

APP Committee Minutes
April 3, 1999
4:00 - 6:00 p.m.
SMAC Conference Room

In attendance:

Committee: Chair Burnett Miller, Nancy Gotthart, Nanette Roe, Donald Sronce, Garr Ugalde

Absent: Ed Haag, Alan Oshima, Paulette Trainer, Marny Wasserman

Staff: Linda Bloom, Deborah Schwartz

Guests: Bernadette Chaing, James Cooper, Larry Meeks, Tony Natsoulas, Merle Serlin

Burnett Miller called the meeting to order at 4:00 p.m.

The agenda and minutes were approved.

ACTION ITEM:

Larry Meeks as Artist for Stockton/Broadway Phase II, Project A:

- On March 24, 1999 community members, the project developer and arts professionals met to review applications, including proposals, from five Sacramento County artists.
- Larry Meeks and his proposal for two freestanding sculptures were selected to be recommended for the commission.
- The commission amount is \$15,700.
- Larry will create two figurative sculptures to be placed along Stockton Boulevard.
- The artist will work with the project team to further develop his proposal.

Garr Ugalde motioned to approve the artist and his proposal, Donald Sronce seconded.

Vote: 5 ayes 0 noes 4 absent

Shannon Morgan as Artist for Stockton/Broadway Phase II, Project B

- On March 24, 1999 community members, the project developer and arts professionals met to review applications from two neon artists who were invited to apply.
- Shannon Morgan was selected, based upon her qualifications, to be recommended for the commission.
- Shannon will receive \$2,500 to design neon artwork for the exterior of one of the tenant buildings. The tenant, Hollywood Video will use its dedicated neon budget to fabricate and install the artwork.
- Shannon's proposal will be reviewed by the APP Committee before the artwork is fabricated.

Don Sronce motioned to approve the artist, Nanette Roe seconded.

Vote: 5 ayes 0 noes 4 absent

Merle Serlin as Artist for the CAL-EPA Interiors Project:

- On March 25, 1999 project team members, a CAL-EPA representative, arts professionals, an APP Committee member, and a DGS representative met to review applications, including proposals, from 27 Sacramento area artists.
- Merle Serlin, a quilt artist, was selected to be recommended for the commission.
- The artist will receive \$123,000 to create eight site-specific artworks for eight floors of the CAL-EPA building.
- The artist will receive a \$10,000 design contract to work on her proposal. Upon the conclusion of the design contract, the artist will receive a final contract for the remainder of the commission amount.

Nancy Gotthart motioned to approve the artist, Donald Sronce seconded.

Vote: 5 ayes 0 noes 4 absent

UPDATES:

Light Rail: Bloom

- A Request for Qualifications (RFQ) should be available in May 1999, to Sacramento County artists.

OLD BUSINESS

Airport Parking Garage: All

- The Arts Plan is on hold.
- There should be about \$800,000 available for the project.

Policy and Procedure: Ugalde

- There will be a special Policy and Procedure meeting on April 28, 1999 from 4:00 to 6:00 p.m..

Balancing Act: Natsoulas

- Tony Natsoulas was commissioned by Downtown Plaza to create *Balancing Act*.
- In 1994 the sculpture broke, and since then it has not been on put back on display. Tony would like the APP Committee to write a letter to SHRA in support of repairing the sculpture.
- Chair Burnett Miller and staff will report back to the APP Committee at the next meeting.

NEW BUSINESS:

Midtown Murals Project (MMP): Cooper

- MMP held a fundraiser on April 1, 1999 and raised \$2,500.
- MMP is working on raising money to create an artistic gateway into Midtown, on J and 16th Street, and would like support from APP.

Meeting was adjourned at 6:00 p.m.

"TACI" WORKSHEET

This worksheet is part of your application. Use it to compute your TACI and the *maximum* allowable grant request for your organization. You may request *less* if you wish. Refer to pages 17-19 & 21-22 when completing this worksheet. Do not include any in-kind support on this page.

1. COMPUTE YOUR "TACI" (TOTAL ADJUSTED CASH INCOME)

A. List the total income for your last *completed* year (1998 calendar year or 1998-99 fiscal year) from page 17. \$ _____

Non-arts organizations (non-profit organizations whose primary goals is other than arts programming, e.g., professional associations, public broadcasting, community service organizations) and units of government whose primary goal is other than arts programming (e.g., social service agencies, recreation districts, colleges and universities) should use only their arts program as recorded on Organizational Budget Page #1, Statement of Income & Expense (page 17).

If any of the following sources are included in Line A, list them here:

- 1. Loans \$ _____
- 2. Funds raised for endowment \$ _____
- 3. Funds raised for capital expense (land, buildings, improvements, items over \$1,000) \$ _____
- 4. Government funds from either the County or the City not including Cultural Awards \$ _____

B. Disallowed income (Total lines 1, 2, 3, & 4) \$ _____

C. "TACI" - Line A minus line B \$ _____

This is your TACI! Put it on the Application (page 11, question 14) and use it below to determine your maximum allowable request.

REQUEST AMOUNT "CAP" CHART

TACI Total Adjusted Cash Income	CAP Maximum Request
\$100 - \$25,000	\$12,500
\$25,001 - \$50,000	\$20,000
\$50,001 - \$100,000	\$30,000
\$100,001 - \$200,000	\$40,000
\$200,001 - \$500,000	\$50,000
\$500,001 - \$1,200,000	\$60,000
\$1,200,001 - \$3,000,000	5% of TACI <i>up to \$100,000</i>
\$3,000,001 +	\$100,000

or this could start at \$200,000

2. DETERMINE REQUEST AMOUNT

Compare your "TACI" to the chart above. You may not request more than the maximum allowed for your budget size. Indicate your *Request Amount* here: \$ _____

3. 50% RULE

No organization may apply for more than 50% of their "TACI". Reduce your *Request Amount* here, if necessary. \$ _____

4. Write your *Request Amount* on the Application (page 11, question 15) and Grant Budget (page 22).

GRANT BUDGET INSTRUCTIONS

The Grant Budget has three sections: Column C (Total Operating or Project Expenses) should reflect the TOTAL COST of the activities or functions described in the narrative portion of your application (Question 3). Column C should equal Column A (Grant Request) plus Column B (Applicant's Cash Match).

1. Salaries and Fees

Artistic Personnel (include *all* personnel costs & *note* if major expense e.g., symphony, curator, artistic director, are included)

Administrative Personnel

Technical/Production Personnel (i.e., crews, stagehands)

Outside Fees & Services (legal, accounting, other consultants)

2. Operating Expenses

Production (sets, costumes, etc.)

Office rent

Facility rent (including studios, gallery space, performance halls, etc.)

Supplies (such as paper, pens, etc.)

Printing (for newsletters, brochures, etc., including typesetting)

Postage (including handling)

Telephone/Utilities

Rental of equipment (or small purchases up to \$1,000)

Travel expense (in County only)

Maintenance & repairs

Advertising & promotion (e.g., ad space)

Insurance

Photography (hard costs only)

Other

Note: The Cultural Awards may not be used for in-school residencies, capital purchases over \$1,000, fundraising projects, hospitality expenditures, or Re-granting to individuals or organizations.

3. Request Amount:

No organization may request more than 50% of their TACI (see Worksheet, page 20)

4. Matching Requirement

The Sacramento Cultural Arts Awards Program is not meant to cover 100% of an organization's costs. As evidence of an organization's financial commitment, all award requests must be matched. Small and medium budget organizations (total revenue under \$100,000) must provide a 1:2 cash match (i.e., applicant must match one dollar for every two dollars of grant funding.) Large budget organizations (total revenue at or above \$100,000) must contribute a greater share of their resources by providing a 1:1 cash match. The cash match may be from private contributions, state or federal government, or earned income. In-Kind contributions do not constitute a cash match. *Local funds, from the City or County of Sacramento, cannot be used as a match.* Remember, organizations may not use funds from other Commission programs to match their Cultural Arts Award grant.

GRANT BUDGET

See worksheet (page 20) and preceding instructions before completing this page.

Column B	Column C =	Grant Request	Column A +	Applicant Cash match
	Total ¹⁰ Operating or Project cost			
1. Salaries and Fees				
Artistic Personnel	\$ _____	\$ _____		\$ _____
Administrative Personnel	\$ _____	\$ _____		\$ _____
Technical/Production Personnel	\$ _____	\$ _____		\$ _____
Outside Fees & Services	\$ _____	\$ _____		\$ _____
Subtotal Salaries & Fees	\$ _____	\$ _____		\$ _____
2. Operating Expenses				
Production	\$ _____	\$ _____		\$ _____
Office rent	\$ _____	\$ _____		\$ _____
Facility rent	\$ _____	\$ _____		\$ _____
Supplies	\$ _____	\$ _____		\$ _____
Printing	\$ _____	\$ _____		\$ _____
Postage	\$ _____	\$ _____		\$ _____
Telephone/Utilities	\$ _____	\$ _____		\$ _____
Rental/purchase of equipment	\$ _____	\$ _____		\$ _____
Travel expense	\$ _____	\$ _____		\$ _____
Maintenance & repairs	\$ _____	\$ _____		\$ _____
Advertising & promotion	\$ _____	\$ _____		\$ _____
Insurance	\$ _____	\$ _____		\$ _____
Photography	\$ _____	\$ _____		\$ _____
Other	\$ _____	\$ _____		\$ _____
Subtotal Expense	\$ _____	\$ _____		\$ _____
3. GRAND TOTAL BUDGET	\$ _____	\$ _____		\$ _____

¹⁰ If applying for general operating support, use total operating budget; if applying for project support, use total project budget. Non-arts organizations/agencies use only the arts project budget for which funding is being requested.

SUPPORT MATERIAL LOG SHEET

Panel members may not be familiar with your organization, and therefore support material is *required* to serve as the *primary* indication of your Artistic and Programmatic Quality. Include a representative and contrasting range of recent (within 3 years) *artistic* selections¹¹. Pay attention to the quality and presentation of these materials, and provide details on this log. Panel **will only view a total of three to five minutes** of support material for each applicant organization. Enclose a stamped, self-addressed envelope if you would like your support material returned.

Only one copy of the following material is required.

SLIDES: Up to ten slide mounts, numbered and marked with the same information as this log.

	ARTIST	TITLE OF WORK	MEDIUM	DIMENSIONS	YEAR
1	_____	_____	_____	_____	_____
2	_____	_____	_____	_____	_____
3	_____	_____	_____	_____	_____
4	_____	_____	_____	_____	_____
5	_____	_____	_____	_____	_____
6	_____	_____	_____	_____	_____
7	_____	_____	_____	_____	_____
8	_____	_____	_____	_____	_____
9	_____	_____	_____	_____	_____
10	_____	_____	_____	_____	_____

LITERARY PUBLICATIONS: Include author, editor, title, genre, date completed, publication info:

VHS videotapes, audio cassettes and compact discs are accepted.

VIDEO & AUDIO: ~~Videotapes must be 1/2 inch VHS cassette format only. Audio tapes must be in cassette format only.~~ Label all tapes with the same information as this log. Provide only the selections you want the panel to see or hear, *starting at beginning of tape. (Cued tapes will not be accepted.)*

DANCE/MUSIC AUDIO OR VIDEOTAPE

TITLE OF WORK	CHOREOGRAPHER /COMPOSER	DATE CREATED	MUSIC/SCORE TITLE/COMPOSER	#PERFORMERS	LENGTH OF EXCERPT
1	_____	_____	_____	_____	_____
2	_____	_____	_____	_____	_____
3	_____	_____	_____	_____	_____
4	_____	_____	_____	_____	_____
5	_____	_____	_____	_____	_____

THEATRE/MULTI-DISCIPLINARY VIDEOTAPE

Name of Production _____ Production Dates _____

Names of Artists and Content: _____

MEDIA SAMPLE TAPE

Title _____

Format of Master _____ Date Work Completed _____ Running Time _____

Brief description of content: _____

¹¹ Arts service organizations: Provide documentation of your services to the field.

FISCAL SPONSOR AGREEMENT

Applicants who are using a fiscal sponsor are required to complete this form.

Name of applicant organization _____

Date organization was established _____

Date applicant applied for non-profit status _____

Special Note: Use of a fiscal sponsor is intended to be a temporary step, allowing organizations to apply while in the process of securing their non-profit status. However, the same criteria will be applied to the applicant as to all other organizations. Therefore the applicant should establish their credibility in all areas (e.g., track record, organizational structure, etc.) on the application narrative, budgets, and attachments. Organizations must obtain non-profit status within *ten years* to remain eligible for a Cultural Art Award.

Please describe your progress this year toward securing non-profit status:

Name of organization serving as the fiscal sponsor:

Address _____

City _____ State _____ Zip _____

Contact person & title _____

Phone/Fax _____

Tax ID # and date fiscal sponsor received its 501(c)(3) status and/or California non-profit status:

Certification:

Although payment is made to the fiscal sponsor, applicant organization retains financial, administrative, programmatic and reporting responsibilities. I understand that in agreeing to act as fiscal sponsor for the applicant organization referenced above, _____ is willing to provide all fiscal and administrative services necessary to complete the grant.

Signature of authorizing official for fiscal sponsor

Type name, title & date

Signature of Authorizing official for applicant organization

Type name, title & date

ASSURANCE OF COMPLIANCE FORM

_____ (hereinafter called the "Applicant") hereby agrees that it will comply with Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973 and Title IX of the Education Amendment of 1972. Title VI of the Civil Rights Act of 1964 provides that no person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, and be denied the benefits of, or otherwise subjected to discrimination under any program or activity receiving federal financial assistance. Section 504 of the Rehabilitation Act provides for nondiscrimination in federally assisted programs on the basis of handicap. Subject to certain exceptions, Title IX of the Education Amendment of 1972 prohibits exclusion of persons on the basis of sex, from any education program or activity receiving federal financial assistance.

Title VI, Section 504 and Title IX prohibit discrimination on the basis of race, color, national origin, handicap or sex in any program or activity receiving County of Sacramento support. The Commission, as a matter of policy, does not grant nor recommend the granting of funds to applicants which discriminate on the basis of sexual orientation. The Applicant hereby gives assurance that it immediately will take any measures necessary to comply.

The Assurance shall obligate the Applicant for a period during which the financial assistance is extended. This Assurance is given in connection with any and all financial assistance from the County of Sacramento after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and that the United States shall have the right to seek judicial enforcement of this Assurance. The Assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below.

Applicant Organization

Signature of President or Chairman of the Board

Date

GLOSSARY OF TERMS

Many of the following terms may be defined in a variety of ways. For purposes of applying for a Cultural Arts Award, please use the following definitions.

501(c)(3): The section of the Internal Revenue code which defines non-profit, charitable, (as broadly defined) tax-exempt organizations. 501(c)(3) organizations are further defined as public charities and private foundations.

Administrative Personnel: Individuals receiving payments for salaries, wages, fees, and benefits as executive and supervisory administrative staff, program directors, managing directors, or business managers.

Admissions: Revenue derived from the sale of admissions, tickets and subscriptions for performances open to the public.

Artistic Personnel: Individuals receiving payments for salaries, wages, fees, and benefits as artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, film makers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, or puppeteers.

Arts Service Organization: Provide managerial and technical assistance to arts organizations to improve their management, marketing, administrative and artistic capabilities. Provides support to artists such as funding workshops, managerial development, legal and accounting assistance, informational resources and master classes, etc.

At-risk: Populations or individuals who, due to socioeconomic causes, may lack resources, education or political access, and are therefore more likely to participate in self-destructive or illegal activities, than similar populations with adequate resources or access to those resources.

Commercial Arts: Work which is customarily done for a client (e.g., architecture, advertising, illustrations, graphic design, photojournalism, etc.).

Community Arts: Artistic activities of all disciplines responding to the needs of a specific communities to which the arts organization belongs.

Contact Person: the person to contact for additional information about an application, usually the project director or person responsible for implementing proposed activities.

Contracted Services: Revenue, earned through something other than a grant, derived from fees earned through sales of services (e.g., sale of workshops to other community organizations, government contracts for specific services, performance or residency fees, tuition, support from foreign governments, etc.).

Corporate Support: Cash support derived from businesses, corporations, or corporate foundations.

Cultural Equity: Equal opportunity of artistic expression and appreciation for the diverse cultural groups which compose the Sacramento area.

Dance: All dance forms including ballet, modern, avant-garde, jazz, historic and ethnic/folk dance.

Dates of Project: The dates of project activities for which grant assistance is requested. Dates must all within the grant year (January 1 through December 31 of the following year).

Design Arts: Forms of commercial art including architecture, urban design, landscape design, historic preservation, environmental design, interior design, industrial design, graphic design, and fashion design (see Commercial Art).

Diversity: As related to the populations of Sacramento which the Commission serves, including racial and ethnic communities as well as seniors, youth, at-risk, economically disadvantaged, gay/lesbian, physically/developmentally challenged, and other specific populations.

Endowment: Funds intended to be kept permanently and invested to provide income for continued support of an organizations.

Evaluation Criteria: Standards by which an application will be evaluated, or the performance indicators by which an applicant will measure the outcome of a project or other activity as well as the efficiency with which the activity is accomplished.

Federal Employee Identification Number: An account number identifying an employer for purposes of reporting wages and taxes to the Internal Revenue Service.

Festival: A celebration which includes a series of related performances, exhibitions, presentations, etc. and recurs at regular intervals. May have special significance for a specific region or group of people.

Financial Officer: Person with immediate responsibility for an applicant organization's financial management and fiscal control.

Fiscal Sponsor: An organization, acting on behalf of an applicant, assuming responsibility for the fiscal management of funds granted to the applicant organization.

Fiscal Year: any twelve month period used for financial record-keeping and reporting suited to the organization's operating cycle or programming season.

Folk: See Traditional Folk Arts

Foundation Support: Cash support derived from contributions given for this project by private foundations, or a proportionate share of each contribution allocated to this project.

General Operating Support: A grant to cover salaries and administrative expenses related to programming and the general operation of the organization.

Government Support: Cash support derived from Grants or appropriations given for this project, other than this Grant request, by agencies of the federal, state, regional or local governments, or a proportionate share of each of such Grants or appropriations allocated to this project only.

Grants Officer: A staff member who reviews grant proposals and processes applications for the grants review committee.

In-kind Contributions: A contribution of equipment, supplies, space, or other property as distinguished from a monetary donation. For the purpose of the Project Initiative category, donations of time can not be counted as in-kind contributions.

Individual and Other Private Support: Cash support derived from individual or membership contributions. May include funds from fund raising events, or private family foundations. May be restricted or general operating funds.

Interdisciplinary Arts: Artistic activities, such as opera or performance art, that explore traditional and nontraditional formats and processes by fusing or transcending distinct art disciplines. In an

Interdisciplinary project, each art discipline interdependently contributes an essential element without which the work would otherwise be incomplete. Excludes Multidisciplinary.

Literary Arts: Creation, publication and distribution of creative writing including fiction, poetry, criticism, and creative nonfiction.

Marketing Costs: Costs for marketing, publicity or promotion, with the exception of payments to individuals or firms which belong under Personnel or Outside Fees and Services. Include costs of newspaper, radio, and television advertising, printing, and mailing of brochures, flyers, and posters, space rental directly related to promotion, publicity, or advertising, and food and drink.

Media Arts: Production of films, video, and audio art including experimental and narrative works, as well as electronic manipulation, animation and broadcast. This category excludes pure documentation of work within other art forms, which must apply within their own disciplines. It also excludes documentaries dealing with non-art subjects, i.e., sports.

Multidisciplinary Arts: Usually organizations with broad artistic activities which promote multidisciplinary programming including two or more distinct artistic disciplines that are equal and independent of each other, e.g., festivals. *(Applicants with a primary discipline focus, but with minor additional artistic disciplines involved in the project should apply under the primary discipline of the project.)*

Music: Musical performance and composition including traditional and contemporary orchestral music, opera, jazz, choral, electronic and other contemporary music forms.

Non-Arts Organizations: Non-profit groups which are organized for purposes *other* than to provide arts programs, although they may *also* provide programming in the arts. Refer to the mission statement of the organization for intent and scope of services. Includes social service agencies, churches, colleges, radio or TV stations, government departments, recreation districts, community centers, social or service clubs, etc.

Operating Support: A grant to cover salaries and administrative expenses, programming, or for other appropriate operating expenses.

Other Revenue: Revenue derived from sources other than those listed above. Include catalogue sales, advertising space in programs, gift shop income, concessions and parking investment interest income dedicated or prorated to project.

Outside Fees and Services: Payments to firms or persons for services of individuals not normally considered employees of the applicant, but consultants, individual contractors, or employees identified with a project.

Performance Art: A range of time-based activities that draws freely on any number of disciplines and media. Artists urge their audiences to reconsider the traditional boundaries between performance and reality, art and life, fiction and autobiography.

Performing Arts: All forms of music, dance and theatre.

Presenting Organization: Presents to the public works created by other organizations.

Producing Organization: Creates a work of art by bringing together all the elements (e.g., script, director, actors.)

Professional Association: An organization which provides services (e.g., managerial and technical) to help individuals advance in their field.

Project Support: A grant to support a specific project as opposed to an operating support grant.

do not regularly participate in these programs.

Regrant: Grant money received one funding source and specifically designated to be re-granted to a secondary recipient.

Residencies: Long-term (e.g., three months), in depth (e.g., twelve visits) arts programming in a school or community based setting.

Revenue (Income): Present or anticipated funds and resources required to accomplish the proposed activities (e.g., revenues which are earned income, support which is unearned income, such as cash contributions and grants).

Review Committee: A committee composed of community volunteers, with specific expertise, that make funding recommendations to the body responsible for final approval of grant awards.

Space Rental: Payments for rental of space specifically identified with a project (e.g., offices, rehearsal halls, theaters, galleries or other such spaces).

Technical/Production Personnel: Persons receiving payment (e.g., employee salaries, wages, fees, or benefits) for technical management and staff services (e.g., technical directors, wardrobe, lighting and sound crew, stage managers, stagehands, video and film technicians, exhibit preparers, and installers, etc.).

Theatre: All forms of theatre including professional and regional companies, experimental, street, puppets, mime/children's ensembles, musical comedy and storytelling.

Traditional Folk Arts: The traditionally, authentic, artistic activities and expressive customs ^{associated with} indigenous or ~~rooted to~~ any group that shares the same ethnic heritage, language, religion, occupation or geographic region.

Visual Arts: All forms of visual arts including sculpture, painting, installation art, drawing, original prints, photography, crafts, media and artistic books.

SAMPLES OF PANELIST'S VOCABULARY FOR MAJOR DISCIPLINES

Panelists may consider these concepts as they view the supplementary materials and discuss the artistic quality of the applicant organizations. (This is by no means a complete list, nor are any organizations expected to exhibit all the attributes under any discipline.)

ARTS SERVICE ORGANIZATIONS

- Is there a demonstrated need for the service/program, as evidenced by requests for service?
- Does the paid and/or volunteer staff have formal training or experience to carry out the service/program?
- Do the services help to improve the administrative, technical, management or artistic capabilities of the constituency?
- Is the organization addressing current/developing concerns of the arts community?

DANCE

- Is the performance level energetic? Was there contrast in timing, texture, motion?
- Are the dancers technically skilled or basic?
- Are the dancers skills consistent with the performance level?
- Is the choreography well developed? Does it hold the viewer's interest?
- Is it well-integrated, cohesive, or uneven?
- Are the movements discriminating or inconsistent?
- Is the intention of the dance communicated well? Do the dancers connect with the audience?

FOLK ART

- What is the lineage of art training from master to master?
- Is it an authentic representation of the art form or craft?
- Is it training non-academic or passed down from generation to generation?
- Is it practiced by an ethnic, regional, occupational, familial or religious group?
- Is it a modern interpretation of a traditional art form?

LITERARY

- What is the genre (poetry, prose, short stories, essays...)?
- Is the writing of medium to high quality?
- Does the writing have universality, or is it self-involved?
- Does it lack high rhetoric (pretentiousness)?
- Is the audience new or longtime writers?
- Is it academic or creative?
- Is the audience broad-based or targeted? Do the selected works reflect that?

MEDIA

- Does the audio, visual and editing have continuity (smoothness)?
- Is the pacing appropriate?
- Is the lighting adequate?
- Are the camera angles distracting?
- If an "art" video, does it exhibit mastery of the technology?

MUSIC

- Are players in tune (intonation)?
- Is the work ensemble? Are players unified (play each note at the same time)?
- Is work in balance (do you hear too much of one instrument)?
- Is the programming fresh & imaginative?
- Or ordinary (playing the tried & true over & over)?
- Are new ideas being added to this changing discipline?

THEATRE

- Are the actors effective in portraying their characters?
- What is the intent of the work? Is it consistent with the mission of the organization?
- Is the work representational, presentational, or experimental?
- Are new or original works being performed? Are new playwrights encouraged?
- Is there diversity in the programming?

VISUAL

- What is the medium (installation, assemblage, collage, 3-D, mural)?
- What is the style (realism, abstract, impressionist, surreal, political...)?
- Is it instructional? Are students being exposed through a new art form?
- Is it community art? Is it assessable to its intended audience?
- Is the technical skill appropriate for the aesthetic?

CITY AND COUNTY ELECTED OFFICIALS, APPOINTEES & STAFF

COMMISSIONERS

Gerry Kamilos, Chair
Luke W. Breit
Raymond L. Gage
Quan Van Le
W. Kearse McGill
Richard E. Merz
Burnett Miller
Kendall Person

Mary Friedman

Gloria Woodlock

Michelle Saan

AWARDS COMMITTEE

~~Carlo Visante, Chair~~

Luke W. Breit, *Chair*

Patricia Canterbury

~~John Ann Carille~~

Bernadette Chiang

George Hernandez

Suzette Riddle

Daphne Sawthorn

Nina Kavanai Kona

EXECUTIVE DIRECTOR

Michelle Walker

GRANTS PROGRAM COORDINATOR

Laurie Heller

GRANTS PROGRAM ASSISTANT

~~Dale Moon~~ *John Seto*

SACRAMENTO COUNTY BOARD OF SUPERVISORS

Don Nottoli, Chair, District 5

Roger Dickinson, District 1

Illa Collin, District 2 *Chair*

Muriel Johnson, District 3

Dave Cox, District 4

SACRAMENTO CITY COUNCIL

Joe Serna, Jr. Mayor

Heather Fargo, District 1

Robert Kerth, District 2

Steve Cohn, District 3

Jimmie Yee, District 4

Lauren Hammond, District 5

Darrell Steinberg, District 6

Robbie Waters, District 7

~~Sam Pannell, District 8~~

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