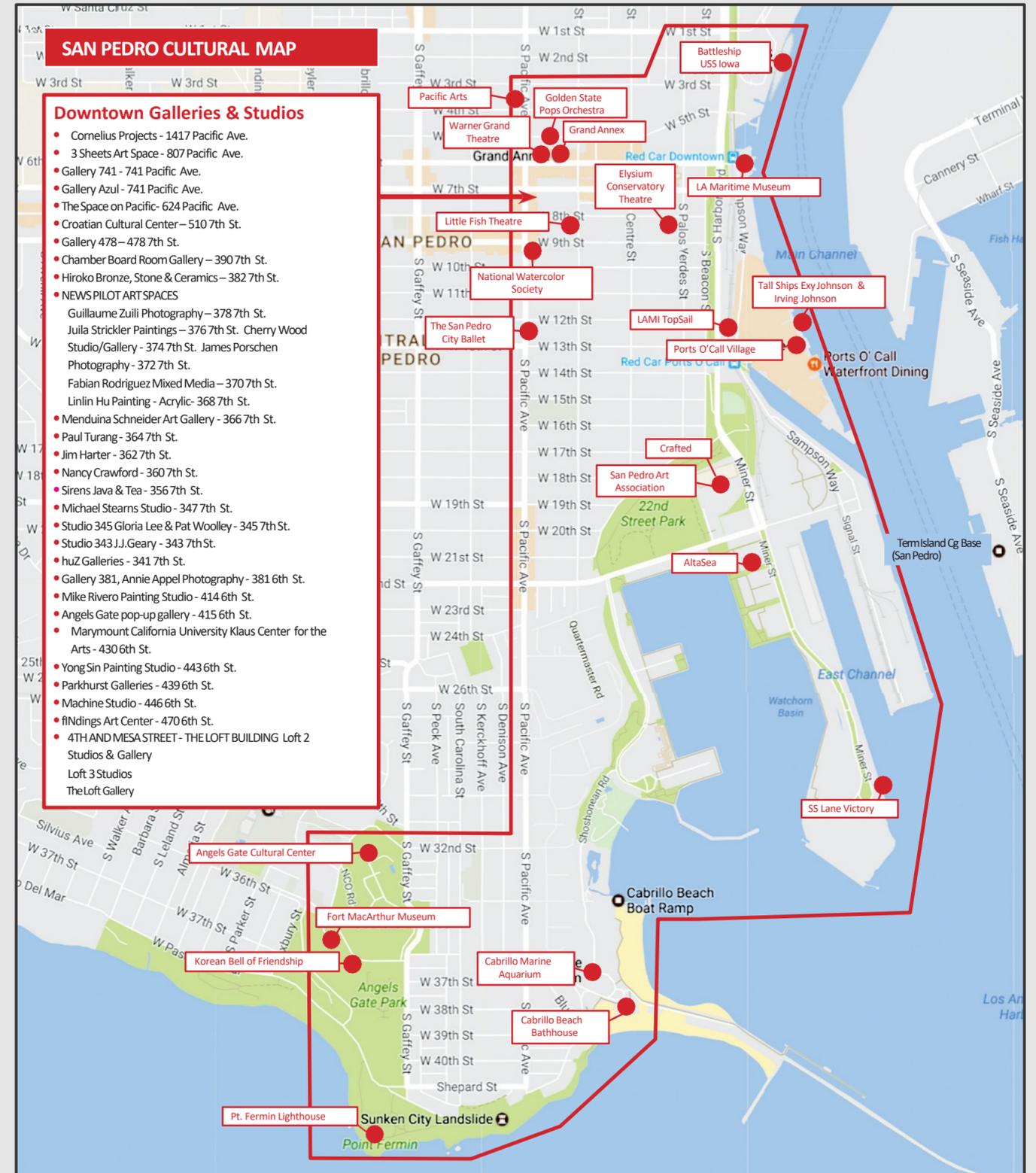


GRAND VISION FOUNDATION



San Pedro
CHAMBER of COMMERCE

San Pedro Arts & Cultural District Stakeholders



FROM BATTLESHIP TO LIGHTHOUSE

California

Cultural

Districts

Cultural attractions throughout the District.



Battleship USS IOWA



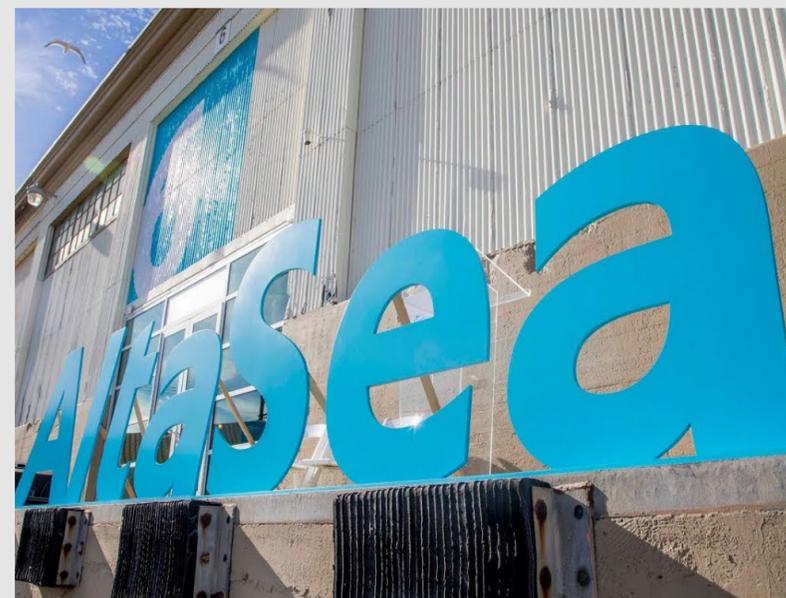
Historic Warner Grand Theatre



1st Thursday ArtWalk



Grand Annex



AltSea



Angels Gate Cultural Center



Korean Bell



Pt. Fermin Lighthouse

CULTURAL INSTITUTION



Cabrillo Marine Aquarium's
John Van Hamersveld Murals

ARTS ORGANIZATION

INSPIRING
San Pedro
VIA PUBLIC ART



SanPedroWaterfrontArtsDistrict.com

Contact us at: **310-732-0010** or **info@SanPedroWaterfrontArtsDistrict.com**

Support Arts District Initiatives: **SanPedroWaterFrontArtsDistrict.com/support**

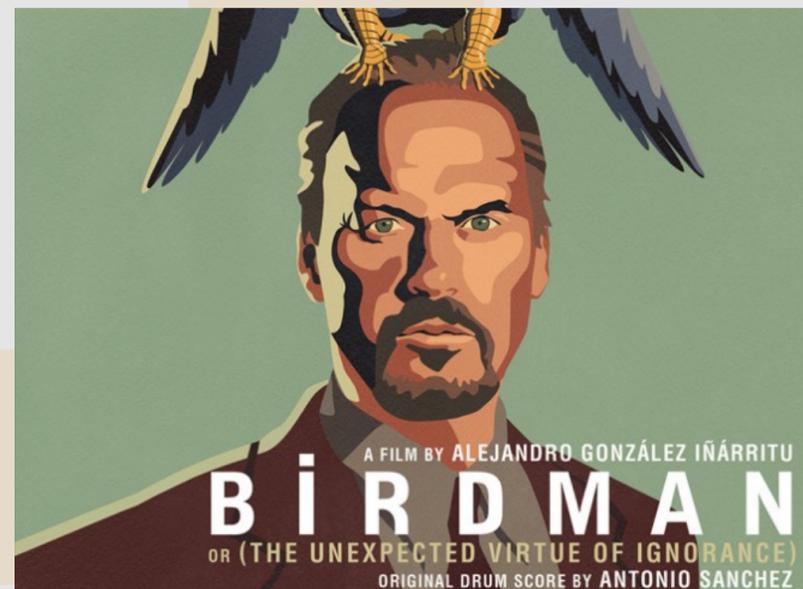
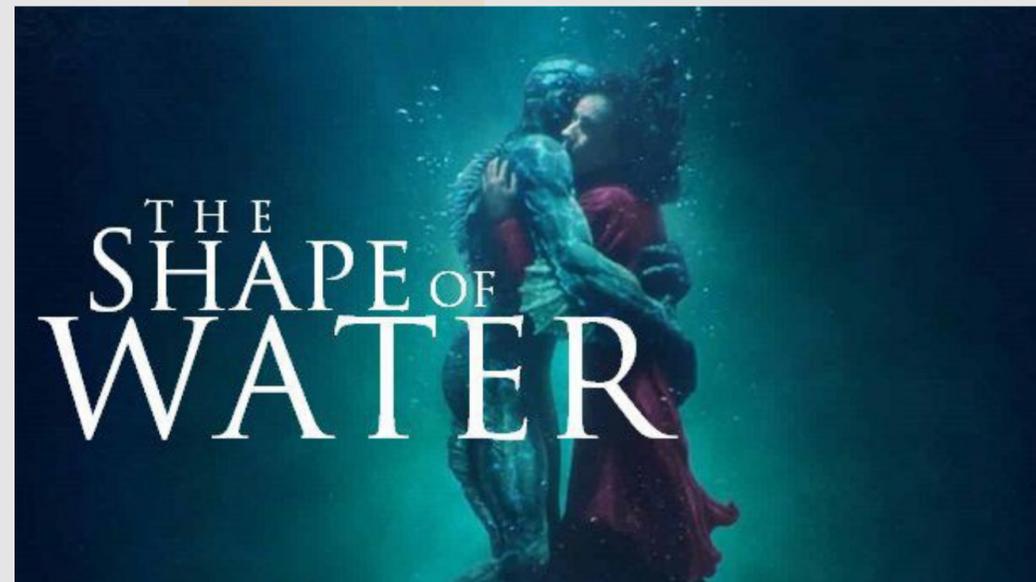
2019 CUATRO@CABRILLO FILMS

In 2019, Gregorio will offer insight and analysis of three Oscar winning films by contemporary Mexican directors:

- **GRAVITY** by *Alfonso Cuaron*
Sunday, January 27th, 2019, 3:30pm
- **BIRDMAN** by *Alejandro González Iñárritu*
Sunday, March 24th, 2019, 3:30pm
- **THE SHAPE OF WATER** by *Guillermo Del Toro*
Sunday, May 19th, 2019, 3:30pm

Our celebration of Mexico also includes a free screening of

- **COCO** at the Warner Grand Theatre, 478 W. 6th St.
Sunday, Oct 28th at 1:30pm





Angels Gate Cultural Center

Providing space for artists to work and to engage community through arts education, exhibitions of contemporary art, and cultural events.

15,000 annual visitors

4 galleries

48 studios

54 studio artists

3,900 students in the Artists-in-Classrooms program

137 classrooms

50,000 hours of yearly art instruction

ARTS ORGANIZATION

GRAND VISION FOUNDATION

Bringing Music To Our Schools And Our Community



Grand Vision Foundation

Community Concerts &
Performing Arts

Music Education
& Outreach



Grand Annex

Excellent live music in an intimate cabaret style theatre



Friends of the
Warner Grand Theatre

Support for San Pedro's historic theatre and performing arts center



Meet the Music

Music education for underserved elementary school students



Team Taiko

Building community through Japanese drumming

California

Cultural

Districts

San Pedro Arts &

Cultural District

San Pedro Arts & Cultural District



Overview of Special Initiative – SLP Emergency Preparedness Training

California Arts Council | Public Meeting | 05/22/2019

State-Local Partner Emergency Preparedness Special Initiative

California Arts Council

Performing Arts Readiness Project

National Coalition for Arts' Preparedness & Emergency Response

Special Initiative Overview

- Response to community needs, Council interests, state priorities, SLP Director's Roundtables and December convening
- Uplift SLP role in county leadership
- Build resilience in California's arts and culture sector through training and networking
- Position the arts as essential collaborators in broader community efforts for preparedness, response, and recovery
- Connect diverse arts, cultural, first responder, government, and community partners across a county

Special Initiative Overview

continued

- Initiate or reinforce a formal countywide arts and culture preparedness task force in every California county, those that exist may not be inclusive of all areas of the arts
- Develop new national partnership and public/private collaboration

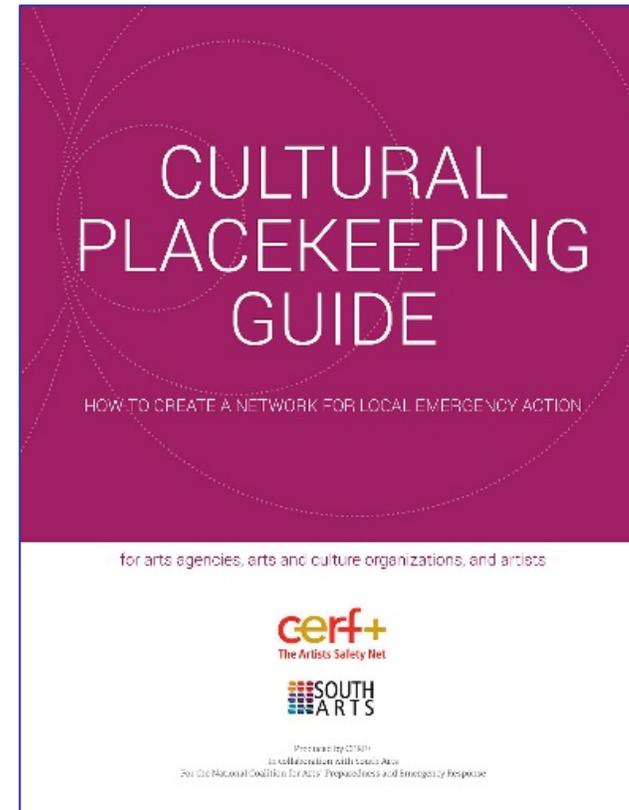
Our partners:

Performing Arts
Readiness (PAR)
and National
Coalition for Arts'
Preparedness &
Emergency
Response
(NCAPER)

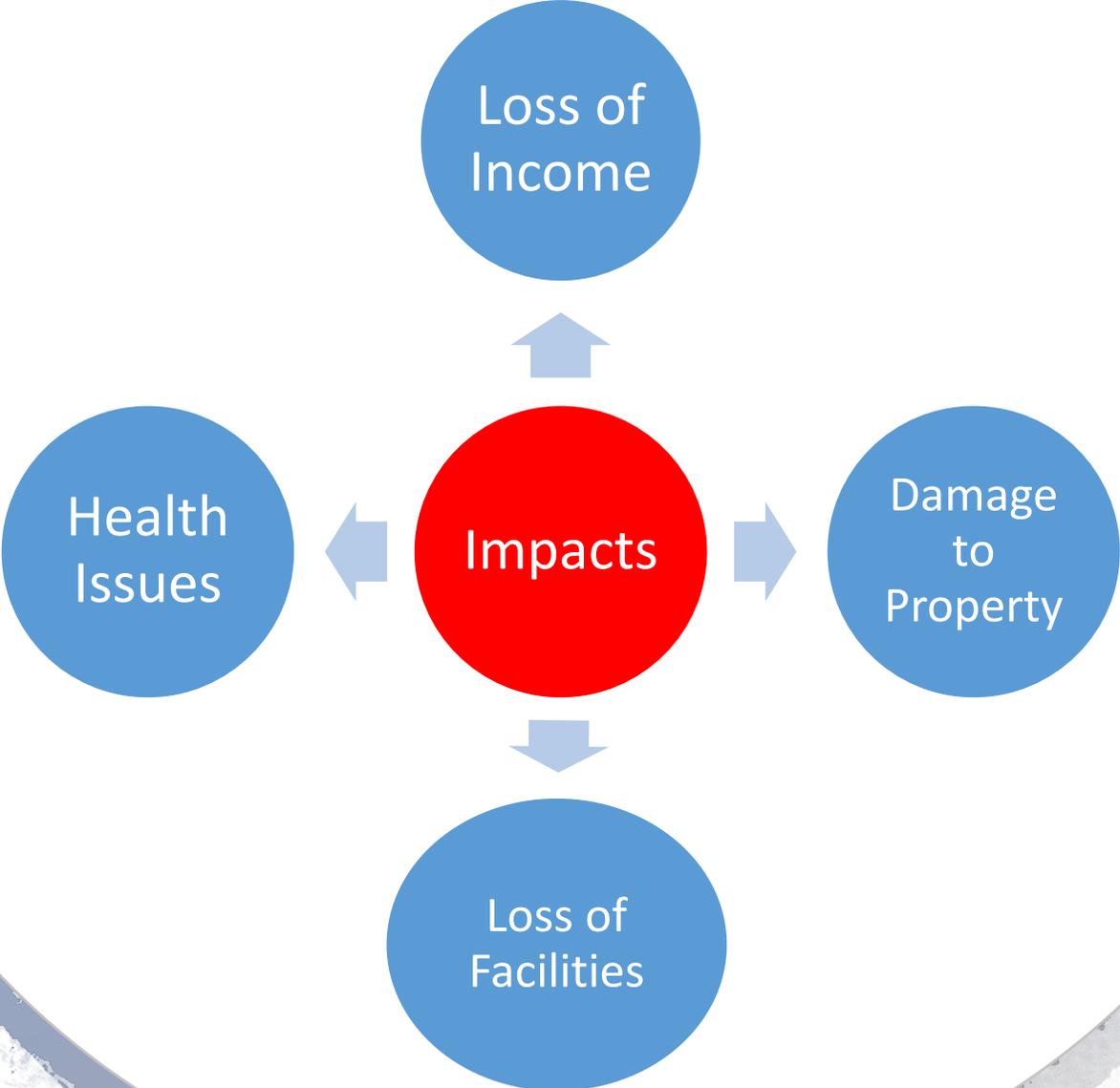


National Partners Promoting Readiness

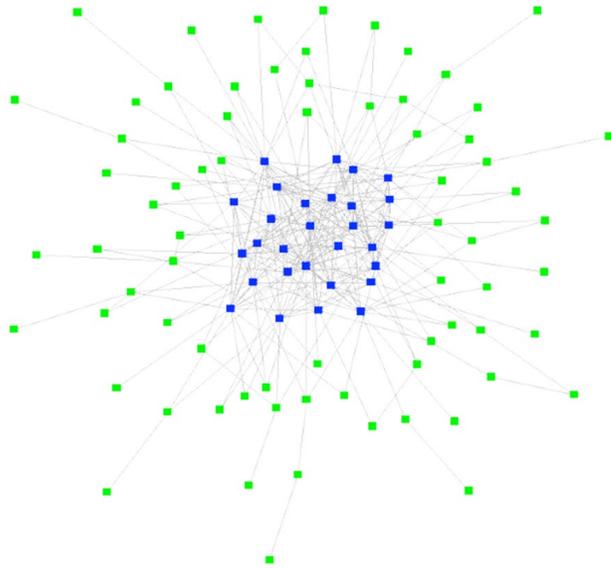
NCAPER is a voluntary task force of national, regional, state and local arts organizations, public agencies, and foundations formed in 2006 in response to the significant losses and devastation suffered by artists and creative economies in the wake of 21st Century disasters.



How Disaster Impacts Arts/Culture



Networks



- Similar to ecosystems
- Set of organizations or individuals with diverse relationships, strengths of relationships and trust between them
- Intentional or naturally occurring
- Formal or informal
- Linkages enable mobilization of resources to achieve goals:
 - Connecting
 - Communications nexus & pathways
 - Coordination
 - Management and spreading of risk and action/response
 - Collaboration strengthens & amplifies voice

SLP Preparedness Network Development

- Begin the development of a county-wide network or support existing network
- 5 to 10 initial network participants
- Foster shared learning and support future network

SLP Network Development

- Arts and culture organizations
- Individual artist(s)
- First responders
- Offices of Emergency Management
- County government
- Local government
- Tribal governments or communities
- Libraries, archives, museums, or historical societies
- Community service organizations
- Community foundations
- State Cultural District, if present in county
- CAC Statewide & Regional Network partner, if present in county
- Existing preparedness networks - information may be available through the California Preservation Program

On-site Workshops

✓ 5-hour training sessions:

1. Emergency Management Basics
2. Overview of Existing Disaster Support Systems
3. Cultural Placekeeping as a Preparedness Strategy
4. Designing your Placekeeping Agenda and Timeline
5. Work session for participating teams

CALIFORNIA ARTS COUNCIL STATE-LOCAL PARTNER
EMERGENCY PREPAREDNESS SPECIAL INITIATIVE

SLP Roles & Responsibilities

Refer to Scope of Opportunity posted online: <http://arts.ca.gov/programs/slp.php>

- Complete special initiative opt-in form confirming participation and request of \$5,000 augmentation – Deadline: June 5, 2019
- Workshops to be scheduled following completion of opt-in form
- Begin the development of a local preparedness network and foster broader community buy-in

SLP Roles & Responsibilities

continued

Refer to Scope of Opportunity posted online: <http://arts.ca.gov/programs/slp.php>

- Invite and secure five to 10 diverse network partners to join SLP representative(s) at training workshop (up to 12 individuals may attend from each county)
 - Diverse network refers to diversity in race, ethnicity, age, gender identity, sexuality, physical ability, and geographic location within the county among individual participants
- Provide CAC with workshop participant list for your county at least four weeks prior to a scheduled workshop

SLP Roles & Responsibilities

continued

Refer to Scope of Opportunity posted online: <http://arts.ca.gov/programs/slp.php>

- Arrange for travel to one training workshop for participants, utilizing CAC grant augmentation if needed
- Participate in workshop with network partners
- Convene follow-up teleconference with network partners

Workshop Schedule

- Late summer/early fall
- Will be determined based on interested SLPs their geographies
- Input of participating SLPs will be considered in selection locations

Thank You
