

SACRAMENTO METROPOLITAN ARTS COMMISSION AGENDA

Meeting Date: December 5, 2001
3:00-5:30 p.m.

Sacramento Metropolitan Arts Commission Conference Room
2030 Del Paso Blvd., Sacramento, CA 95815

For information, call (916) 566-3992

DISCLOSURE OF PUBLIC RECORDS

It is the policy of the City of Sacramento to fully cooperate with the public and honor our obligation under law to provide public access to documents which are public records, while protecting individuals' right to privacy. Information pertinent to the Commission Agenda is available to read at the Commission office.

BROWN ACT INFORMATION

For purposes of the Brown Act (Govt. Code Sect. 54954.2(a), the numbered items listed on this agenda shall be the "... brief general description of each item of business to be transacted or discussed at the meeting." The recommendations of the staff and/or committees shown on this agenda do not prevent the Commission from taking other action.

PUBLIC PARTICIPATION IN MEETINGS

While the Commission welcomes and encourages participation in the meetings, you are requested to limit your comments to three minutes so that everyone may be heard. Public testimony will be permitted on each agenda item as it is called. Matters under the jurisdiction of the Commission, and not on the posted agenda, may be addressed by the general public following the completion of the regular agenda and any off-agenda matters before the Commission for consideration. The commission limits testimony on matters not on the agenda to three minutes per person and not more than fifteen minutes for a particular subject.

- I. CALL TO ORDER
- II. APPROVE AGENDA OF DECEMBER 5, 2001
- III. APPROVE MINUTES OF OCTOBER 17, 2001
- IV. COMMITTEE REPORTS (10 MINUTES): None

V. ACTION ITEMS:

A. APPROVE: 2002/03 SACRAMENTO CULTURAL ARTS AWARDS (HELLER):

COMMITTEE ACTION: APPROVE Meeting _____ Ayes _____ Noes _____ Absent _____
COMMISSION ACTION: Moved: _____ Seconded: _____ Ayes _____ Noes _____ Absent _____

B. APPROVE: APP ARTS PLAN FOR FIRESTATION #5 (BLOOM)

COMMITTEE ACTION: APPROVE Meeting 11/14/2001 Ayes 5 Noes 0 Absent 3
COMMISSION ACTION: Moved: _____ Seconded: _____ Ayes _____ Noes _____ Absent _____

C. APPROVE: APPROVE APP ARTS PLAN FOR NATOMAS LIBRARY (BLOOM)

COMMITTEE ACTION: APPROVE Meeting 11/14/2001 Ayes 5 Noes 0 Absent 3
COMMISSION ACTION: Moved _____ Seconded _____ Ayes _____ Noes _____ Absent _____

D. APPROVE: PRIVATE GIFT OF PAINTING BY ARTIST TROY DALTON FROM THE FRIEDMAN FAMILY (BLOOM)

COMMITTEE ACTION: APPROVE Meeting 11/14/2001 Ayes 5 Noes 0 Absent 3
COMMISSION ACTION: Moved _____ Seconded _____ Ayes _____ Noes _____ Absent _____

E. APPROVE: APPROVE EXPENDITURE OF APP FUNDS FOR REMOVAL OF DAVID MIDDLEBROOK ARTWORK FROM THE RENAISSANCE TOWER LOBBY AND ACCEPT ARTWORK DONATION INTO APP COLLECTION (BLOOM)

COMMITTEE ACTION: Meeting 11/14/2001 DEFER ACTION TO SMAC
COMMISSION ACTION: Moved _____ Seconded _____ Ayes _____ Noes _____ Absent _____

I. PRESENTATION(S)

VII. DISCUSSION ITEM(S)

VIII. PUBLIC TESTIMONY

IX. CHAIR'S REPORT

X. DIRECTOR'S REPORT

XI. OLD OR NEW BUSINESS:

XII. ADJOURNMENT

NEXT MEETING WEDNESDAY JANUARY 16, 2002, 3:00 P.M.

SACRAMENTO METROPOLITAN ARTS COMMISSION MINUTES

Meeting Date: OCTOBER 17, 2001
3:00-5:30 p.m.

2030 Del Paso Blvd.
Sacramento, CA 95815

For information, call (916) 566-3992

COMMISSIONERS:

BERNADETTE CHIANG	BEVERLEY MESSNER
STEVEN DOERR	R. BURNETT MILLER
MARCY FRIEDMAN	DONALD SRONCE
DAPHNE GAWTHROP	JOHN WONG, CHAIR
NAN MAHON	GLORIA WOODLOCK

I. CALL TO ORDER at the hour of 3:09 p.m. by Chair Wong.

Present: Chiang, Doerr, Messner, Miller, Sronce, Wong. Absent: Mahon. Excused: Gawthrop and Friedman

II. APPROVE AGENDA OF OCTOBER 17, 2001.

Moved: Miller; seconded: Chiang. Ayes: 6 Noes: 0 Absent: 3

III. APPROVE MINUTES OF AUGUST 15, 2001.

Moved : Woodlock ; seconded: Miller Ayes: 6 Noes: 0 Absent: 3

IV. COMMITTEE REPORTS (10 MINUTES): None.

V. ACTION ITEMS:

A. APPROVE ARTS PLAN FOR DEL PASO STREETSCAPE MASTER PLAN (BLOOM):

COMMISSION ACTION: Moved: Woodlock; seconded: Sronce Ayes 6 Noes 0 Absent 3

Planning for the Del Paso Streetscape has been in the works for decades. Presenters were artist Robert Charland, Jeff Townsend and Greg Hauser from Carter-Burgess, and Amy McCullough from-SHRA. SMAC is a formal partner , which makes it a unique project for SHRA. Seven community meetings helped create the priorities for the

project: A positive boulevard image, traffic issues, parking and safety. At least 4 diverse facilities within a short walk are needed, as well as pedestrian benches and crossings. There will be no unifying features, though an Art Deco theme will be preserved. Phase I will be begun sometime in summer 2002, and \$1.7 million is already available for Phase I image enhancements. Phase II monies have not been found yet. Phase I will deal with lighting, artist-designed cross-walks, plantings. SHRA was encouraged to consider a parking structure so more people will be able to attend performances.

B. APPROVE REVISED ARTS PLAN AND PROPOSAL BY ED HAAG FOR FIELD SERVICES BUILDING WATER FEATURE (BLOOM):

COMMISSION ACTION: Moved that arts budget be increased: Woodlock; seconded: Miller Ayes 6
Noes 0 Absent 3

An additional \$14,000 is requested for art for the water feature for the Field Services Building. The entrance has been enhanced, so the arts budget needs to be increased. The water feature won't be visible from the street or to the public, so the remaining \$28,000 of the arts budget will be used to build art at the entrance to the Corp yard. Commissioners requested that we see the bids for the building, with an option to increase the arts budget. Ed is going to use recycled materials as much as possible. He will use ceramic pipe, historic fire hydrants from the City Maintenance yard (but they won't work). Due to the energy crisis/water shortage, the pump could be run as little as 3 hours a day.

COMMISSION ACTION: Moved that Ed Haag be paid to design the water feature: Miller; seconded: Sronce. Ayes 6 Noes 0 Absent 3

C. APPROVE 2002-03 POET LAUREATE NOMINATION GUIDELINES (HELLER):

COMMISSION ACTION: Moved: Miller; seconded: Doerr. Ayes 6 Noes 0 Absent 3

This program was begun in 2000. Councilmember Cohn brought the idea to Director Walker and requested that a Poet Laureate program be designed and implemented. The first Poet Laureates were chosen from the Literary Fellowship winners of 1999. Each Poet Laureate is chosen for a two-year term and gets to design the program for their term. The success of the first Poet Laureate program was difficult to assess because the Air Poets component was never implemented, the Anthology hasn't been printed yet and the Favorite Poem Reading at the Library was only in its first year, but with 25-50 attendees at each "performance," it was considered successful. The Poet Laureates were never really given any guidelines and they've just been inventing their program.

The Anthology is due at the printers within the month. There will be 3,000 copies printed for the allocated \$10,000, 1,000 to be distributed free to schools and libraries. The remaining 2,000 will be consigned to bookstores at colleges and high schools and throughout the city.

Could Sacramento Magazine give money for Poet Laureates? Can we make it a condition of KXPR's CAA award that they do the air poets segment?

VI. PRESENTATION(S): SMAC Budget:

Administration budgets for overall SMAC, APP and Arts Ed and Grants are all pretty solid; those numbers are cast in concrete. Established by City and County. We got everything we requested except 1/2 a position in Arts Education.

the Arts Ed budget comes from County, State, and Friends. All cultural agencies are being called into a meeting called "Possible Threats to Your Future Funding," recent findings show \$3.5 million is contributed to the local economy by the arts.

CONSULTANT'S FIRST QUARTERLY REPORT (ROSENBERG): Ruth Rosenberg is our new stabilization consultant who has been with us for an entire quarter, reported on the studies we had contracted. At the Arts Day event, Eduardo Diaz synthesized various studies, pulled out relevant issues and made a presentation to the media. It was followed by panel discussion with arts leaders, and more details were disclosed at the luncheon. The Economic Impact study arrived for the Arts Day conference. There will be at least 4 more community forums which will help SMAC create a Cultural Business Plan. Using the statistics that came out of this, the arts' visibility will be increased. It will let more people know about loan program, BoardLink to train board members, the mini-grants stabilization program.

VII. DISCUSSION ITEM(S): The Carmichael Park Fair Oaks/Grant Ave. (formerly: Manzanita/Fair Oaks) retaining wall project has been resurrected. It has been installed at Carmichael Park, bigger and better. The artist was successful in getting the County to pay \$30,000 when original project was \$18,000. Muriel Johnson is the one to thank for that.

VIII. PUBLIC TESTIMONY: None.

IX. CHAIR'S REPORT: None.

X. DIRECTOR'S REPORT: None.

XI. OLD OR NEW BUSINESS:

XII. ADJOURNMENT: There being no further business, the meeting was adjourned at 5:40 p.m. by Chair Wong.

THE NEXT COMMISSION MEETING WILL BE HELD ON WEDNESDAY, NOVEMBER 7, 2001



**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

A Public Agency

November 28, 2001

Sacramento Metropolitan Arts Commission
County of Sacramento, California

Honorable Members in Session:

SUBJECT: 2002/03 Sacramento Cultural Arts Awards

LOCATION AND DISTRICT: The City and County of Sacramento. All Districts.

RECOMMENDATION: This report recommends: 1) Approve 49 organizations to receive a total of \$701,034 for the 2002/03 Cultural Arts Awards, with conditions for those receiving scores below 80; and 2) Forward this staff report to the Commission, Council and Board for review and approval.

CONTACT PERSON:

Laurie Heller, Grants Coordinator
Sacramento Metropolitan Arts Commission
(916) 264-5970

FOR COMMITTEE MEETING OF: December 5, 2001

SUMMARY: Fifty-one applications for the 2002/03 Cultural Arts Awards were reviewed and ranked by a panel representing the arts community. Regranting funds for FY 2001/02 total \$800,000; \$400,000 from the City and \$400,000 from the County. Cultural Arts Awards are granted for two years; allocations below are recommendations per year:

\$701,034	Cultural Arts Awards
\$ 20,000	Community Enhancement Grants
\$ 35,000	Visual Fellowships
\$ 40,000	Special Art Project Grants
\$ 3,966	Technical Assistance

Funds for Stabilization Grants will be allocated through the Stabilization Program.

COMMITTEE/COMMISSION ACTION: The Awards Committee approved the recommendation for 47 organizations to receive 2002/03 Cultural Arts Awards – excluding the Crocker Art Museum and the Poetry Center – with the following condition: Organizations receiving scores below 80 accept targeted technical assistance and utilize it prior to the second year report. Motion by King, Second by Gourdine, 5 ayes, 0 noes, 1 abstention, 0 absent. The Awards Committee approved the recommendation for the Crocker Art Museum and the Sacramento Poetry Center to receive 2002/03 Cultural Arts Awards: Motion by King, Second by Osfeld, 3 ayes, 0 noes, 1 abstention, 2 recused.

The Committee identified the following issues and made plans to take them up at subsequent meetings: 1) Review category "media" and the definition of "non-arts" organization in order to establish consistent policy with regard to Capitol Public Radio and KVIE; 2) Clarify criteria for review of "community" arts organizations Vs "professional" arts organizations, and discuss use of technical assistance funds for improving artistic quality. The Committee also agreed to request an update from the Sacramento Ballet on their search for a new Executive Director.

BACKGROUND:

PURPOSE OF THE CULTURAL ARTS AWARDS PROGRAM: The mission of the Sacramento Cultural Arts Awards is to:

- ☐ Promote excellence in arts programming,
- ☐ Enhance stability and development of Sacramento's arts organizations;
- ☐ Support the unique contributions of Sacramento's diverse communities;
- ☐ Enhance the role of the arts in economic development;
- ☐ Support a range of arts education programs;
- ☐ Ensure the arts are broadly distributed and include the underserved.

These awards provide partial project or general operating support to non-profit arts organizations, government arts agencies, and community organizations that conduct arts programs. Grant amounts are based on the budget size of the organization and the panel score. A peer review panel representing the arts community evaluated applications, using the following criteria:

- 1) Artistic Quality
- 2) Community Involvement
- 3) Organizational Accountability

Organizations selected for funding met the standard of "outstanding" (scores above 90), "excellent" (scores above 80) or "good" (scores above 70) for the above criteria

AD HOC COMMITTEE: Under the direction of the Commission and representatives of grantee organizations, a series of community-wide public meetings were conducted in 1995-96. This "Ad Hoc" Committee met from December through March and made recommendations to modify the policies and procedures of the Cultural Arts Awards Program. Topics reviewed included the panel process, eligibility, review criteria, request amounts, the multicultural policy and the appeals process, among others.

MULTI-YEAR FUNDING: In 1998-99 the Commission again invited community input at a series of workshops. Arts groups agreed that multi-year funding would have a stabilizing affect on their organizations, since they could budget, plan programs and use staff time more efficiently, knowing that their funding was assured for two years. In 1999 the City Council and Board of Supervisors approved the plan to make the Cultural Arts Awards a two-year program:

- 1) Panels will award grants every other year (i.e., 2002, 2004);
- 2) Applicants maintain their score and rank for two years. Grant amounts change contingent on organization's revenue budget and availability of funds;

- 3) Organizations must submit a **2nd Year Report** to receive funds for the second year;
- 4) Organizations may be dropped from grant program in second year if organization goes through substantial re-organization or is unable to complete their first-year program;
- 5) The Awards Committee and Commission make all determinations.

TECHNICAL ASSISTANCE & OUTREACH: In April 2001 the Cultural Arts Awards **Guidelines & Application** were advertised and distributed, and potential applicants attended a free technical assistance seminar. Individual technical assistance was also provided upon request. Fifty-one (51) applications (Exhibit B) were received by the June deadline.

THE PANEL PROCESS: The **Review Panel** (Exhibit A) was composed to reflect a range of artistic disciplines, gender, age, cultural diversity and knowledge of large and small budget arts organization administration. They convened September 26-29, 2001 to review, score and rank the applications (Exhibit A).

The Appeals Pre-Selection Committee received seven appeals and forwarded five to the **Appeals Panel** (Exhibit A) which convened on November 9, 2001. Appeals must be based on:

- a) Incorrect processing of the application; and/or
- b) Misstatement of fact during the panel review.

The Appeals Panel reviewed appeals for Capital Public Radio, Celebration Arts, Fair Oaks Theatre Festival, Sacramento Men's Chorus and Strauss Festival of Elk Grove. Up to five additional points were awarded upon determination.

FINANCIAL CONSIDERATIONS:

The combined requests of the 51 applicants total **\$1,997,517**.

Regranting funds from the City	\$400,000
Regranting funds from the County	\$400,000
Total regranting funds:	\$800,000

Recommended Cultural Arts Award:	\$701,034
Set aside for Community Enhancement Grants:	\$ 20,000
Set aside Special Art Project Grants	\$ 40,000
Set aside Visual Fellowships	\$ 35,000
Set aside Technical Assistance	\$ 3,966
Total grants:	\$800,000

Funds for Stabilization Grants will be allocated through the Stabilization Program.

The disbursement period is January through December 2002. Staff recommends that any award or portion of award not used by grantees be made available to organizations through the Commission's Technical Assistance programs, particularly for small and multicultural organizations that do not have access to the expertise needed in the grant proposal process.

EXHIBIT B - ORGANIZATIONS

RA NK	O/P	00 GR	01 GR	YEARS	ORG (ARTS) BDGT	ORGANIZATION	PROPOSED ACTIVITY OR PROJECT	02 SCORE	02 % REQST	02 \$ REQST	02 GRANT
1	O	\$11,973	\$17,674	12	112,566	Sacramento Taiko Dan*	Traditional Japanese drum concerts	94.17	43.27	\$40,000.00	\$17,308.00
2	P	17,389	16,589	17	147,759	Hmong Cultural Arts	Pa Dao, Kheng and folk dance classes for youth	93.57	42.67	\$40,000.00	\$17,068.00
3	P	24,139	23,383	26	4,859,022 (1,523,400)	Short Center	Theatre programs with developmentally challenged adults	93.29	42.39	\$75,950.00	\$32,195.00
4	P	4,001	4,619	23	10,999,62 (16,619)	Sacramento Chinese Community Svs Cntr	Chinese brush painting classes	92.29	41.39	\$8,309.00	\$3,439.00
5	O	30,601	34,800	46	1,783,163	Sacramento Ballet Association*	Dancers' salaries for concert series	91.86	40.96	\$89,158.00	\$36,519.00
6	O	11,927	11,327	25	67,770	Celebration Arts*	Performing arts programs	91.17	40.27	\$30,000.00	\$12,081.00
7	P	5,294	6,910	17	85,593	Interact/Asian Cultural Exchange	Asian-American theatre	90.86	39.96	\$28,853.00	\$11,530.00
8	P	17,503	16,703	10	124,543	Pacific Rim Street Festival	Asian Pacific cultural festival	89.71	38.81	\$40,000.00	\$15,524.00
9	O	11,453	10,353	22	41,991	California Cultural Assembly	Roadmap to the Arts	89.67	38.77	\$20,000.00	\$7,754.00
10	P	21,950	20,950	8	245,506	Sacramento Heritage Festival	"Roots" music festival	89.57	38.67	\$50,000.00	\$19,335.00
11	O	21,950	20,950	45	229,700	Sacramento Youth Symphony	Concerts by 3 orchestras of young musicians	89.43	38.53	\$50,000.00	\$19,265.00
12	P	0	3,145	20	50,200	Very Special Arts/Process Theatre	Art program for developmentally challenged youth	89.14	38.24	\$25,100.00	\$9,598.00
13	O	39,525	39,900	116	3,015,145 (2,111,453)	Crocker Art Museum	Exhibitions, outreach and cultural programs	88.57	37.67	\$100,000.00	\$37,670.00
14	O	10,689	7,866	23	57,739	Matrix Gallery*	Exhibitions and education programs	88.00	37.10	\$28,870.00	\$10,711.00
15	O	45,700	43,700	33	2,194,311	Sacramento Traditional Jazz Society	Trad jazz music at jubilee & concerts	87.86	36.96	\$100,000.00	\$36,960.00
16	O	4,323	5,318	6	41,591	Raices Dance Academy	Mexican dance concerts	87.71	36.81	\$18,690.00	\$6,880.00
17	P	14,765	14,065	54	223,547,680 (155,640)	Festival of New American Music/CSUS	Contemporary American music festival at CSUS	87.43	36.53	\$32,000.00	\$11,690.00
17	O	11,160	9,960	29	219,000	La Raza/Galeria Posada*	Chicano/Latino/Native American exhibits and presentations	87.43	36.53	\$50,000.00	\$18,265.00
18	O	15,740	13,940	54	586,559	Sacramento Opera Association	Opera season	86.86	35.96	\$60,000.00	\$21,576.00
18	O	26,460	26,580	15	1,301,864	Theatre for Children	Actors' fees for Fantasy & B Street Theatres	86.86	35.96	\$65,093.00	\$23,407.00
19	P	4,037	4,976	4	29,183	Capital Jazz Project*	Artistic fees for concert series	86.29	35.39	\$14,591.00	\$5,164.00
20	O	40,186	38,186	22	3,615,239	Capital Public Radio	Program guide for members & announcers' salaries	85.00	35.10	\$100,000.00	\$35,100.00
21	O	3,822	8,094	15	43,530	Chamber Music Society*	Concert season	85.71	34.81	\$20,000.00	\$6,962.00
21	O	2,991	3,380	13	33,008	Lambda Players	Theatre by/of the G/L/B community	85.71	34.81	\$16,504.00	\$5,745.00
22	P	N/A	N/A	9	1651720 (211,500)	Mutual Assistance Network	Collaboration w/African American Arts Coalition	85.67	34.77	\$50,000.00	\$17,385.00
23	O	1,532	2,875	22	15,582	Poetry Center	Literary journals and conferences	85.29	34.39	\$6,000.00	\$2,063.00
23	O	13,127	12,527	39	145,275	Camellia Symphony	Concert season	85.29	34.39	\$40,000.00	\$13,756.00
24	O	10,990	11,841	20	65,149	Dale Scholl Dance/Art	Dance concert series	85.00	34.10	\$30,000.00	\$10,230.00
24	P	16,817	16,017	42	1,3425,648 (225,729)	KVIE	Promotional spots for local arts	85.00	34.10	\$50,000.00	\$17,050.00
25	O	15,789	18,736	5	301,569	Sacramento Choral Society	Artists' fees for choral music concerts	84.57	33.67	\$50,000.00	\$16,835.00

* Recommended for Stabilization Program

** Recommended for Targeted Technical Assistance

NA (did not apply in previous cycle)

Note: grants are based on arts budgets indicated in parens ()

FY 02/03 Cultural Arts Awards
11/28/01

RANK	O/P	'00 GR	'01 GR	YEARS	ORG (ARTS) BDGT	ORGANIZATION	PROPOSED ACTIVITY OR PROJECT	'02 SCORE	'02 % REQST	'02 \$ REQST	'02 GRANT
25	O	12,313	11,713	17	68,962	Sacramento Master Singers	Choral concert series	84.57	33.67	\$30,000.00	\$10,101.00
25	O	29,615	33,947	60	1,659,136	Sacramento Theatre Company*	Educational outreach programs	84.57	33.67	\$82,957.00	\$27,932.00
26	O	0	0	27	61,666 (33,666)	California Lawyers for the Arts	Legal workshops for artists	83.80	32.90	\$16,833.00	\$5,538.00
27	P	2,221	3,325	11	19,609	Music Now*	Fall concert series	83.71	32.81	\$9,804.00	\$3,217.00
28	O	11,160	9,960	25	109,813	Chautauqua Playhouse	Adult/children's play series	83.57	32.67	\$40,000.00	\$13,068.00
29	O	N/A	N/A	4	300,000	Sacramento Philharmonic Orch*	Musician's Salaries	83.33	32.43	\$50,000.00	\$16,215.00
29	O	7,541	7,727	7	64,707	California Wind Orchestra	Concert series	83.33	32.43	\$30,000.00	\$9,729.00
30	O	4,033	2,146	7	24,737	Beyond the Proscenium	Performances experimental theater work	82.14	31.24	\$12,368.00	\$3,864.00
30	P	42,900	40,900	50	11,967,435 (4231150)	California Musical Theatre	Music Circus artists and intern salaries	82.14	31.24	\$100,000.00	\$31,240.00
31	O	2,018	2,886	9	22,785	Sac. Intl. Gay/Lesbian Film Fest	Festival of film at Crest Theater	82.00	31.10	\$11,392.00	\$3,543.00
32	P	20,050	19,050	7	218,731,607 (290,675)	River Stage/CRC	Artistic and administrative salaries	81.50	30.60	\$50,000.00	\$15,300.00
33	P	12,810	12,210	15	42,312	Strauss Festival of Elk Grove	Festival at Elk Grove Park featuring music of Strauss	81.43	30.53	\$20,000.00	\$6,106.00
34	O	12,227	15,503	14	162,467	Arts & Business Council	Arts management service organization	80.57	29.67	\$40,000.00	\$11,868.00
35	O	3,624	3,898	18	39,429	SARTA**	Theater service organization	79.86	28.96	\$19,715.00	\$5,709.00
36	O	16,589	15,789	29	170,604	Galena Street East**	Performances with young artists	78.71	27.81	\$40,000.00	\$11,124.00
37	O	7,263	5,202	17	37,000	Sacramento Men's Chorus**	Choral concerts and outreach performances	75.57	26.67	\$18,500.00	\$4,934.00
38	O	11,046	9,846	8	243,000	Best of Broadway**	Broadway musical review for youth	77.29	26.39	\$50,000.00	\$13,195.00
39	O	10,065	9,764	19	165,564 (59,820)	Fair Oaks Theatre Festival**	Theater performance in Fair Oaks Park	75.71	24.81	\$29,910.00	\$7,421.00
40	O	N/A	N/A	55	16,754	Capitolaires**	Men's Barbershop youth outreach program	73.17	22.27	\$8,377.00	\$1,866.00
41	O	N/A	N/A	36	13,295	Art Designers & Artists Club	Design artists outreach to youth	61.71	-	\$6,648.00	-
42	P	N/A	N/A	10	3,790	Sacramento Art Deco Society	Art Deco Tour Brochure	59.57	-	\$1,895.00	-
										\$1,997,517.00	\$701,033.80

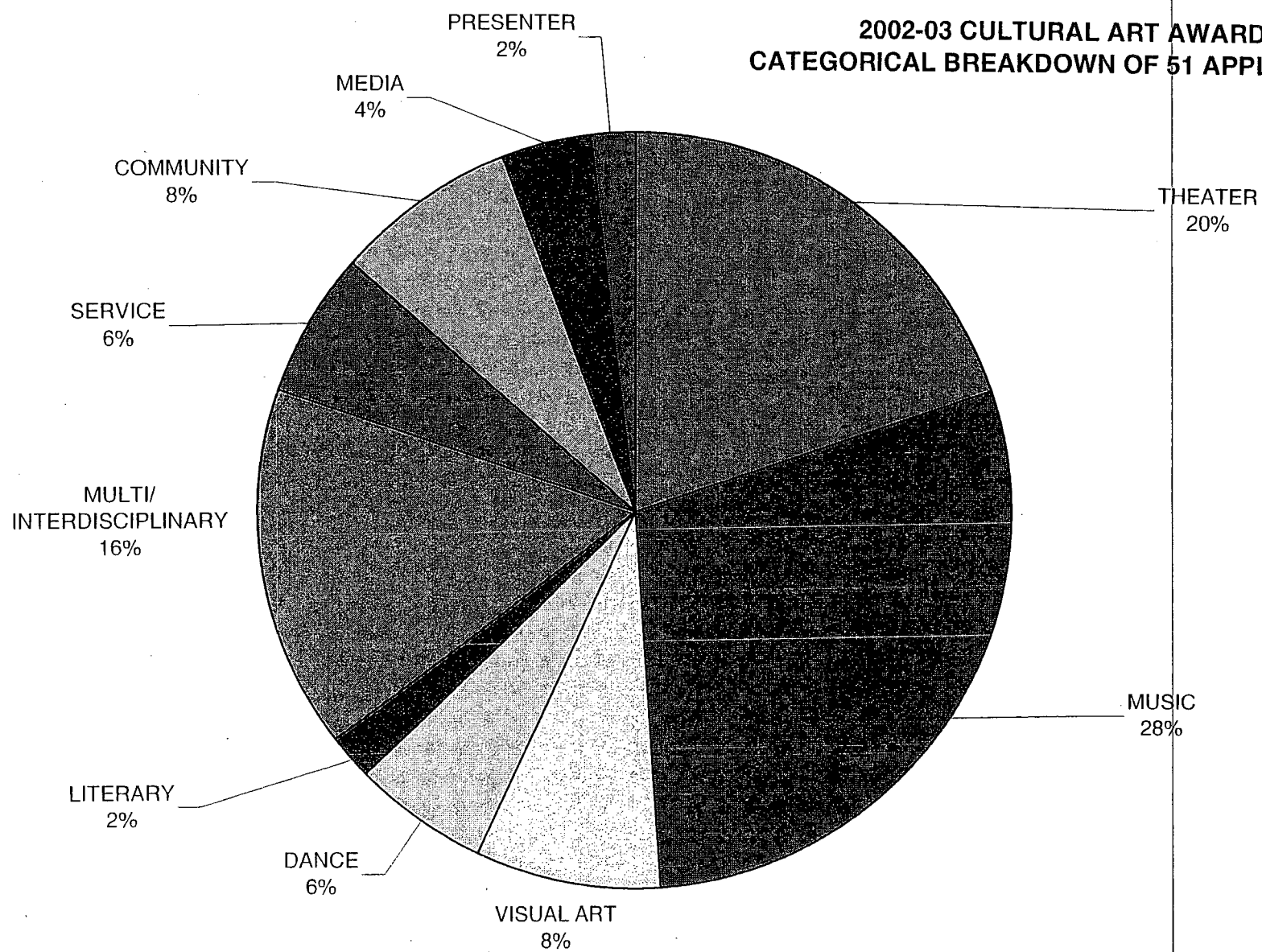
* Recommended for Stabilization Program

** Recommended for Targeted Technical Assistance

NA (did not apply in previous cycle)

Note: grants are based on arts budgets indicated in parens ()

**2002-03 CULTURAL ART AWARDS
CATEGORICAL BREAKDOWN OF 51 APPLICATIONS**



PANELIST BIOS
2002-2003 Cultural Arts Awards

Patricia Canterbury (Literary Arts)

Ms. Canterbury is an award-winning poet, short story writer and novelist. She is also a political scientist, having served as a member of the 1985 United Nations Women's Conference in Nairobi, Kenya. Her speech, *Women and the Family Farm* is part of the permanent United Nations archives. She has been published in numerous poetry journals throughout the United States. Ms. Canterbury's published novel, *The Secret of St. Gabrielle's Tower*, is the first of the proposed Poplar Cove Mysteries. Ms. Canterbury is hard at work on the seventh of a proposed eight volume children's mystery series, *The Delta Mysteries*. *Carlotta's Secret*, the first of this new series, was published in May 2001 and *Carlotta and the Grand Island Mansion Mystery* will be out in November, 2001. Ms. Canterbury has received numerous awards including the 1989 Georgia Poetry Chapbook contest for her collection of poetry *Shadowdrifters, Images of China*, as well as the 1984 Outstanding Woman, Activism. From 1995 to 1999, she served as a member of the Sacramento Metropolitan Arts Commission's Awards Committee. Ms. Canterbury holds BA and MA degrees from California State University, Sacramento.

Peter Jaffe (Music)

Mr. Jaffe is in his seventh season as music director of the Stockton Symphony. He was a resident conductor and faculty member of the Aspen Music Festival for fourteen years, where many of his performances were broadcast on National Public Radio. He has conducted for the New Mexico Symphony Orchestra, Sacramento and Virginia Symphonies, the Long Beach Symphony Orchestra, Oberlin Conservatory and Stanford University. Additionally, he has taught at the Conductor's Institute of South Carolina since 2000. The featured subject of two Continental Cablevision specials, Mr. Jaffe has been a frequent guest on several radio and television programs in California. He also serves on the Dave Brubeck Institute Advisory Committee, and recently premiered the jazz legend's *Millennium Intervals* with the Stockton Symphony. The Stockton Arts Commission recently selected him to receive the STAR (Stockton's Top Arts Recognition) Award for 2001. His BA is from Oberlin College, his BM from Oberlin Conservatory of Music, and his MA and DMA from Stanford University.

Kenneth Larsen (Administrative)

Ken Larson is the Director of Public Policy for the California Association of Nonprofits, the nation's oldest statewide association of nonprofit organizations. He has also served as a lobbyist for Friends Committee on Legislation and the Associate Director of the California Confederation of the Arts. He has done consulting for many nonprofits in the areas of board development, community outreach and planning including the Cultural Arts Council of Sonoma County, the Humboldt Arts Council, the Mendocino Multicultural Development Program, Nevada County Arts Council and the Sacramento Metropolitan Arts Commission. As a public speaker on career resources for artists, nonprofit administration and the role of the arts in the public sector, he has addressed dozens of audiences. His experience also includes sitting on many arts organizations' boards and grants panels as well as the writing of arts newsletters including the Art Commission's Greater Sacramento Arts Reporter. Ken received his BA from Antioch College and is a Ph.D. Candidate at UC Davis.

Madeleine Lim (Media)

As Artist-In-Residence for the California Arts Council 2000-2002, Ms. Lim has been directing actors at the Luna Sea Theater on performances such as *Woman Warrior*, *Asian Womanhood*, *Spoken Body/Dancing Words*. She has also served as cinematographer and editor of several short films including *Dream*, *Cherry Blossom*, *Tagulaylay*, *Makibaka*, *Liquid Fire*, *Horizons* and

Bird Cage. She was director of cinematography on a digital video narrative this past year. Her work has been screened at the International Asian American Film Festivals and International Lesbian & Gay Film Festivals. She is on the board of directors of Women's Educational Media and Serpent Source Foundation, as well as a juror for the San Francisco International Lesbian & Gay Film Festival and National Educational Media Network. Ms. Lim has been a grants panelist for the Horizons Foundation and the Gateway Initiative Fund and received the Award of Excellence from the San Jose Film & Video Commission for one of her films. She received her BA in Cinema Production from San Francisco State University.

Mario Moreno (Visual Arts)

As an art instructor at San Joaquin Delta College in Stockton, Mr. Moreno is responsible for the creation of the Horton Art Gallery, where he has curated exhibitions of the Royal Chicano Air Force, visiting Mexican artist Cecilio Sanchez, and by inmate artists entitled *Breaking Barriers*. He has also taught at American River College, California State University, Sacramento, and for the William James Prison Arts Project in Mule Creek. He was an Arts Program Assistant for the Sacramento Metropolitan Arts Commission from 1992-94. His work has been exhibited at the Mexican Heritage Center in Stockton, Second Saturday in Elk Grove, Galeria Posada and the Robert Else Gallery. Mr. Moreno is a recipient of the National Hispanic Scholarship Fund, the National Council of Educational Opportunity Association and the Latino Democratic Club Award for Community Involvement. He received his MA in Art Studio from CSUS and his BA from California State University, Chico.

Patricia Egan (Dance)

A native Californian, Patricia Egan has spent more than twenty years in both the visual and performing arts. Her training is in classical as well as ethnic dance. A former Arts Management Fellow at the National Endowment for the Arts, she has served on the boards of directors of the Dance Films Association, Dance Perspectives Foundation, and San Francisco Early Music Society and has been an advisor to the New Music Consortium and Protean Productions. Pat served as a site evaluator for dance with the New Jersey State Council on the Arts from 1995 to 1998, and has served as a panelist with the Arts Council of Silicon Valley, Riverside Dance Festival, San Francisco Bay Area Dance Coalition Independent Choreographers Series, and San Francisco Ethnic Dance Festival. She has worked in fund raising at the staff and consultant levels for The Museum of Modern Art, Whitney Museum of American Art, The New York Botanical Garden, Montclair Historical Society, and Zohar. She received her AB in Dance from the University of California at Berkeley.

Roberto Dario-Pomo (Theatre)

Dr. Roberto Pomo is Chair of the Department of Theatre and Dance at California State University, Sacramento. Prior to his present position, he was Producing Artistic Director, Professor and Chair of the Department of Theatre and Cinematic Arts at Radford University, Virginia, where he instituted a comprehensive film studies program. Dr. Pomo has taught at St. Lawrence University, Texas A&M University, University of Texas, El Paso, and the University of Oregon. He was named Educator of the Year by the Texas Educational Theatre Association in 1992. He has directed over 100 full-length productions ranging from operatic works to experimental theatre and the avante-garde. The Artistic Director of the Porterfield Ensemble, his recent directorial projects include *Macbeth*, *Noises Off*, and *Galileo*. He has twice served as a National Endowment for the Humanities Fellow in the fields of Caribbean Literature and Post-Modern Performance Studies. His teaching and research concentrate on Latin American Theatre and Cinema, Performance Theory, and Media and Popular Culture. He holds his Ph.D. from the University of Utah in Theatre, his MA in Dramatic Literature from the University of California, Davis and his BA in Drama and Theatre from Brigham Young University.

Theatre for Children
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Theatre for Children promotes cultural enrichment, literacy, and interaction through theatre, with extensive touring and performance by the Fantasy Theatre. The videotape lacked substantial examples of theatre work; the panel wanted to hear from the youth themselves and see more of what they did. The B Street makes a strong effort to bring in commercial professionals, bringing Sacramento an eclectic theater season and emphasizing new works. The celebrity of Timothy Busfield is great for the theatre, as is his creative partnership with his brother, allowing B Street to solicit the very best plays. The B Street Theatre garnered strong reviews. It uses a strong cast of playwrights, which could have been highlighted better in the application.

Theatre for Children's target is the community at large, from five years old to the senior population. Both theatres are doing a good job of creating a diverse audience. Fantasy Theatre's program for kids to write plays was applauded enthusiastically for integrating kids into the creative process. B Street's outreach to the Muslim and East Indian community with 'Beneath the Moon, Beyond the Stars' and their annual fundraiser for B'nai Israel was praised. Their active and healthy internship program is to be commended. Diversity still can be improved for board to represent the community they serve.

The Theatre for Children's staff is very strong. They had healthy, solid financials, diverse funding and good earned income. Their application was very clear and their packet put together very well.

Recommendations:

1. Take risks with more challenging material, e.g., play selection, and gender/ethnic diversity in casting, and choice of playwrights.
2. More outreach and marketing could help ensure success with riskier shows, casting, etc.
3. The board's expertise in marketing should be relied on to help them build the diversity they seek in terms of audience development. Consider marketing B Street to Fantasy audience parents to bring in more diverse audiences.

Correction to Misstatement of Fact: Clarified that new theatre space "B2" will be used for more challenging and diverse works.

Score: 86.86

Traditional Jazz Society
2002-03 Cultural Arts Awards Panel Notes
September, 2001

As the world's largest jazz festival, the Traditional Jazz Society does a wonderful job of achieving its mission in the preservation and promotion of traditional jazz music. They are highly qualified as presenters, bringing in some of the most world-renowned groups. Some board members are jazz luminaries. Unfortunately, the support materials were not produced to five minutes and did not emphasize the music enough, making it difficult for the panel to evaluate the quality of event.

They target the general public and do a good job of accommodating the disabled. They also give money and donations to other organizations. The diversity of their artists and attendees is improving. They have diversified artists by adding new musical styles, but their board continues to lack the diversity of the community they target. They continue to work on diversifying their audience. Their outreach program is very strong in the schools; their music in education program is year round and decentralized. The panel commended their collaborations with the Black Dance Coalition and the Swing Society.

The competency of their administrators speaks for itself in their wonderful results. While they are in a situation of financial deficit currently, they should be able to get back on track. However, the panel was concerned about their lack of diversity in funding sources.

Recommendations:

1. Expand board to diversify and add new members.
2. Develop ties with local university to create an institute.
3. Look to the board for more contributions, and consider new funding sources such as federal grants and fundraising activities.

Score: 87.86

Strauss Festival
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The Strauss Festival does a pleasing job of blending a professional orchestra and colorfully costumed dancers in an outdoor revue, transporting audience to another time and place. It is clear from watching the tape that the dancers love what they are doing, the artistic staff is very qualified, as is the conductor. The dancers are volunteers; working for five months before the event. The panel enjoyed the tape but because the music was not featured, could not evaluate the authenticity of the music production in the Viennese tradition. Their printed program is very nice.

The panel supports the location of this event that reaches 30,000 people, accommodating seniors and disabled persons. The audience was somewhat diverse but all the performers and interviewees on the tape were Euro-American. In order to reach more diverse audiences the festival could be promoted in Elk Grove more, especially to South Sacramento's growing ethnic community. The board also needs more diversity in order to represent the region, and the panel commends them for trying to do this.

This organization is run completely by volunteers and the event is free, which is commendable and impressive. They have a very detailed organizational structure, utilizing committees and many volunteers. They had to cancel the previous year's performance due to funding problems but did stabilize, and even used the down year to fundraise. This speaks to their determination and resiliency. They listed an amazing amount of volunteer hours. Their long-range plan looks good, but needs actual timetables and an implementation plan.

Recommendations:

1. Rework videotape to focus on the artistic quality of the Strauss Festival. The panel recommends letting the music and dance come to the foreground more.
2. Make sure the dancing and music is completely authentic to the Viennese tradition.
4. To increase diversity among board, performers and audience outreach in the Elk Grove area, partner with other groups, ethnic businesses, etc. Use ethnic singers and soloists, collaborate with an organization like the Sacramento Youth Symphony or a historic dance company, and actually invite their orchestra to play or dancers to teach and perform. (Eg., Mexican peoples' love of the polka might translate to the waltz.)
5. Continue to stabilize financially and implement long range business plan.

Score: 79.43

Appeals Panel Meeting

Friday, November 9, 2001

Motion: No MoF re authenticity. 3 ayes

Motion: No MoF re diversity. 3 ayes

Motion: MoF re implementation plan. 3 ayes

Motion: MoF negatively impacted score. 3 ayes

Motion: Add 2 pts as remedy. 3 ayes

Score: 81.43

Short Center/DDSO
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The noble vision of the Short Center is dedicated to using art to foster individual growth, talent and the unique vision of individuals with disabilities. This group transcends race, ethnicity, and identity. It is breaking boundaries with its wonderful mixture of highly accomplished and skilled professionals and disabled clients. The tape demonstrated strong attention to professional detail, which is commendable. It was great to see very strong artwork from staff, artists, and clients mixed together in both the slides and in the videotape of the play. The excellence in their artistic work is high, independent from their mission to serve the disabled community.

The organization is to be commended for representation in all demographic categories. The extent of their penetration into the art structure is impressive, including their gallery shows, mural project, theater, touring, and musical group. They have a good audience of disabled people as well as the general public, and perform/exhibit in all venues from theatres to public parks.

Mr. Anderson heads up art programs and serves as Short Center's grants projects administrator and has many accomplishments. The CEO is a great fundraiser. DDSO has a good board, one that appears to be very eclectic. It was difficult for the panelists to discern the financial relationship between DDSO and its arts program.

Recommendations:

1. Find better way to list NEA, CAC, and SMAC funds.
3. Use more budget notes to make clearer the financial relationship between DDSO and the arts program.

Score: 93.29

Sacramento Youth Symphony
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Sacramento Youth Symphony (SYS) does a fantastic job of inspiring and nurturing appreciation of orchestral music in young people. Their three-tiered orchestra is quite impressive and even their junior orchestra rivals what is considered the highest level in most youth symphonies. They are currently planning a world premiere. The panel commended the pre-professional process of auditioning prospective members. The premier orchestra won a prestigious international award, which could be touted more in the application. Michael Neumann is an excellent and brilliant artistic director, and the other artistic leaders are dedicated and exemplary. They have good press coverage. The panel missed seeing more close up shots of youth performing in the videotape.

There is a fair amount of diversity in their membership and they are working on ways to increase it. They should be commended for improvements in diversity since their last grant, especially in attracting the Slavic population. They performed the Mozart Requiem in Russian, and could use this same approach with Latino and African-American populations. Their ticket discount & giveaways programs help build a diverse audience. They tour, have traveled abroad, and hold programs in schools. They even do outreach to the police department. It is great that they give scholarships.

The panel appreciated the memo responsibly addressing SYS's advertising for a new general manager. The board is very strong, especially in all aspects of business. Their 30% reserve is prudent and particularly great for touring purposes. The clarity of the application varied, depending on whether typewriter or computer was used, and there were too many errors and typos.

Recommendations:

1. Improve cosmetic appearance of the application.
2. Continue to reach out to increase diversity of members by collaborating with ethnic populations.

Score: 89.43

Sacramento Theatre Company
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Sacramento Theatre Company (STC) is a popular professional theater that produces theatrical works with style. The relatively new artistic director, along with guest directors, actors, technical staff and playwrights, has very strong credentials. The reviews were very strong, and this well-established company has an eclectic range, from classics to new works. However, next year's program lacks the diversity of prior years. They produce a wide range of work, however the panel was unable to evaluate the performance quality since only slides were submitted.

STC targets the general community, and seniors and youth with classes and workshops. They reach a culturally diverse audience; the panel commended their inclusivity. There was a tangible increase in test scores and decrease in absences with youth involved in the Kids Write Plays program. The board could be more diverse.

The 24 member board is very strong, very active and contributes generously. The managing director has extensive experience in banking & marketing and can guide the company forward. The auditor's report was helpful. It is clear that STC is chipping away at its accumulated debt and has paid off a lot this year. The finances were confusing to follow in the application.

Recommendations:

1. The application needs to look more professional.
2. Develop a marketing plan to position themselves in the community.
3. Spend time on short and long term planning in order to secure the infrastructure to grow the organization.

Score: 84.57

Sacramento Taiko Dan
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Sacramento Taiko Dan does a superb job in achieving its mission to study, preserve and perform Taiko, and is recognized in Japan as well as the United States. They are very well rehearsed and polished in their movements. The music is outstanding, the mental synchronization and coordination between performers is phenomenal. The tape serves to demonstrate their work very well. The artistic director is very strong with an impressive resume. The young children's ensemble was outstanding, showing great technique and discipline. Their application had great reviews.

Their group is diverse as the art form cuts across ethnic and social communities. They deliver a full schedule of performances to a huge audience. They serve the underprivileged, gay and lesbian community, and many Asian ethnicities. They collaborate with other groups and festivals. They target students and youth and are effective in reaching out beyond this audience. Their collaborations with other arts organizations, schools, and service organizations are commendable. The panel was most impressed that women's groups come to them and that the performers are also involved with building their own drums. They had a great letter of support from a schoolteacher.

They have grown tremendously in the ten years. The board reflects the organization's Asian roots and is reaching out over time beyond. They have a paid artistic director, plus staff, with 100% of board contributing. They have a well-balanced budget and a well-prepared application that is very clear. The panel considered it a model application!

Score: 94.17

Sacramento Philharmonic
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The Philharmonic is a fine orchestra that plays very well. The vision of the Philharmonic is strongly influenced by the musical director, who has excellent credentials and dynamic public personality. Guest artists that are brought in are of a high caliber, within limits of the budget. Their sample tape captured an impressive performance of one difficult work, demonstrating ensemble, clarity and intonation, although it did not portray the range of their capabilities. The printed materials are nicely put together and the reviews are glowing.

Michael Morgan, as an African-American, has helped to increase diversity among the artists, and in the audience through the repertoire. However, the board doesn't have much diversity.

An interim executive director is on board and the organization is trying to recover from accumulated debts. Although they have recently hired a grant proposal writer, they lack a comprehensive fiscal development plan. The application included generalized statements rather than strategy and implementation details (timetables, breakdown of tasks, etc.) The application has many typos and non-sentences, and is not written very well; it could be more succinct and better organized. (Bold type should not be used percentages were not filled in on the budget pages, number on the female line item was left out and Column B appears to be incorrect on demographics page.)

Recommendations:

1. Produce a sample tape with excerpts of several different pieces of music.
2. Develop comprehensive fiscal development, marketing and business plans.
3. Seek stabilization funding and technical assistance.

Score: 83.33

Sacramento Opera Association
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The Opera produces outstanding regional opera and has an impressive list of accomplishments. Their choice in programming standards from the 'big twelve' acknowledges the need to achieve financial stability. The tape sample was very strong, demonstrating great balance between the singers and orchestra. The music director studied with great conductors, the artistic director is strong and well qualified, and the cast members are fine performers in the mature stage of their careers. The level of singing is of high professional character, the orchestra plays well, and the scenic elements and costuming are good. However, the directorial element is marginal. The printed materials are excellent.

The Opera reaches out with opportunities for youth, opera talks, business night at the opera, singles nights, and bilingual super-titles. The panel was glad to see the diversity on the board. Educational materials are sent to schools before their visits, showing good preparation. The exciting new school program looks very strong and has a good list of schools.

The board member bio sketches were illuminating and clear; 100% of its members are contributing. The executive director is strong and well qualified. The board, advisory board and staff are all very experienced. They are slowly chipping away at their debt, and are ahead of schedule on loan payments.

Recommendations:

1. Include sample of educational packet they send out.
2. Consider branching out with repertoire, beyond top twelve standards, after achieving financial stability.

Score: 86.86

Sacramento Men's Chorus
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The Men's Chorus achieves its mission to create a family among members through wonderful music making. They perform an admirable number of musical selections, representing fifteen languages and a variety of composers and periods. The panel was very supportive of the mission of the organization and encourages greater development in terms of raising the quality of the music making, as reflected in the submitted CD. The panel recommended paying more attention to clarity and intonation. Their printed materials look good. They appear to lack media coverage; no reviews were enclosed.

They perform locally at an impressive number of local venues, as well as tour. Their community involvement is appropriate, targeted towards the gay and lesbian community. The advisory board and volunteers have diversity, which the board could use more of. They have hosted a visiting chorus from Germany and collaborated with many organizations locally including Camellia Symphony and KVIE.

The new artistic director looks very promising and the rest of the staff looks good. Their finances look stable, which is great. The application had some confusing items and the writing could be improved.

Recommendations:

1. Improve the quality of the submitted support materials: use the best selections from different concerts throughout the most recent season.
2. Develop publicity and media exposure.
3. Use open audition process as an outreach tool to find more ethnic diversity within gay men's community – or change the process to a closed rigorous audition process in order to gain higher artistic quality.
4. Attend SMAC workshop and improve writing of grant application.

Score: 75.57

Appeals Panel Meeting
Friday, November 9, 2001

Motion: No MoF re artistic quality. 3 ayes
Motion: MoF re diversity of board. 3 ayes
Motion: MoF negatively impacted score. 3 ayes
Motion: Add 2 pts as remedy. 3 ayes

Score: 77.57

Sacramento Master Singers
2002-03 Cultural Arts Awards Panel Notes
September, 2001

This organization provides a wonderful forum for the serious study of choral music and venue for its performance. Their compelling repertoire includes a wide range, from opera, to choral and spirituals. While the choral members are all volunteers, the guest artists, artistic director, and conductor are paid. Their tape looked good although it could be a bit more current. The printed materials are strong and the reviews were great. Ralph Hughes is well into his tenure and possesses very strong qualifications. The organization also benefited from new ideas of the guest conductor. Program and brochure materials were nice.

They are effective in reaching their target audience and all their performances are signed for the hearing impaired. It was great to see that SMS has worked hard to diversify their advisory board. They do a steady outreach campaign, including working with high school students, giving concerts locally, as well as touring nationally and internationally to the Carolinas and Venezuela. The panelists commended the Master Singers for collaborating with dancers.

They have a part-time business manager to help run things, which is very good. The budget looks appropriate, reflecting the financial cycles of touring every 2 or 3 years. It was unfortunate that they missed the CAC grant deadline this year.

Recommendations:

1. Spread grant responsibilities among board members.

Score: 84.57

Sacramento International Gay & Lesbian Film Festival

2002-03 Cultural Arts Awards Panel Notes

September, 2001

The mission of the Sacramento International Gay/Lesbian Film Festival is to educate and raise awareness of the lesbian, gay, bisexual, and transgender communities' issues. The festival achieves this very important goal by programming a wide variety of shorts, features, narrative, and documentary films. This is a young and new festival that shows much promise and is a very needed event in the region. The panel praised the festival for giving local grants to filmmakers and holding workshops for new filmmakers.

Acquiring the renowned film *Trembling Before God* will help raise the stature of the festival. However, since the panel was not offered film clips from the programs (trailers, preview copies, or the local film) it was unable to evaluate quality of the festival works.

The target audience is the lesbian, gay, bisexual and transgender community. The festival provides positive role models for the gay/lesbian/bisexual community. The panel recommends the expansion of the board to include film industry professionals, ethnic diversity within the lesbian, gay, bisexual and transgender community, perhaps gender diversity, and people from academe that are involved with the movement.

The volunteer working board has good business connections. The organization is consistently stable and in the black and has the potential for more diverse funding sources, especially from foundations.

Recommendations:

1. Produce a videotape of film clips from past or future festivals, or, at the very least, film stills from programmed movies.
2. Strengthen marketing and broaden outreach to be more active in reducing ignorance.
3. Increase emphasis on the artistic quality of films shown at festival.
4. Increase the board to include members of academia.
5. Carve niche in gay/lesbian/bisexual film festival markets to increase quality of submissions.

Score: 82.00

Sacramento Heritage Festival
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The Sacramento Heritage Festival showcases diverse, original, non-commercial roots music to the public at a reasonable cost. This is an exciting event with a wide variety of music including reggae, gospel, traditional jazz, outside jazz, etc., with as many as eight stages going at one time. The event is produced superbly. The quality of the performers is very high, featuring national and international performers, as well as local key artists. Between their great artistic, managerial and technical staff and their army of 300 volunteers, as well as their low pricing, this is a great event for the entire region. While the audiotape submission was very strong, the videotape quality was weak and the content confusing.

The festival itself serves as an audience development tool because of the price. The additions of the gospel and hip-hop tents have helped in reaching a more diverse audience. Their mini-festivals and music education programs help outreach those who wouldn't come to a large venue and to keep their existing audience throughout the year. The organization would benefit from more diversify by recruiting additional board, volunteers, and advisory committee members.

The festival has grown quickly and moved to a new location this year, where they were successful in maintaining the box office revenue. The panel supports their goal of increasing income this year and is likewise very impressed by their strong management that successfully made the transition to a different venue. The board is rich in expertise for producing the festival. The executive director is to be commended for working successfully for many years with artists, bands, and contracts. The application was clear and flowed well.

Recommendations:

1. Consider including a letter of support from an attendee of the festival.
2. If a video sample is desired for submission as support material, make sure it is professionally produced.

Score: 89.57

Sacramento Choral Society
2002-03 Cultural Arts Awards Panel Notes
September, 2001

This exemplary volunteer community choir provides symphonic music choral programs for the education and enjoyment of the community. They are the chorus of record in Sacramento. The tape demonstrated their impressive ability, even though the orchestra overpowered the chorus, making it hard to hear. Donald Kendrick has fine credentials. They perform the standard pieces with some unique works. They have an impressive track record, with only one paid staff person, plus the two soloists and the conductor.

The target audience is the general population. The panel would like to see more diversity in their attendees, and on the board as well as the advisory board, which lacks representation from the broad Sacramento community they target. The panel noted that 69% of their audience is from outside the city and 39% is from outside the county. Their use of pre-concert discussions is good educational outreach. They have collaborations with other organizations and hold small performances at community organizations. They have great letters of support, especially from their performers.

The working board has members with a variety of talents. Their finances are stable and contributions are up. The panel applauds the Choral Society for paying 50% ahead of time to contracted musicians. They are to be commended for working on a long-range plan. The application is clear and easy to read.

Misstatement of fact: Clarified outreach projects.

Recommendations:

1. Consider occasional projects of contemporary or commissioned repertoire, including world premieres.

Score: 84.57

Sacramento Chinese Community Service Center
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The Sacramento Chinese Community Service Center (SCCSC) does a great job of promoting awareness and appreciation of different Chinese art forms to the community at large. SCCSC fulfills their mission of teaching culture through art forms with great passion and style. The grant is for an arts project teaching Chinese brush painting. The slides by artist Lillian Seto are very strong, especially in her later work. The panel would have liked to see the work of her students included. The flyers are very good, as are the letters of support.

Their audience is Asian, Asian Americans, and 30% non-Asian individuals who want to learn more about brush painting. The board is based in the Asian community, and the organization serves Asian and Eastern European immigrants and refugees. Some parents attend class with students. SCCSC does a good job of integrating the arts with their employment service program and other services they offer. They effectively reach out to at-risk youth.

The Board is distinguished, has a variety of skills, and contributes generously to the Center. The budget looked good, however, tuition income for the classes was in the wrong line item in the budget.

Recommendations:

1. Encourage the use of more guest artists to broaden experience of students.

Score: 92.29

Sacramento Ballet
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The Sacramento Ballet operates a professional resident ballet company consistent with the resources of the area. The quality of the work is very high. The Ballet is a respected regional company that produces well-trained dancers. The artistic director has structured the season to bring in revenue, to give the dancers a wide range of choreography to perform, and for the audience to see a variety of works. The technical skill of the dancers is very high, and the dances are beautifully rehearsed. Ron Cunningham is a national and international figure, and the music conductor is very accomplished. The reviews look very strong.

The target audience is the general population of Sacramento. They are very successful in reaching out to their audience, schools and the whole region. They have a strong outreach program to the hearing impaired, at-risk youth, Girl Scouts, Boys & Girls Club, Very Special Arts, Shriners and programs at 65 public schools. They conduct select programs in Spanish, French, and English. They have a free outdoor performance at the Zoo. The Nutcracker season has free dance demonstrations and they have taken Peter and the Wolf on the road. The panel was very impressed with the at-risk youth program focusing on the self-esteem building, *Dance Power*.

The organization has the paid professional staff and board it needs. They pay their dancers well. The board is highly representative of the community, in terms of professional expertise. The executive director is very qualified and the new fund development director is an important addition. The budget is reasonable with diverse funding on the revenue end and the expenses match up well. They provide good payment to their dancers.

Recommendations:

1. The ballet should expect 100% contribution from trustees.

Score: 91.86

Sacramento Art Deco Society
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The Society is admirably committed to preserving all aspects of the Art Deco period in Sacramento, while raising awareness and appreciation of the era. The group's vision is emerging as to how to achieve its mission. Its program has been focused on its members and is currently trying to go beyond that and educate the community at large. They have important work to do, especially since many old buildings in the area are deteriorating. Board members have the background and interest to achieve the goal stated in the application: create a brochure. This could be a wonderful teaching tool. However, there was no original sample of published material with the applications, so the panel was unable to evaluate the quality of work done by the organization.

The group has outreach events every few months at places like the Folsom Museum, Jazz Jubilee, and the Great Gatsby community picnic. This is a great start but the application could have used letters of support from these organizations. They have very little ethnic diversity among their members. The application didn't pinpoint how the brochure will be disseminated, and it was not clear who the audience would be. The panel would have liked to see a detailed plan for developing an audience and fostering an aesthetic appreciation for art deco.

This is a club that is transforming into a working board. The head of organization is qualified. Since they have never administered grant funds before they could benefit from technical assistance and non-profit management training, which would strengthen their application and financial picture. The organization depends on membership revenue, but they lacked diversity of funding sources such as board contributions, publication revenue, fundraising events, grants, etc.

Recommendations:

1. Consider collaboration with other historical preservation groups, since this would be a very efficient way to grow the Art Deco Society.
2. Consider ADAC as a resource.
3. Diversify board to reflect target audience.
4. Acquire technical training in managing a non-profit.
5. Develop a marketing plan to build audience and public awareness.
6. An art deco costume ball could be a good fundraiser.
7. The Mayan influence on Art Deco could be emphasized as a way to reach out to the Latino community.

Score: 59.57

SARTA
2002-03 Cultural Arts Awards Panel Notes
September, 2001

SARTA promotes the quality of live theatre in the region by providing training and services to theatre professionals. Their big event is the *Elly Awards*. Their application contains strong letters of support from their users, good publicity for the *Elly Awards*, and a strong example of their newsletter. The trainers they use for various workshops look good, although more information on their backgrounds would be helpful.

The target audience is community theatre organizations, performers and technical theatre professionals, as well as theater lovers. They have a strong and diverse membership at 700 individual members, but lack diversity on board and staff. They outreach to seniors and youth with workshops and training programs in theatre and technical theatre. They use the *Elly Awards* to do outreach, because they get such high publicity in the Bee and on local television.

The new executive director's resume looks good. The board is a working board, serving as judges for the *Elly's*. However, significant board and staff turnover has occurred and the organization's finances have not been stable. The panel expressed concern regarding how viable SARTA is and if it needs technical assistance.

Misstatement of fact: Clarified number of people on the board.

Recommendations:

1. Inquire if loan could be forgiven as a contribution.
2. Include letters of support from seniors and youth who use programs.
3. Seek stabilization grant.

Score: 79.86

River Stage
2002-03 Cultural Arts Awards Panel Notes
September, 2001

River Stage is commended for producing the highest quality theatre productions with artistic excellence, always balancing the need to highlight work of historical significance, nurturing playwrights, performing new works, and fostering diversity. The theatre is truly professional, providing a valuable service to the community as well as to the students it uses in its productions. The theatre's track record is strong with good press and publicity materials. The panel would have liked to see the videotape be better produced, especially the sound, and missed hearing an excerpt that included spoken words from "The Scottsboro Boys."

They are reaching their target audience: the general population with a focus on the immediate diverse neighborhoods. A good job is done of partnering with local organizations, working with youth, organizing post-performance discussions, and collaborating with other theatre arts groups. The diversity on the board has lessened since the last application and needs to increase; this is particularly important because of the demographics of the area surrounding River Stage.

The community board is composed of active people mostly in the business sector. There were many questions about the budget, and notes should be used extensively to paint a clearer picture of how the finances work (especially about the relationship between the theatre and the college, which needs a lot of information to be made clear.) The organization must request project (not general operating) support since Cosumnes is a non-arts organization.

Recommendations:

1. Secure stronger letters of support.
2. The panel suggested that the theatre reach out more to the broader community, since audiences sometimes hesitate to attend college theatres.
3. Expand publicity for the Festival of New Works to allow this important production the success it deserves.

Score: 81.50

Raices Dance Academy
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Raices does a very good job of preserving and celebrating Mexican culture through the art of dance. A great deal of care and thought goes into the production values of the performance, including the range of Mexican dance. The commitment to regular rehearsals pays off in the end product with fine technical skills. The statewide festival, to be hosted at CSUS by Raices this year, is a major honor and will put the Academy 'on the map.' They are a very conscientious and devoted group. The artistic director trains with master dancers in Mexico, and brings them to Sacramento to keep the art form authentic.

The target audience is the Latino community and beyond. The board is based in the Latino community. The panel was happy to see that the request for performance exceeds the company's availability. Their school outreach is diverse, reaching Euro-American, African-American, Asian as well as Latino students.

A board, staff, and volunteers run Raices. The managing director is very strong. The board has expertise in Latino dance and culture. With the demands of hosting the upcoming festival and the potential that event has to bring in new audiences, this is a great time to increase the number of members of the board. The panel saw a need for Raices to gain additional expertise in marketing, administration and fundraising. Only one board member presently contributes; the organization is strong enough now to ask for monetary support from its board. There were formatting problems on the application (it was difficult to read when caps were used and percentages need to be calculated on the budget page.)

Recommendations:

1. Evaluate the direction, structure and expertise of the board and determine if the artistic director should still be a member.
2. The dance festival as an opportunity to expand the targeted audience.
3. Offering workshops more often than the current holiday-specific performances could expand outreach.
4. Non-Latino board members could help reach other audiences.

Score: 87.71

Process Theatre
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The organization is doing good and highly needed work. The videotape showed how well Process Theatre is achieving its mission utilizing the arts and educating the public through the arts as to the capabilities of the disabled. The instructors and artists are very involved with teaching the students, and learning appears to be happening on multiple levels. Process Theatre uses an extraordinary group of highly diverse educators, ensuring that their instructors have special training in educating the disabled. The panel was very impressed that a statistical instrument of programmatic evaluation was employed, demonstrating quantifiable improvement in students' abilities. The panel would have liked to hear more youth speaking about their experiences in the tape.

The Theatre targets disabled kids geographically and programmatically very well. The program, reaches a diverse group of students in 60 schools and working with 120 teachers, reaffirms their humanity.

A dynamic, well-respected and highly skilled executive director and nine-member board of directors manage the Theatre. The board is full of wonderfully eclectic professionals including psychologists, business people, and educators. The budget looks stable and appears to be managed well. The application is easy to follow and the bright colors are fun, although breaking up long paragraphs would make it easier to read.

Recommendations:

1. Clarify relationship with the national organization, specifically monetarily.

Score: 89.14

Poetry Center
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The Poetry Center is commended for its excellent job in promoting and advancing the application of literary arts to our community through forums for local writers, the publication of the Poetry Now, and its annual writer's conference. The publication is well written and maintains high standards for poetry submissions. It has an impressive breadth of topicality and quality of writing. It publishes nationally and internationally known poets and writers. The Annual Writers Conference has brought in luminaries such as Gary Snyder, Lucille Clifton, and other Pulitzer Prize winners. The Center's Monday Night Readings are well known in the community and are well attended. It is commendable that these readings are free to attend and that stipends are regularly paid to artists in other forums.

The Poetry Center targets the Sacramento community successfully. It is active in organizations where writers gather like the Children's Festival, Sacramento Reads, and conducts workshops in the schools during Poetry Month, at Galeria Posada, and weekly for adults. The Center has great demographics in terms of audience and outreach but could reach out more to the Asian community. The panel would like to see more diversity on the board, noting that the addition of a Latino board member helped to create the collaboration with Galeria Posada. The paper is appropriately available at coffee shops, cultural centers and via snail mail for subscribers. Some panel members suggested making the paper more readily available by mail to non-members.

The Poetry Center's stellar director and very active board members are well-known and well-respected poets. The volunteer board manages the organization well and is commended for that. The budget is also well managed. The application was clear and concise. It was suggested that the application could underscore the Poetry Center's use of photography as visual support of various poems.

Recommendations:

1. Promote activities to wider community.
2. A letter from an advisory board member is not recommended in application.
3. Does California Poets in Schools really fill all literary needs of local youth? If not, Poetry Center could do outreach to schools in a way that isn't redundant.

Score: 85.29

Pacific Rim Street Festival
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Sacramento has a great need for this festival and its impact is high. The panel greatly enjoyed seeing the quality of performance and diversity of the performers and attendees of the Pacific Rim Street Festival on the videotape submission. The panel commended its high caliber of local, national and international performers, from many differing ethnic Asian origins including Chinese, Japanese, Balinese, and Pacific Islanders. The strong letters of support and reviews were impressive.

The Festival does a great job of targeting the Asian/ Pacific Islander population while reaching out to mainstream audiences. Their demographics page wonderfully describes their wide range of attendants to the festival. The panel would like to see more outreach and promotional efforts beyond the Asian community; including mainstream print and television coverage, outreach to the lesbian/gay and disabled community etc. Their publicity is fine but could be higher profile, since they are so good at what they do.

The board has great diversity in the Asian community. The planning committee has a lot of expertise and experience, and the organization looks well managed. The Foundation receives a lot of community, foundation, and corporate support and sponsorship. The application was well written, concise, and strong.

Recommendations:

1. Diversify funding sources by targeting corporate sector for more financial support.

Score: 89.71

Mutual Assistance Network
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Putting together a broad consortium of highly skilled artists and longstanding organizations that have been active in the Del Paso Heights community is commendable. Arts education from an African-American perspective will uplift and enrich the community. Even though the program *Youth Wellness Village* is new, it is promising in terms of allowing youth experimentation with a lot of different kinds of art forms. The variety and content were strong in the videotape, reflecting the proposed artists and their mission of adults mentoring youth. However, the panel wanted to see mural abilities and other visual art examples included in the sample.

They have many wonderful partnerships, tapping into whole range of resources in the area. However, their plan for publicity was unclear, of concern since they, by definition, an outreach organization. Their board, The staff as well as the affiliated artists are predominantly African-American which is representative of the community they serve. The letters of support could have been more specific and relevant to the mentoring aspect of the program.

MAN has many talented administrators with extensive experience in administration and with community organizations. The organization has a good financial track record in its nine years of existence. The budget appears adequate and the financial stability of the organization seems good. Since MAN's focus is not on the arts but mentoring youth, this needs to be clear in application. Its unique arts program needs to be brought out and developed more. The application itself is confusing: information was lacking, i.e., there wasn't complete information on board members, and the panelists had to go back and forth a lot to find information.

Recommendations:

1. Get technical assistance in grant proposal writing.
2. Use letters of support to illustrate MAN's mission.

Score: 85.67

Music Now
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Music Now's tape submission makes a powerful statement about this organization, containing excerpts from some of the area's most outstanding classical musicians. Their live performance has the quality of a studio performance, demonstrating their precision and extraordinary timing; this is very complicated, difficult work to perform. The high quality of the artists is exemplified by the fact that they come together for short periods of time and execute the work with superb mastery. Their emphasis on new works, with over 90 premieres in the last decade, is particularly impressive.

Their audience is small, which is normal for this type of music – they reach disenfranchised music lovers, youth, and those who do not normally go to the concert hall. With their themed concerts and unusual performance venues their audience diversity is good, but still could use improvement, as could the board.

Howard Hirsch is a strong and skilled leader of the organization, with decades of experience. The board functions essentially as Music Now's staff, and are also high quality talent. However the board lacks expertise other than music. They have had some cash flow problems and have no cash reserve, but always balance their finances out. They appear to be reliant on state and government grants, which can make them vulnerable. They could benefit from more expertise on the board in the fundraising, marketing and publicity arenas. They recognize the need for a long-range plan and the panel concurs. There were problems with typos, formatting, and cosmetic flaws in the application.

Recommendations:

1. Clarify their artistic vision.
2. Develop long range plan.
3. Consider collaborations to bring them more diversity in audience

Score: 83.71

MATRIX
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Matrix is an artistically ambitious group with a wide range of programs and schedule of events. Their programs are outstanding. The slide presentation was excellent, showcasing a broad and demanding spectrum of mediums and themes by emerging, regional, national and international artists.

The panel concurs with the review that refers to Matrix as a treasure, serving the professional artist, as well as emerging artists, and the community ranging in age from children to seniors. Even while located in North Sacramento, the gallery is able to do outreach all over including Oak Park and Rancho Cordova. The organization has good ethnic diversity in terms of their artists and audience but needs to diversify their paid staff.

The organization is run very well by an active board, an administrative coordinator and a highly skilled artistic director, demonstrating strong committee structure and good gender balance. The policy of ongoing organizational evaluation is commendable as is having advisory board members from organizations outside the visual arts. With their long history of running a gallery and a sound budget, they have a good handle on running their organization. With the proposed expansion of their exhibition space, the panel expressed concern that they do not become over-extended, jeopardizing their arts education program.

Recommendations:

1. Include examples of international artists and the educational program's young artists in slide presentation.

Score: 88:00

Lambda Players
2002-03 Cultural Arts Awards Panel
September, 2001

The Lambda Players presents a positive and balanced view of gay, lesbian, bisexual and transgender people, while educating non-gay and gay communities and serving as a bridge between them. They are very active and committed to social issues through theatrical enterprise and need to be commended for that. Their programming schedule includes a wide variety of types of theatre from stage plays, feature length plays, comedies, political works, dramas, new works, to work by renown playwrights. The plays deal with an array of relevant topics including racism, cancer, lesbian issues, AIDS, gay bashing, gay youth, gays in military. The actors are gay and straight, seasoned pros and novices. They are mostly drawn from the community, as are their designers and technicians. The letters of support were heartwarming and review raving. However, the slides show their scenic elements need improvement and the panelists needed to see a video tape in order to gauge their artistic quality.

They have quite a large attendance. The theatre offers discount tickets, targets performers and a wide range of community organizations, AIDS and health service organizations, as well as seniors. However the entire organization could be much more diverse; they need to target gay, lesbian and transgender people of color.

They have a working board, with six subcommittees. Members are actors, directors, and technicians, and are experienced in all aspects of production. The production manager has management expertise and manages their finances with precision. They have been growing steadily, maintaining modest surpluses. The application was concise, economical and well written.

Recommendations:

1. Look at additional resources for financial support in order to increase production values.
2. In response to the difficulty in finding a non-gay board member, panelist suggested expanding the board and recruiting people of color.

Score: 85.71

La Raza Galeria Posada
2002-03 Cultural Arts Awards Panel
September, 2001

La Raza is a treasure to this community, preserving the art and culture of Chicano, Latino and indigenous people of the Americas. They are achieving this mission very well and are the only one in the community doing this. Their shows are high quality, with established, respected names in Chicano and Latino art, as well as emerging artists who tend to move on to exhibitions at larger venues. The folk artists they present are masters. They offer a wide range of services in addition to their primary exhibition space, including their store, poetry readings, drumming, and other performances. La Raza is trying to do so much, perhaps too much, at once. Their brochures and printed materials are very solid graphically. Their event to celebrate their 30th anniversary looks great. . The panel was disappointed that the slides did not seem to represent their strongest, most cutting edge work, and their multi-disciplinary programs should be shown on video to best advantage.

The target audience is predominantly Chicano/Latino and they reach out beyond with tours, workshops, receptions, and collaborations with many local cultural organizations. The board is appropriately based in the Latino community, however they lack Native American representation. The totals don't appear to be correct on the demographics page.

The organization is in the process of transitioning to a new space, and is reorganizing according to their business plan. They have strong people on the board, with political and arts background, but appear to be lacking in resources from business and banking worlds. The panel would like the application to be more concise and clear. It is unclear how the board is utilized and how active they are. It was hard to evaluate the executive director's qualifications since the bio was very brief. Their funding sources are fairly diverse, but could be improved particularly with federal monies. The budget looks like an estimate, since the numbers are rounded off and there are many missing totals. The estimate for foundation revenue is very high and there was no way to know how probable the anticipated funding is. The panel was confused as to what the product sales line item included.

Correction to Misstatement of fact: Staffing problems resulted in lack of financial record keeping.

Recommendations:

1. Make sure the application is submitted on time, and is complete and concise.
2. Consider bringing well-known Latino actors to town.

Score: 87.43

KVIE
2002-03 Cultural Arts Awards Panel
September, 2001

KVIE proposes a project to encourage attendance at arts events. The sample videotape included a nice selection and range of artists in the proposed 'Making Of' project. They are high quality spots in terms of production, and the production team is creatively and technically strong. The artistic staff includes an award-winning producer. It would be nice to have some research to gauge how effective the spots are in getting viewers to actually come to the art events. Some panelists were concerned that the programming submitted in prior grants was more exciting, diverse and multicultural. The panel was also disappointed with letters of support, as they seem to be a form letter.

KVIE targets a wide viewing audience in their service area. The advisory board is more diverse than the board, which is fairly diverse and mostly male. It could better represent the population they serve. They reach out through local productions and support of local events. They also partner with a Spanish television station.

The community-based board is solid, well established, with strong business skills. One hundred percent contribute financially. The organization has eighty-four full time staff.

Correction to Misstatement of fact: Addressed issue of multi-cultural programming.

Recommendations:

1. Reach out to Latinos by adding more Spanish language programming.
2. As a non-arts organization, a signed financial statement is required with Each copy of the application to help panelists evaluate stability.

Score: 85.00

Hmong Cultural Society
2002-03 Cultural Arts Awards Panel
September, 2001

The Hmong Cultural Society is very successful at achieving its mission. They create an opportunity for master artists, who have immigrated here with the general population, to pass on Hmong traditions of folk art. Their master apprentice approach is very laudable. This transfer of skills from the older to younger generation, in both the visual and performing arts, is also shared with the mainstream community. The level of work is very high. Their dance technique is well beyond the means they have. The visual narrative in their work, the commitment they demand from students impressed the panel, and the opportunity students have to work with master teachers. Their artistic staff is highly skilled and very respected. The letters of support are very strong and the print materials are very well done.

They effectively preserve their culture and tradition while offering a wonderful performances and exhibitions to the community at large. They reach out to a wide Hmong community and beyond through courses and festivals. They target Hmong students effectively, and their board is appropriately based in the Southeast Asian community. The board also has non-Asian/Pacific Islander members, which is good. Their research demonstrated that for their students the impact was significant: school retention is high, there is a rise in GPA's and school attendance, and no one joined any gangs.

The organization has a well-defined structure with a strong Executive Director. It also has culturally specific ground rules for how it will be run. They appear to have the staffing and management they need with a community, grassroots board with business and educational expertise. They have very diverse funding sources and are very aggressive and savvy in terms of generating revenue with federal, state and local grants. But the panel was confused as to why the budget page used round figures for expense line items, while revenue numbers were precise.

Recommendations:

1. Video should have been edited within time limits.

Score: 93.57

Galena Street East
2002-03 Cultural Arts Awards Panel
September, 2001

The mission of Galena Street East is to develop the talent of young people. This is a pre-professional company offering a range of choreography, where students develop their performance skills. They are doing good work with good values. Their artists are the instructors and are well qualified. They also have professionals in the field come in and give feedback after their productions. The panel felt some examples on the tape were interpretations of traditional styles, rather than authentic representation of the art forms (e.g. "African Boot Dance"). The support material was not well designed.

The local community is the target audience. The board, volunteers, staff and artists are primarily European-American, and do not represent their diverse audience. They reach out to convalescent hospitals, the air force base, six school districts, as well as other venues. They provide scholarships for some of their students but criteria for awards were not explained. They also tour to countries such as Germany, Austria and the Czech Republic. Galena responded well to feedback from the last panel and greatly improved their educational packet.

One hundred percent of their all-volunteer board donates. They work extremely hard. Their revenue stream is solid, with a respectable surplus and good earned income. However the application used fonts that were hard to read. A previous panel recommended updated resumes, which were out of date then, and still are.

Corrections to Misstatement of fact: Clarified mislabeling of clogging and tap dancing.

Recommendations:

1. Could include hip-hop among the dance styles offered.

Score: 78.71

Festival of New American Music/CSUS
2002-03 Cultural Arts Awards Panel
September, 2001

This 23 year old Festival's vision and creativity is on the cutting edge; this is one of the major new music festivals in the U.S. Performances on the audio tape are outstanding and well-crafted selections. FNAME is well produced and consistently brings in top names of respected, contemporary world performers. Their artistic product is outstanding; its performances receive strong reviews.

Their target is the audience contemporary music lover. People travel from all over northern California to come to this festival. They have collaborated with Music Now and the Zoo in the past. They have visits to 24 school sites planned. They have recently added an outreach director to build up this part of their program and there are plans for an Asian music focus for next year. The panel commended the Festival for providing all of its events for free, accessible to the disabled, and broadcast on public radio. However, the board lacks representation from Native American and Middle Eastern populations.

Musicians run the whole organization. The director is very well qualified, as are the others, with pretty good administrative credentials. They are doing an exceptional job with a complex project. They have two advisory panels, one for the university department and one for the festival. The panel was unsure from the organizational chart how they feed in and overlap each other. Their budget is always balanced at year-end. The panel needed more clarification on the role of community advisory board and their financial relationship for CSUS.

Recommendations:

1. FNAME could benefit from expertise outside the music community.
2. Request technical assistance including long range planning.
3. The panel encouraged pieces that are mixed media, like Laurie Anderson's work, and pieces with more ethnic representation, especially some appropriate contemporary Native American, Middle Eastern, and African American works.

Score: 87.43

Fair Oaks Theatre Festival
2002-03 Cultural Arts Awards Panel
September, 2001

Fair Oaks Theatre Festival produces live theater that is enjoyable and enriching. They enjoy a very close association with the Theatre Department at American River College, which acts as their artistic staff. The directors of their plays have strong qualifications and good solid backgrounds. They use local community actors; the acting quality ranges from well trained community actors to college students. The amphitheater is charming in many ways, although it limits more complex production design, lighting, sets, etc.

The theatre attracts audience audiences from all over the region. The panel commends the Festival for its partnerships, not only with the college but also with Fair Oaks Parks and Recreation. They also work with other local groups and are well on their way to raising the dollars needed for a huge renovation of their amphitheater, the only outdoor theatre in the area. They reach out to seniors, teens, children, and non-profit service and foster care agencies, with programs, workshops, and tours. They offer training for young people. Their audience survey is a strong tool for marketing, but could also capture audience demographics. Their board is underrepresented in terms of diversity.

FOTF is truly a community's theatre. The board is a working group, very active in the organization, contributing 100% to the effort. More than half is retired, community members and business owners. Their finances are strong, but the contribution of ARC was not indicated in budget notes. The application could have been organized better as panelists had to hunt through to find all the information they needed.

Recommendations:

1. Work with ARC to improve aesthetics and artistic quality such as choreography; use longer rehearsal periods to raise the standards of the performances.
2. Consider new works that challenge the audience more, which could also bring in a more diverse acting pool and audience.
3. Promote auditions to new community members to improve diversity through casting.
4. Consider adding members to board to help with workload.
5. Use short bios for the board, not resumes.

Score: 70.71

Appeals Panel Meeting
Friday, November 9, 2001

Motion: No MoF re community theater. 3 ayes

Motion: MoF re convoluted application. 3 ayes

Motion: MoF negatively impacted score. 3 ayes

Motion: Add 5 pts as remedy. 3 ayes

RECC: Provide stabization grant to help FOTF improve artistic quality

Score: 75.71

Dale Scholl/ Dance Art
2002-03 Cultural Arts Awards Panel
September, 2001

Dale Scholl/Dance Art produces and presents modern dance for the region. The artistic director is very experienced and knowledgeable. They feature emerging choreographers, and offers consistently paid employment for dancers as well as an excellent opportunity to train and to perform. The form is innovative in terms of choreography; there is a good relationship between music and dance and synchronization was good. The dancers appeared to be well trained in dance vocabulary and range of styles, and are performing at the expected level of a quality university environment. The letters of support were good, as were the reviews. The collateral material was good, and the mailer was excellent. However, the lighting levels on the videotape are so low that the artistic quality of the choreography and dancers could not be fully evaluated.

The company targets a youthful audience and conducts educational outreach. They have impressive diversity of board, audience, artists, and audience. They make an effort to reach out to other groups, especially youth. They offer free and discount tickets, and collaborate with other artists and groups like the United Way campaign. The panel commended them for reaching out beyond college students.

The organization is achieving reasonable growth. Their artistic expertise is high, although their management expertise could be strengthened. There is someone in sales and someone in marketing on the board, but there is no accountant or finance professional. All the board contributes financially. Their finances are in balance, although not explained in budget notes. They show good diversity in their revenue sources. The application was clear, although the print was small.

Correction to Misstatement of Fact: Clarified university relationship.

Recommendations:

1. Tape a dress rehearsal with *full* lighting to improve the video.
2. Use live music in performance whenever possible.
3. Survey audience to gather demographic information.
4. Consider using a nomination process to see if they could attract people with financial and management expertise on the board.

Score: 85.00

Crocker Art Museum
2002-03 Cultural Arts Awards Panel
September, 2001

The Crocker is a multidisciplinary organization with the emphasis is on visual arts: They are a real center of culture for the city (which could be emphasized more in the application). They have extensive broad and ambitious programming and they have the personnel and structure to pull it off. They are in the circuit to be able to bring in some big art exhibitors that the area wouldn't be exposed to otherwise. Their director and curator are highly qualified as is all their staff. The panel greatly enjoyed viewing their slide submission: they have a rich collection of period paintings, their landscape paintings are significant and thorough, and their contemporary component was good. The panel would have liked to see more slides in the contemporary arena. Their letters of support are very strong and broad.

Their target audience is the Sacramento region, but they serve Central and Northern California as well. They have an emphasis in outreach such as Art Arc (often kids only art exposure at schools). There is a lot of diversity in their programs, targeted to ethnic communities, in their exhibits on site and in their educational outreach programs. Their on-site programs reach all ages from senior citizens and youth. They collaborate with schools from the entire region, as well as other visual arts organizations such as La Raza/Galeria Posada. They are a presenter for a number of performing arts groups, including from the new immigrant communities. However, the board is heavily Euro-American, with little diversity to represent the region they serve.

The Executive Director has the depth to manage this size and caliber museum. Some key staff are very new. The board contains pillars in the community in the business, education, advocacy, and legislative areas, and should be maximally used. The organization has a good focus on planning and internal evaluation. Its finances look good, with a good diversity of revenue sources and 100% participation of the board. Their investment income shows prudent management, more than doubling during difficult financial times. The application is overly saturated and not formatted well, making it hard to read. The panel was confused by some budget items: there was no number listed on the 'product sales' line item, budget notes were not used at all, SMAC grants weren't listed, and there appears to be no federal grants.

Recommendations:

1. Strive for more diversity on board, including Native Americans. Use senior board members to cultivate new members, so that board can evolve and develop diversity.
2. Consider exhibiting more contemporary and cutting edge work, as well as local emerging artists.
3. Make application more concise, clearer, and easier to read.
4. Consider federal funding and resources such as NEA and the Institute for Museum Services.
5. The panel noted that most museums' curators hold a Ph.D. and hopes the Crocker's curator will be encouraged to complete hers.

Score: 88.57

Chautauqua Playhouse
2002-03 Cultural Arts Awards Panel
September, 2001

Chautauqua actively the performing arts by producing a wide variety of affordable works. They make a concerted effort to include seasoned actors. Their programming choices are interesting, varied and exciting, demonstrating a strong commitment to multicultural casting and diversity. Their children's theatre program is very good with highly skilled instructors. The artistic director has a strong background with extensive experience and the staff is very strong. Scenic elements seem strong; however, it was impossible to evaluate the quality of the performances since only slides were provided. The panel was disappointed that their collateral materials were overly simplistic and didn't reflect their status.

Their target audience is the general public and they use diverse programming to reach out. They can be considered an important theatre in the region, committed to multiculturalism, and serving many populations. The panel encourages their collaborations with organizations and commends them for reaching out to Jewish, Asian, and other audiences. Chautauqua Playhouse is breaking ground in terms of diverse board representation and can be commended for their diversity of artists and audiences too.

The panel appreciated their elaboration regarding their desire not to increase the board size at this time. Their budget is solid and clean. They are financially healthy and operate with a surplus, but need to fill out board contribution line in application correctly.

Recommendations:

1. Commit funds for advertising and publicity materials.
2. Clarify mission statement to reflect who their audience is.
3. The panel commends the board on their progressive philosophy in terms of encouraging people of color to participate, and encourages them to be a leader in the world of multicultural, progressive theatre.

Score: 83.57

Chamber Music Society
2002-03 Cultural Arts Awards Panel
September, 2001

This organization has a well-established series with an imaginative mix of standards, new works and premieres. Their artistic director is of the highest caliber. It is clear that this organization makes quality its highest goal. The outstanding performance on the CD was rhythmically vital and heartfelt. The panel was intrigued by their choice to include dance with some of their pieces, which is unusual and ambitious. They would have liked to have heard more variety of selections on their CD. Letters of support are positive but lack in articulating programmatic diversity.

The Chamber Music Society targets chamber music lovers and has a respectable turnout. But the board lacks diversity, especially among African-Americans. Their school programs and the synagogue benefit show are good outreach. They collaborated with Sacramento Youth Symphony and Dale Scholl Dance. Their summer music camp sounds like a good idea.

This is a board-run organization and their new volunteer executive director has helped them develop long range planning. They have a good variety of business skills. The panel felt this organization was poised for significant growth and success. However, they were confused as to why the Society did not receive CAC or other foundation funding. There was no figure in the 'membership' line item on the budget page so it was confusing where subscriber revenue was accounted for in the budget. There is a need for better financial and demographic tracking information.

Recommendations:

1. Consider a membership benefit package as a way to attract more members/subscribers and increase revenue.
2. Diversify funding sources and improve financial planning and accounting.
3. Expand number of special outreach concerts.
4. Use audience surveys to collect demographic information.
5. Collaborate with other organizations as co-presenters.
6. Consider planning a fundraising event.

Score: 85.71

Celebration Arts
2002-03 Cultural Arts Awards Panel
September, 2001

Celebration Arts supports the needs of community residents of all age groups and cultures by offering them training and opportunities to present the performing arts. They are a well-respected organization, based in the African-American experience, but accessible to a general audience. James Wheatley directs the company and two of its divisions. He's stretched but does a good job. They have a strong artistic team that knows the community and works together in their three program areas of music, dance and theatre. The panel enjoyed screening the videotape and was quite impressed with the timing and blocking, acting, realism of set, and production detail in "Master Harold". The acting was exceptionally strong for community actors. The dancers did a good job; their work was on par with high school modern dance class. Unfortunately, the audio on the tape was hard to understand and the recording quality was poor.

They target the general Sacramento community from their base in the African-American community, of which the board and staff is appropriately representative. There is a high degree of involvement with and from their local community. Their school program reaches out to all kids and is very strong. They have partnered with other local theatre groups. They offer free admission to a variety of groups and reach out with their newsletter.

The current board appears to defer to the executive director, who also is its president. The organization could benefit from new people, who would bring new resources – especially in financial planning – and new expertise to its board. Celebration Arts has tremendous promise, and the potential for national funding on the foundation level. The panel expressed concern about the organization's financial health and thought it could benefit from stabilization, technical assistance, and a financial plan that included building reserves.

Recommendations:

1. Give the group the respect they deserve by improving the quality of the sample videotape.
2. Improve printed materials including flyers and program announcements to look more professional.
3. Elaborate on their role in the Martin Luther King project and other collaborative work in the application.
4. The panel appreciates wholeheartedly the dedication, commitment, energy and talent of the executive director but feels the organization is vulnerable if one person is so indispensable.
5. Celebration Arts is a good candidate for a stabilization grant.

Score: 86.17

Appeals Panel Meeting

Friday, November 9, 2001

Motion: MoF re board of directors. 3 ayes

Motion: MoF negatively impacted score. 3 ayes

Motion: Add 5 pts as remedy. 3 ayes

Score: 91.17

Capitolaires
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The Capitolaires provide its members with a musical outlet, including workshops and public performances. They have a strong following with fifty-five years of success. The music directors and singers are highly qualified with decades of experience. The imaginative cabaret evenings that they have designed are very compelling. Their tape revealed a high level of intonation in the ensemble. The singers were well coordinated and in-tune, which is very impressive because there are no musical cues. However, the tape has too much talk, lacked a variety of samples, and needed to be focused on the performance product in order for the panel to judge the artistic quality. There was no list of concert repertoire and no reviews.

This group targets barbershop lovers and wants to expand its program for youth. They are guests at local events and have experience touring. The panel commends this group for their noble goal to use the tenets of a cappella singing as a model for interdependence: their process of music making is a role model for cooperation in the schools. However, the membership and board needs to diversify to reflect the population they target. It's a good idea to reach out to the youth, in order for their organization to continue, consider the aging membership. They have the important asset of national contacts because they are part of a larger national organization.

The board has been effective up to now and looks strong, although they have a lack of fundraising experience. The board does not contribute financially. They have always functioned responsibly fiscally. On the demographics page, no percentages were filled out.

Recommendations:

1. Leave out sweeping generalizations that would be hard to prove, such as Barbershop harmony is "the only American art form still in existence."
2. Expand and diversify board for new direction; draw talent from different communities. Perhaps a women's Barbershop aficionado could be a good board member or collaborator.
3. Develop audience-tracking information.
4. Request technical assistance for grant proposal writing, non-profit management, how to build audiences, etc.

Score: 73.17

Capital Public Radio
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Capitol Public Radio (CPR) is a cultural resource committed to enlightening and enriching the quality of people's lives through on-air programming. Their goal is diverse programming with a variety of musical forms as well as interviews with authors and artists. The artistic personnel are their announcers and music directors who are highly qualified in music. The panel felt that the tape underrepresented the diversity of their programming: classical music is listed first on the application but is not included in the sample, nor are artists like Terry Gross or local reviewers. Their application included strong reviews and letters.

CPR targets the general audience that is into arts, socially conscious, and highly educated. They produce live concerts and sponsor local events. They are on site at local festivals, as indicated in tape. They try to work with organizations to raise money for environmental issues, anti-smoking, children's theatre, etc. Their efforts to reach out to youth are good. They are working at a sophisticated professional level in the community, acknowledged by the high level of support they have. CPR's New Year's Eve Party has become a favorite local phenomenon and has helped to develop their audience. However the board demographics don't reflect the cultural diversity of the Sacramento audience and European-Americans dominates their staff, artists and volunteers. Their Latino Forum is a good, new program, but the panel remarked that Latino USA still plays at a 5:00 am Saturday, as was noted in previous panels.

In light of the recent program change to weekday talk, the panel questioned whether CPR is an arts or non-arts organization, and referred the question to the Awards Committee. The submitted letter was very good at explaining what the programming change was, without mentioning why it was occurring. The organization is fairly stable and in the black, with diverse funding sources, a strong member base and grass roots support.

Recommendations:

1. As the only noncommercial classical station in Northern California it would be a great loss for them to cut arts programming further.
2. Programming could easily reach a more diverse audience if it was promoted specifically their Latin Jazz and World Beat shows.
3. Rework sample tape.

Score: 85.00

Appeals Panel Meeting
Friday, November 9, 2001

Motion: MoF re Latino USA. 3 ayes

Motion: MoF negatively impacted score. 3 ayes

Motion: Add 1 pt as remedy. 3 ayes

Score: 86.00

Capital Jazz Project
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The Capitol Jazz Project (CJP) does a brilliant job of maintaining a small ensemble of professional jazz musicians, and developing and enriching their musicianship through skillful training. Their support material was strong, allowing the listener to hear the music clearly, and the visuals were fine. The programming engages the varied aspects of jazz. The musicians improvise well, are very well schooled, and were really in tune with each other. They fulfill an important niche and have had a lot of accomplishments in their first four years, including good reviews. The panel commends them for paying their artists. CJP doesn't have trumpet or trombone positions permanently filled, allowing them to bring in new and guest artists.

CJP makes jazz accessible to a diverse population of Sacramento, targeting jazz fans and students. This fine ensemble is reaching an amazing number of students (12,000) in the K-12 system as well as at the higher education level. They also reach out with their CDs. They continue to enlarge the board and diversify with an infusion of new talent.

They are well managed and very fiscally responsible. With an expanded board, they could gain some expertise in fundraising especially and could diversify their sources of income.

Recommendations:

1. Invite more women guest artists to balance out the all-male members, or collaborate with female group.
2. Their work is so good, important, that they should play to a larger audience. Consider playing not only at American River College, but also the other LRCC Districts venues at Cosumnes, Sacramento City and Folsom Lake. Schedule a run-out concert or tour.
3. Generate a simple evaluation form to generate feedback from the many schools in which they perform.
4. They are a good candidate for non-profit management assistance including board development and long range planning.

Correction to Misstatement of Fact: Jessica Williams was scheduled to play but cancelled.

Score: 86.29

Camelia Symphony
2002-03 Cultural Arts Awards Panel Notes
September, 2001

The award-winning Camelia Symphony presents concerts and programs of high artistic merit. These are unique works and standards, reaching the broadest possible audience. The panel commends them for imaginative programming such as the young composer program. Castillo is the driving artistic force and is responsible for the rebirth of the organization. He is the right fit for the organization, with a strong assistant conductor background, and lots of energy. The players are of fine caliber. There were minor problems with intonation on the sample piece but these were difficult pieces, and were well performed.

They had a very good letter of support enclosed in their application. They target a general audience, playing at the Sunrise Mall, Mother's Day Concerts, a concert in Spanish, a Holocaust-themed project, another with the Sacramento Food Bank. Their outreach programs are substantive, including a Spanish concert and Holocaust program. Their board could benefit from having a Latino member. Their educational brochure was very simple and could benefit from a stronger design.

The board is talented and experienced. They are looking for a new general manager but the organization looks strong. In their organizational chart they place the community at the center, which was novel to see. The panel was concerned that their anticipated contributions were too aggressive; they should try to make their zero balance accounting clearer and consider building cash reserves. The application had extra pages.

Correction to Misstatement of Fact: Received a \$10,000 foundation grant.

Recommendations:

1. Make application clear with no extra information or pages.
2. The panel strongly recommended that they should produce a 5-minute CD, rather than a longer piece from which to sample.

Score: 85.29

California Wind Orchestra
2002-03 Cultural Arts Awards Panel Notes
September, 2001

This orchestra brings the joy of live professional wind music to our region with a wonderful season of concerts. Their repertoire is excellently balanced with new works and standards. They have high caliber guest artists. Their sample showed that the ensemble plays in tune with good intonation, rhythm, color, and contrast, although few contemporary works (referenced in the application) were included. The panel appreciated the written explanation regarding their search for a new artistic director, using guest conductors for the next year.

They have a modest audience targeting the community at large. They are to be commended for their many outreach programs for children, their ticket giveaway programs, discounts for students, and planned web site. However, the demographics were incomplete on the demographic page. The board could use more diversity to represent the target audience (the board seems to have lost the Latino representation they had last round.)

This is a very skilled working board and 80% contribute modestly. The board could use an infusion of business, marketing, and fundraising experience. The organization looks fiscally responsible, but needs to get out of debt completely. There were some problems in application, including a few minor content errors and typos. It was recommended by a previous panel that the term 'at risk schools' on page 19, be changed, but it is still in application.

Recommendations:

1. Clean up application errors and oversights.
2. Develop a long range planning process for both business and artistic goals.
3. Repay Les Lehr or request that the loan permanently be forgiven.
4. Panelist would like to see videotape of the performance that included dancers!

Score: 83.33

California Musical Theatre
2002-03 Cultural Arts Awards Panel Notes
September, 2001

CMT programs a wide range of musical theatre with professional artists from New York and Los Angeles. They have a clean, sharp professional look. The timing and crispness in the choreography captured on the videotape was good. They consistently receive positive reviews from the Bee. They get good houses to their popular productions. However, excerpts on the tape were poor quality and the selection was only popular, light numbers, and didn't showcase the diversity of their production season.

CMT serves over 300,000 people in the community at large. They are diligently reaching out in the community, maintaining a strong professional stamp with their community productions, such as the Martin Luther King Project. They have a strong theatre arts education program for youth, including performance, technical theatre, and arts administration. Their production assistants are hired as professional interns in many fields. However, even though they reach a diverse audience, their board remains predominately Euro-American and does not reflect the community at large.

Extremely capable administrators and theatre professionals staff them. This is solid musical theater that makes real money, as seen in their budget, where 79% of their revenue is admissions (the community loves what they are doing). The board is very strong and active in the community, and diverse in terms of professional backgrounds. Their long-range plan looks good. The application needs to make clearer the difference in objectives for the Circus Theatre vs. Broadway Series.

Recommendations:

1. New repertoire with more contemporary pieces could attract younger audiences and add new energy to their season.
2. Articulate their outreach projects more.

Score: 82.14

CA Lawyers for the Arts
2002-03 Cultural Arts Awards Panel Notes
September, 2001

CLA appears to be fulfilling its mission to bridge the arts and legal communities, and build artists' skills in handling arts related legal and business issues. They have been successful in dispute resolution, training mediators and arbitrators, and conducting outreach. The panel was impressed with their wide range of legal services for artists and their educational program. They have been busy, with many referrals. The qualifications of individuals providing services e.g., mediators, legal services, workshop leaders, etc., look good. Their videotape was well made. The letters of support show that CLA gives important assistance.

The panel liked their plans to develop the database and expand their outreach beyond the arts community, their target audience. CLA is actively involved in community-related art, performance, and gatherings. They need to make sure the application provides specific details of the projects and partners involved in co-productions.

The director has the appropriate background for this work. The panel would like to see 100% contribution by the board. The application was acceptable but some sections were incomplete and confusing.

Recommendations:

1. Strategize carefully as they expand their program, since they are starting to branch out beyond being a service organization.
2. CLA could expand into schools, colleges and universities and do workshops for art students.

Score: 83.80

California Cultural Assembly
2002-03 Cultural Arts Awards Panel Notes
September, 2001

This small organization produces a great and important publication, demonstrating that Sacramento is an arts and cultural center. It is a great project with the added benefit of teaching map reading to young people. The new Heritage Directory will link the cultural community to the architectural and historical community. The artistic personnel is strong, especially the designer and illustrator. The colorful design is superb, but could be clearer.

The target audience is the general public with emphasis on kids, as it comes with a curriculum package. The map is distributed through school districts, to residents and visitors (through the CVB), and is available at cafes, galleries, and theaters. However, it's hard to track the map's effectiveness in bringing people to the arts. The organization is very strong in the African-American demographic and could use more diversity.

The director is well qualified. The board meets six times per year and has some management expertise. The organization could use more diversification of revenue. Application could be clearer about the actual proposed project.

Recommendations:

1. The use of faint grid lines on the map, or a device to bring the arts icons into relief, would be helpful.
2. The panel suggested that CCA could follow-up with arts organizations to evaluate effectiveness of the map; track whether customers know of them through this map.
3. Application needs to be clearer and give more information about the Heritage Directory, including finances.

Score: 89.67

Beyond the Proscenium
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Beyond the Proscenium perches on the cutting edge of theatre, with a strong intellectual commitment to new dramatic literature that challenges audiences and actors with experimental works. Its value is exposure to works not otherwise seen outside an academic environment. They make exciting choices on a wide range of experimental, installation, performance pieces, as well as reworking of the classics. The group explores work across genres; music, poetry, movement, theatre, etc. The organization has a strong production team, beginning with the artistic director. They are highly trained, have extensive experience in producing, directing, acting, and are engaged in the acting community locally. Working in a conceptual, non-realism realm with non-professional actors is challenging, and performance values and presentation skills on the video were marginal.

Their target audience is the general population but it is not clear they have the board to reach the community at large. The video sample the ethnic diversity in actors, and the advisory board is a bit better. They reach out through workshops for breast cancer awareness, New Voices tours, outreach locally to galleries, cafés, and senior citizens. They collaborate with other organizations, i.e. River Stage.

The board of directors and advisory board also has wide artistic commitment, across many genres and business background. The advisory board increased in terms of numbers since the last cycle. They have a well-managed budget, with a diversity of funding sources, including funding from the CAC, and consistently stay in the black.

Recommendations:

1. Use more qualified performers to do this challenging work.
2. BPP could emphasize in their application that they are fulfilling an adult niche in the theater world, and that they are deliberately not working in schools.

Score: 82.14

Best of Broadway
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Best of Broadway brings live theatrical experience to the community of Sacramento, through music, dance, and performance. The academy for young people is a focused, demanding, training ground. The choreography is appropriate to the different ages and levels of experience of the performers. Their performance looked polished, commercial, slick, quick and flashy.

They target a general audience, and are trying to reach new audiences at Hiram Johnson and Luther Burbank High School, which is a strong venue for them. The panelist would have liked to see more people of color in their video, especially since their demographic page says they have that diversity. The board of directors is not diverse and needs more multicultural dimension to reflect the community they serve.

It was hard for the panel to get a sense of how the organization is structured and exactly how it works. The board's role in management is not clear. Their funding is from diverse sources and their fundraising events are very successful. They do well with their product sales. The application had some formatting problems.

Recommendations:

1. Clarify mission statement re: what they want to do for community at large.
2. The panel was uncomfortable with generalizations such as "Best of Broadway is the only show of its kind in the Western Region that has continued to produce a unique show year after year." It could be hard to substantiate the accuracy of this statement.
3. BOB could have appeal to tourists.

Score: 77.29

Asian Cultural Exchange
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Asian Cultural Exchange (ACE) has an excellent track record, providing cross-cultural productions for the community to increase awareness of Asian culture. It is the only local theater fulfilling this niche. The panel commended ACE for striving for high artistic integrity, noting that they have grown since their last proposal. ACE is a good community theatre, a largely volunteer grassroots organization, doing a good job. Their wide ranges of plays are progressive, laudable, good choices that take risks and shake things up. They are able to attract a big and very diverse audience by producing many types of plays, including musicals, comedy, serious dramas, and political themes. The panel would have liked to see better quality video production, as well as the inclusion of a clip from *Stop Kids* since it's a well known, award-winning play.

ACE has received several awards locally. They have good letters of support demonstrating their strong relationship to the community at large. They travel to many schools, neighborhoods, colleges, and health organizations, and reach out specifically to the Asian-Pacific Islander communities including Hmong, Chinese, Japanese general population and at-risk youth. They reach a good audience for a small theatre, including partnerships such as Fairytale Town. The Advisory Board is all Asian reflecting the base of their artform; its members are engaged in theatre with very strong credentials.

Dennis Yep is a strong financial administrator, who has attracted a strong, eclectic board and advisory board members. The budget looks strong and stable.

Recommendations:

1. Expand diversity on board to reach out more to non-Asian community.
2. Collect demographic info by tracking statistics.
3. Include accounting skills in the bio for Dennis Yep.
4. Promote theater with better public relations, news releases; print media, radio announcements.
5. Consider formalizing their mentor-based training program into an official acting and directing mentoring program.

Score: 90.86

Arts & Business Council
2002-03 Cultural Arts Awards Panel Notes
September, 2001

Arts & Business Council does a good job of promoting partnerships between the business community and arts organizations. ABC serves a unique niche, is well subscribed to, and its print product's presentation quality is good. Their client list is very extensive. The panel would like to see some footage of workshops, Prelude to the Season, or documentation, evaluations or reports in order to evaluate the outcomes of consultations and other projects. It was also hard to evaluate qualifications of providers since ABC didn't include bios of service providers and staff, just a list. Letters of support were emails and could be stronger by addressing programs more specifically.

ABC serves non-profit arts organizations that want services from the business community. ABC does a good job of reaching and serving a very diverse clientele. The Arts a la Carte program helps to reach out to individual business people, so it is a great audience development tool. But the board is primarily Euro-American and therefore doesn't reflect the business or arts community. The panel was unclear about the nature of the organization's alliance with the Arts & Business Council of New York and with the business communities in Sacramento. There was involvement with the various chambers, but this could be more explicit in the narrative of the application.

ABC has a strong board and a good manager, a clearly articulated board structure, and the volunteers do a lot and their coordination appears smooth. They seem fairly solvent financially. However, the projected foundation support seems optimistic and lacked budget notes. Application is clear but assumes some familiarity with programs.

Recommendations:

1. Application needs to be stronger and clearer: clarify mission statement in terms of who they serve; elaborate and articulate alliances, services, etc.

Score: 80.57

ADAC
2002-03 Cultural Arts Awards Panel Notes
September, 2001

ADAC's dedication to advancing excellence in visual and communication arts is commendable. Its Art Buddies program is strong and unique; their newsletter and web page are also important. The working board has depth in their area of expertise in design, illustration, and business. Their major event has been Envision, which they recently stopped producing. The panel would have liked to see some slides, especially of ADAC members working with the children, in order to evaluate the quality of their programs. They also noted that the support material was weak in terms of design, with text crowded around the picture.

ADAC now targets youth, educating them in graphic design and visual communication. It does a good job of reaching graphic design professionals and business people, as well as reaching out to seniors. The panel would like to see them go to a wider range of schools, as graphic design is a very important program. The board is made up of artists and business people who are active in the community. More diversity is recommended so that they represent the community they serve.

Most board members own their own business or manage a business. They have been going through a major reorganization, having to let go of their only employee. Their revenue looks so different than it did even two years ago, that the panel is concerned that the organization has not developed a strong new funding base.

Recommendations:

1. Strategize and plan organizational growth in new direction.
2. Redefine mission statement as it is too general. Be more specific so that it reflects the work they do.
3. Perhaps joining forces with another organization, to not have to bear the burden of organizational structure, would be a strategy to consider.
4. Produce more fundraising events.

Score: 61.71



**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

A Public Agency

December 5, 2001

Sacramento Metropolitan Arts Commission

**SUBJECT: Approval of Arts Plan for the City of Sacramento's Firestation #5
Replacement Project (CIP #FC02)**

LOCATION AND COUNCIL DISTRICT:

8th Street and Broadway
Sacramento, CA
District 4

CONTACT PERSONS:

Linda Bloom, Administrator for Art in Public Places
Metro Arts Division (916) 566-3971

SUMMARY:

This report describes the arts plan for the City of Sacramento's Firestation #5 Replacement Project.

COMMISSION/COMMITTEE ACTION:

The APP Committee reviewed and approved the Arts Plan for the Firestation #5 Project at its regularly scheduled meeting on November 14, 2001. The vote was 5 ayes, 0 noes, 3 absent. The Arts Commission will review the Arts Plan at its regularly scheduled meeting on December 5, 2001.

BACKGROUND INFORMATION:

Project Description:

This project consists of the construction of a new replacement Firestation located at 8th Street and Broadway in Sacramento. This is a two-story structure; the first floor designated for public use. Construction is scheduled to start in May 2002 and to be completed in March 2003. The building design includes a composite slate roof, concrete base, aluminum windows, metal folding doors and brick with integrated terra cotta artwork. (Refer to Exhibit A.)

Arts Plan:

The arts plan is developed under the supervision of APP Administrator, Linda Bloom, City Project Manager Dana Gard, and RRM Design Group of San Luis Obispo, CA, architects.

Firestation #5 Project

The location of the facility, sited on the corner of 8th Street and Broadway, is highly visible from the street and will provide a great opportunity for the community to view public art. This project provides a myriad of artwork opportunities, especially artwork that can be integrated with the building facade.

Potential artwork opportunities include 2-D and/or 3-D elements such as a terra cotta, bronze or mosaic medallions or relief sculpture. A trellis or canopy structure with translucent panels may provide options for 3-D artwork. In addition, a circular glass window and smaller glazing elements on the Broadway and 8th Street facade may also serve as opportunities. Signage and lighting were also discussed in relation to the artwork. Further possibilities include involving the community youth in the design and/or fabrication of the artwork.

Selection Process:

The APP program will develop an open call (RFQ) for artists soliciting slides, resumes and letters of interest from artists residing in the following eleven contiguous counties of the Sacramento region: Amador, Butte, El Dorado, Nevada, Placer, Sacramento, San Joaquin, Solano, Sutter, Yolo and Yuba. The Call for Artists will be available in January 2002. The panel selection will occur and be completed by Spring 2002. The artwork will be installed by February 2003.

The selection panel will consist of members of the project team, the architect, one representative of the APP Committee, and arts professionals. The APP Administrator will facilitate the panel selection process. The selection panel meeting is open to the public.

FINANCIAL CONSIDERATIONS:

The budget for artwork for this project is \$48,000.00. \$9,600.00 will be used for administration and \$38,400.00 will be available for artwork.

ENVIRONMENTAL CONSIDERATIONS:

Structural reinforcement may be required for mounting the artwork to the ceiling, wall or foundation. Artwork will be installed according to all applicable codes.

ESBD:

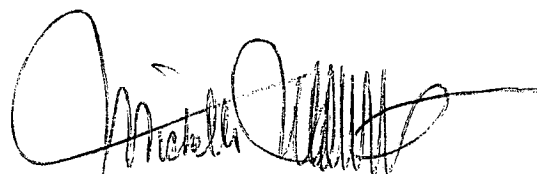
Recommendations for selection of public artists and artwork will include opportunities for emerging artists in the Sacramento region.

Firestation #5 Project

POLICY CONSIDERATIONS:

None.

Respectfully submitted

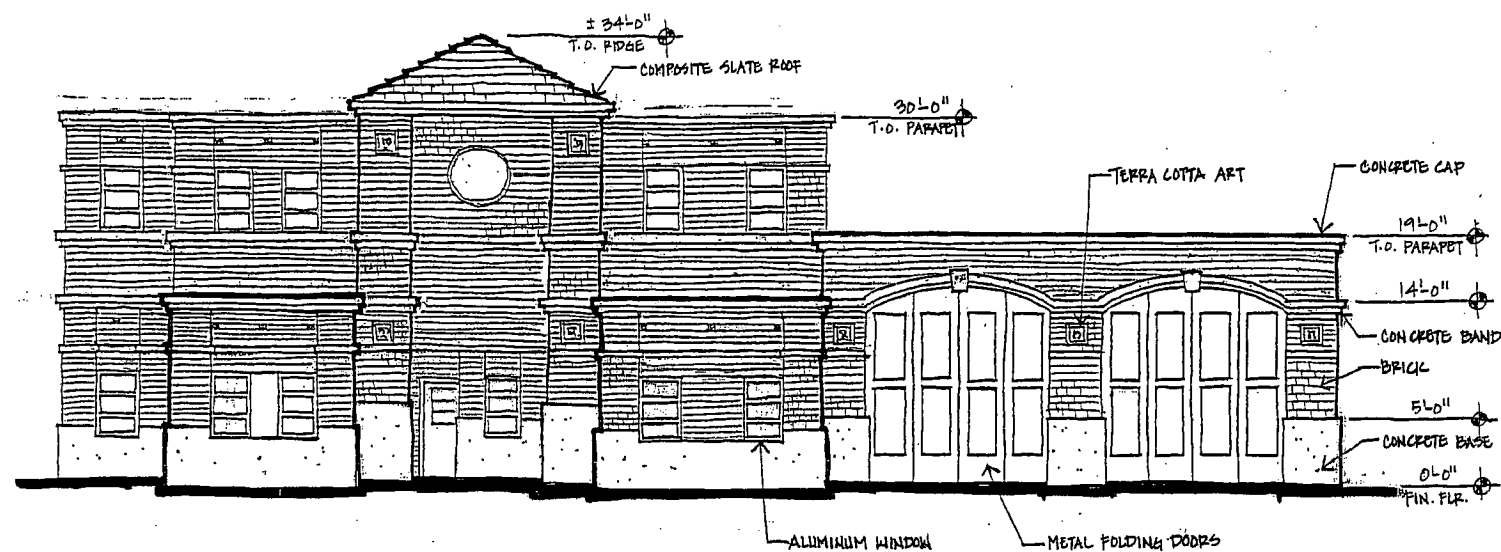
A handwritten signature in dark ink, appearing to read "Michelle Walker", with a stylized, flowing script.

MICHELLE WALKER
Executive Director
Sacramento Metropolitan Arts Commission

A handwritten signature in dark ink, appearing to read "Linda Bloom", with a cursive, elegant script.

LINDA BLOOM
Art in Public Places Administrator

EXHIBIT A



FRONT ELEVATION



**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

A Public Agency

December 5, 2001

Sacramento Metropolitan Arts Commission

SUBJECT: Approval of Arts Plan for the North Natomas Library Project

LOCATION AND COUNCIL DISTRICT:

Del Paso Road and Natomas Blvd.
Sacramento, CA
District 1

CONTACT PERSONS:

Linda Bloom, Administrator for Art in Public Places
Metro Arts Division (916) 566-3971

SUMMARY:

This report describes the arts plan for the City of Sacramento's North Natomas Library Project

COMMISSION/COMMITTEE ACTION:

The APP Committee reviewed the Arts Plan for the N. Natomas Library Project at its regularly scheduled meeting on November 14, 2001. The vote was 5 ayes, 0 noes, 3 absent. The Arts Commission will review the Arts Plan at its regularly scheduled meeting on December 5, 2001.

BACKGROUND INFORMATION:

Project Description:

This project consists of the construction of a new community complex located on Del Paso Road in North Natomas. The plan integrates residential, employment, commercial and civic use. The plan includes a "town center", park, sports facilities, schools and a public library. The academic campus plan will jointly combine a high school, a Los Rios community college site and a jointly-used Sacramento City library. The library is the first construction project in the master plan (Refer to Exhibit A, Master Plan). Design development of the library is scheduled to be completed by February 2002. Library construction is scheduled to begin in Spring 2003 and to be completed in June 2004.

The one-story library is approximately 22,000 sq. feet and includes a computer lab and student career center, serving students and the general public. The west entrance to

N. Natomas Library Project

the library (the main entrance) includes a glass facade with a clock tower near the main entry door. The inside entry area to the library is an open space designated the "gallery" space. There is also a curtain glass wall on the east side facing a courtyard which serves as shared open space for the high school and community college campuses (Refer to Exhibit B, Site Plan and schematic drawings). This project is funded by Proposition 14 with matched funding from developer fees.

Arts Plan:

The arts plan is developed under the supervision of APP Administrator, Linda Bloom, City Project Manager Lois Casement Ross with the Sacramento Public Library and Nacht and Lewis Architects.

A minimum of two artwork opportunities by one or more artists will be available. Potential artwork opportunities may include 2-D/3-D artwork integrated with the common plaza area, clock tower, and a stone trellis located in front of the building. Interior opportunities may include directional signage and art integrated with the circulation desk. The building design includes a high sloping ceiling with a skylight which may provide an opportunity for suspended sculpture integrated with the architecture. In addition, glasswork opportunities may be integrated with the large glass curtain wall facing the high school. Further possibilities may include involving the Natomas community high school and/or junior college students in the design and/or fabrication of the artwork.

The APP Committee voted unanimously to create two separate commissions, i.e. to split the amount of the commission 50/50. One half of the commission amount will be used for interior artwork; one half of the amount will be used for exterior artwork.

Selection Process:

The APP program will conduct a regional open call for artists siting various artwork opportunities and soliciting slides, resumes and letters of interest. Artist selection will be approved by the APP committee and the Arts Commission no later than December 2002.

The selection panel will consist of members of the project team, the architect, one representative of the APP Committee, and arts professionals. The APP Administrator will facilitate the panel selection process.

FINANCIAL CONSIDERATIONS:

The budget for artwork for this project is \$188,904.00. \$36,000.00 will be used for administration and \$152,904.00 will be available for artwork.

N. Natomas Library Project

ENVIRONMENTAL CONSIDERATIONS:

Structural reinforcement may be required for mounting the artwork to the ceiling, wall or foundation. Artwork will be installed according to all applicable codes.

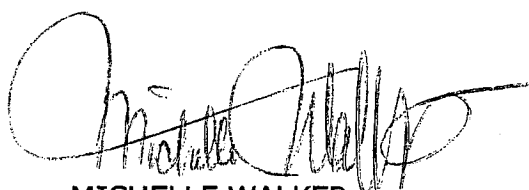
ESBD:

Recommendations for selection of public artists and artwork will include opportunities for emerging artists in the Sacramento region.

POLICY CONSIDERATIONS:

None.

Respectfully submitted



MICHELLE WALKER

Executive Director

Sacramento Metropolitan Arts Commission

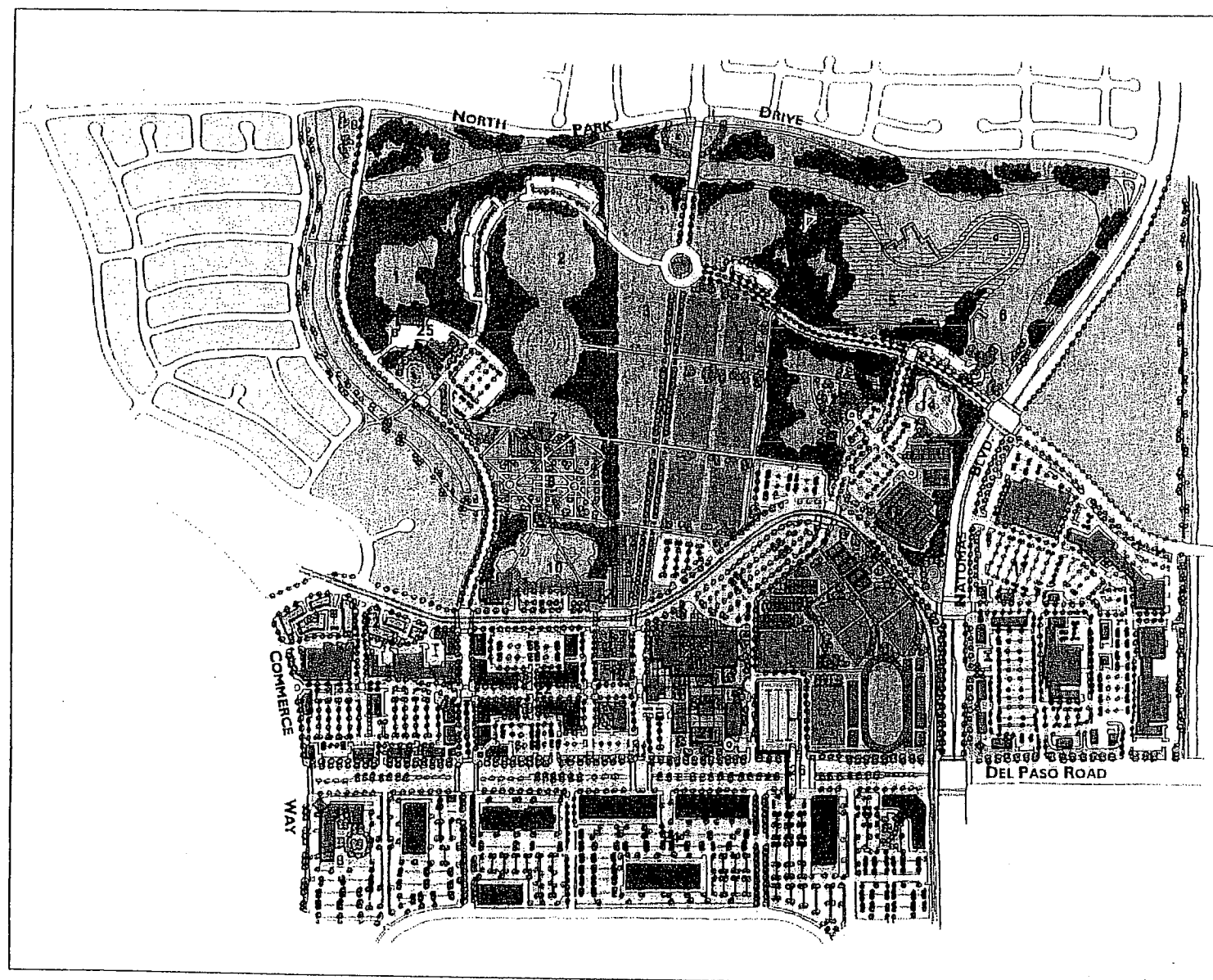


LINDA BLOOM

Art in Public Places Administrator

EXHIBIT A

NORTH NATOMAS Town Center and Regional Park Master Plan



- 1 DOG PARK
- 2 GREAT MEADOW
- 3 MALL
- 4 SPORTS FIELD
- 5 NATURALISTIC AREA (with Boardwalk)
- 6 BOATHOUSE CAFE
- 7 OUTDOOR CONCERT
- 8 CULTURAL GARDEN
- 9 CONSERVATORY
- 10 BOTANIC GARDENS POND
- 11 PARK ADMINISTRATION CENTER
- 12 GARDENS CONFERENCE CENTER
- 13 FESTIVAL/FARMERS MARKET
- 14 SKATEBOARD PARK
- 15 FAMILY CENTER (with Kids Park)
- 16 AQUATIC CENTER
- 17 COMMUNITY COMMERCIAL AREA
- 18 HOTEL
- 19 TOWN SQUARE (Library, Community CTR., Transit Stop)
- 20 HIGH SCHOOL
- 21 COMMUNITY COLLEGE CENTER
- 22 MIXED USE AREA
- 23 NEIGHBORHOOD COMMERCIAL AREA
- 24 EMPLOYMENT CENTER
- 25 PARK MAIN
- 26 PEDESTRIAN OVERCROSSING

Figure 1
ILLUSTRATIVE PLAN

● PROJECT DESCRIPTION

Regional Park	200 +/- acres with active and passive recreation facilities and waterways
High School	1,800 students in 180,000 square foot, 2-3 story building
Community College Center	2,700 students in 60,500 square foot building
Library	Public and school (grades 9-14) library, 20,000 square ft building
Community Center	12,500 square foot building on 1 acre
Regional Transit	Light rail transit station in Town Center w/ optional 2 nd eastern station
Town Center Mixed Use	312,000 square feet of retail, office, and mixed uses

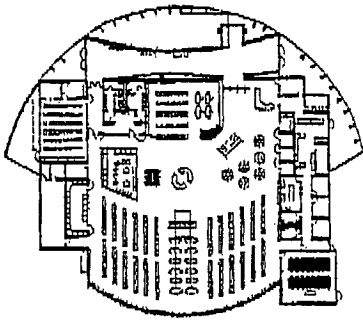


NORTH NATOMAS COMMUNITY PLAN

Vision - The heart of the Natomas community is the **Town Center** and **Regional Park** - surrounded by sustainable **neighborhoods** - each with a variety of housing types, retail services, parks, transit services close to employment centers, and elementary school as its focal point. **Employment centers** are primarily office uses - with secondary retail, industrial, and residential uses to improve the likely proximity of jobs and homes - thereby creating convenience and reduced traffic congestion. Land uses and public transit are designed to be interdependent with each other.



Front Entry

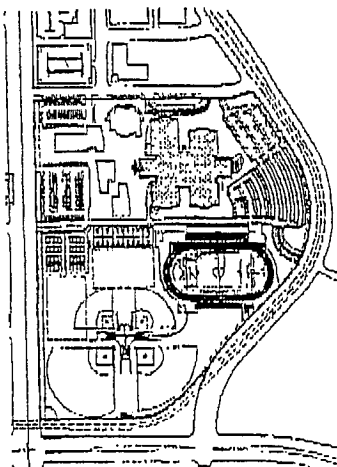


Floor Plan

The Sacramento Public Library is a multi-story building with a modern design. The building is located in the heart of the city, near the downtown area. The building is designed to be a landmark building, with a unique architectural style. The building is designed to be a landmark building, with a unique architectural style. The building is designed to be a landmark building, with a unique architectural style.

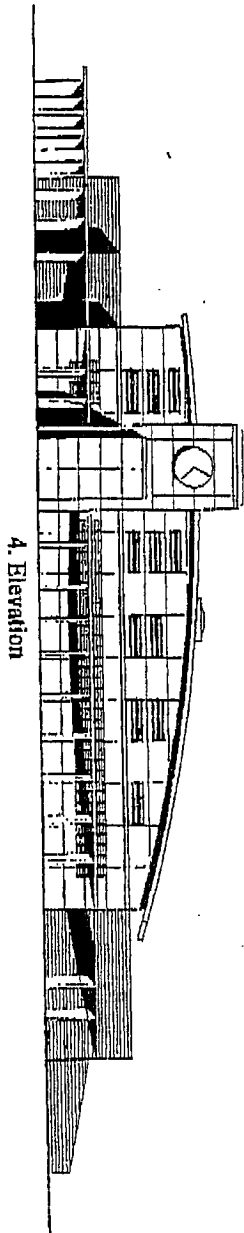
The building is a multi-story building with a modern design. The building is located in the heart of the city, near the downtown area. The building is designed to be a landmark building, with a unique architectural style. The building is designed to be a landmark building, with a unique architectural style. The building is designed to be a landmark building, with a unique architectural style.

Site Plan



Sheet Index:

- A1. Title Sheet
- A2. Site Plan
- A3. Floor Plan
- A4. Roof Plan
- A5. Exterior Elevations
- A6. Building Sections



4. Elevation

Sacramento Public Library

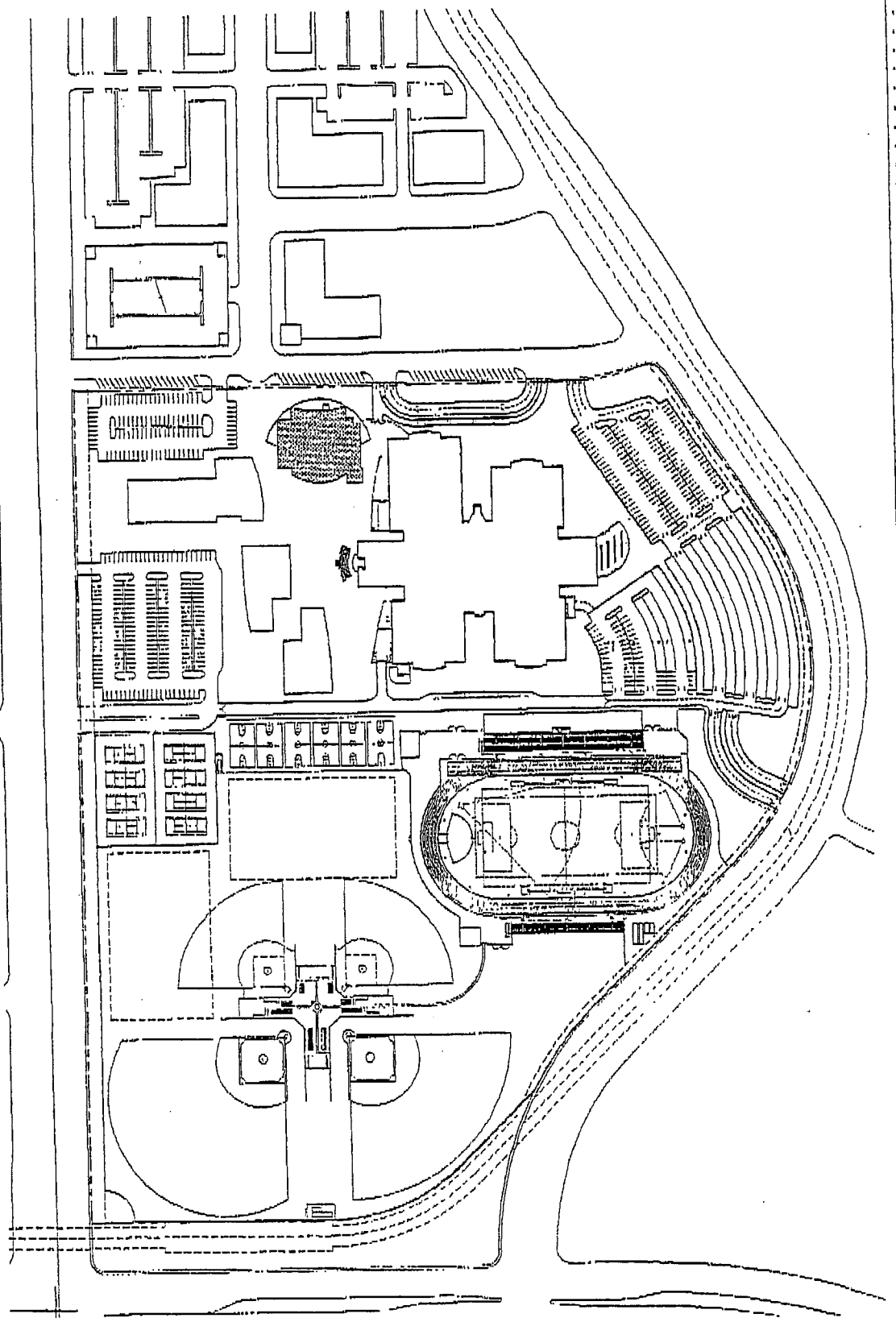
NORTH ATOMAS REGIONAL PARK

Title Sheet-A1

Schematic Design
11-02-01



Sacramento Public Library
NORTH NATIONALS REGIONAL PARK



VICINITY MAP



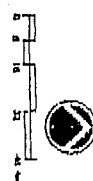
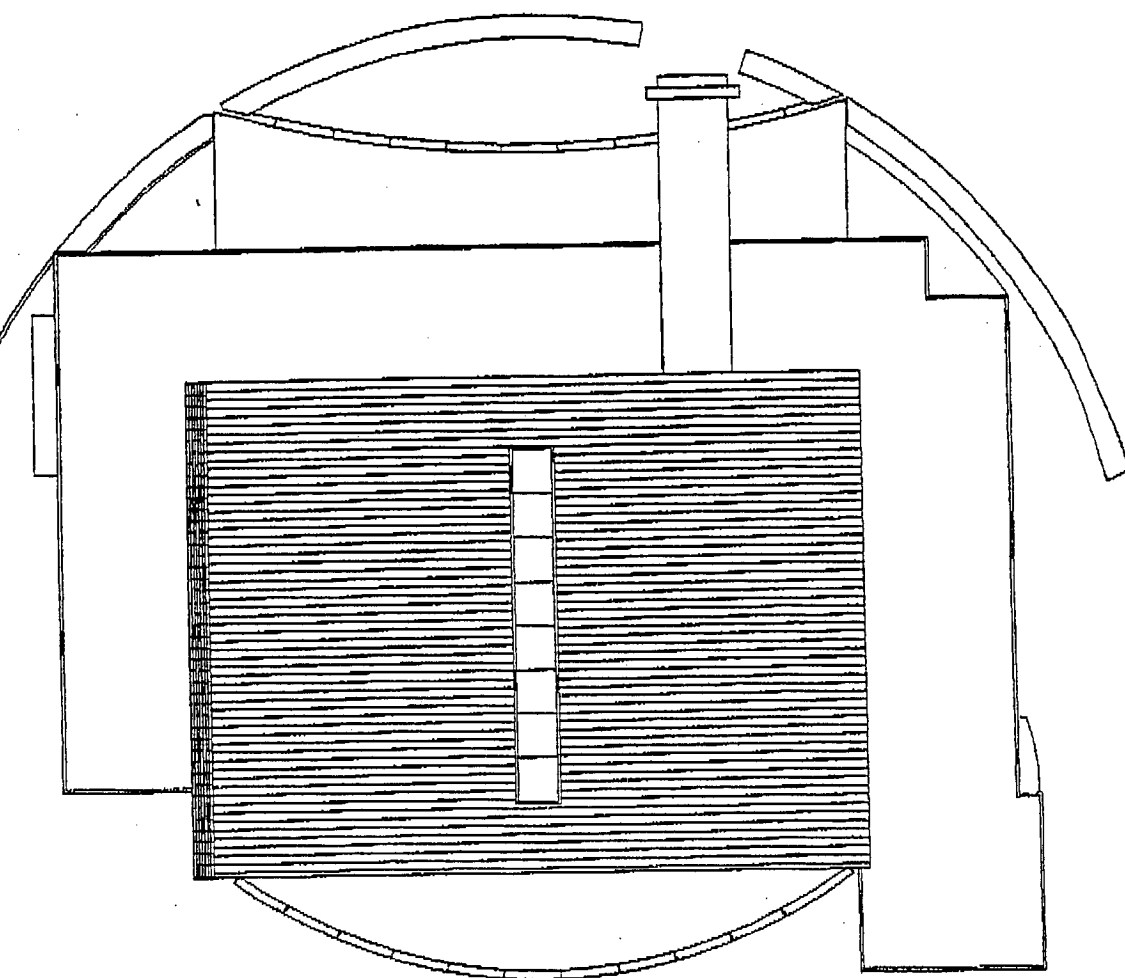
0 50 100 200 feet

Site/Location Plan-A2
Schematic Design
11-02-01



Sacramento Public Library
NORTH NATIONAS REGIONAL PARK

Roof Plan - A4
Schematic Design
11-02-01

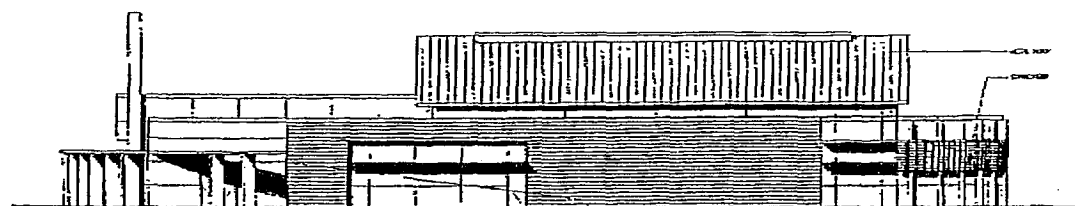


P. 06

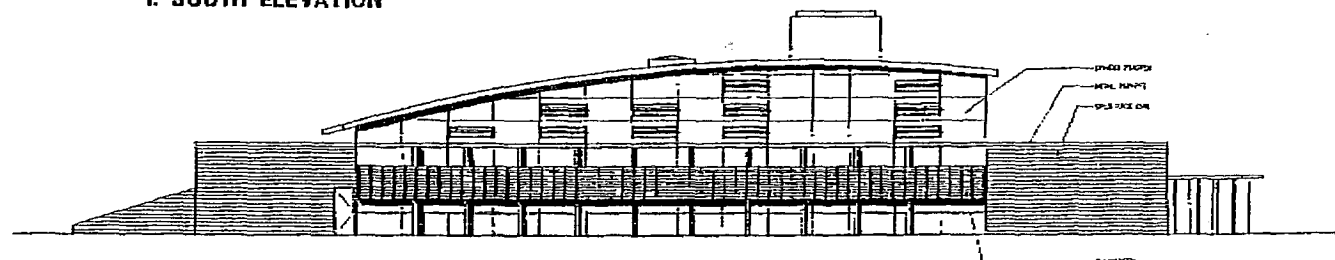
FAX NO. 916 381 0310

NACHT AND LEWIS

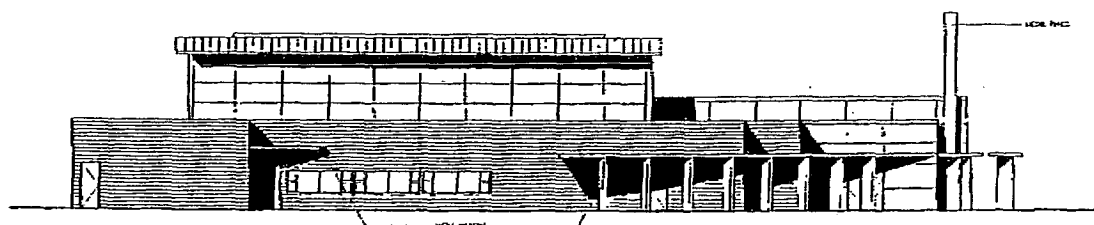
NOV-09-2001 FRI 04:59 PM



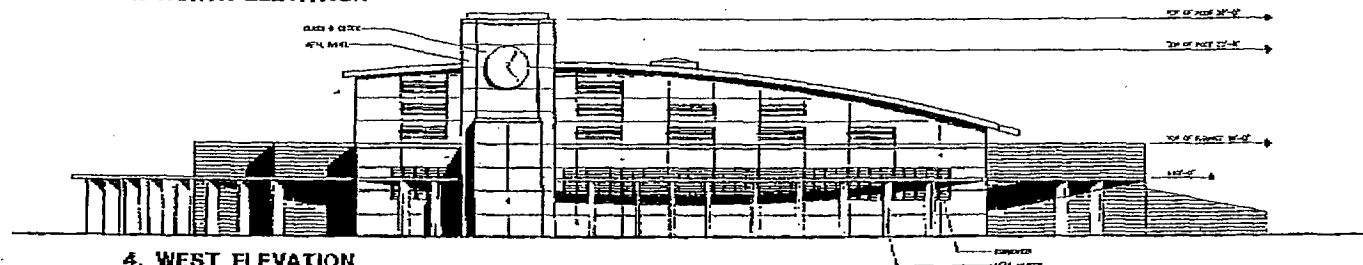
1. SOUTH ELEVATION



2. EAST ELEVATION



3. NORTH ELEVATION



4. WEST ELEVATION

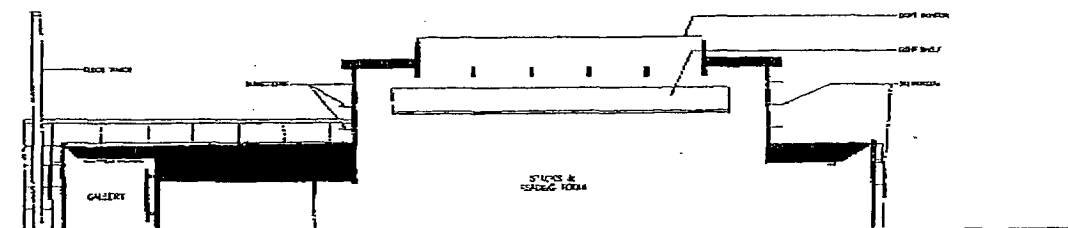
Sacramento Public Library

NORTH NATOMAS REGIONAL PARK

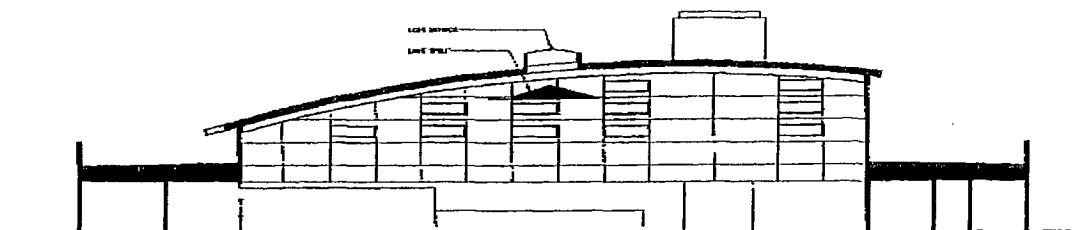
Exterior Elevations- A5

Schematic Design
11-02-01





1. SECTION



2. SECTION

Sacramento Public Library

NORTH NATOMAS REGIONAL PARK



Building Sections - A6

Schematic Design
11-02-01



**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

A Public Agency

December 5, 2001

TO: Sacramento Metropolitan Arts Commission

SUBJECT: Private Gift of Painting by Artist Troy Dalton from Friedman Family

LOCATION AND COUNCIL DISTRICT: All

RECOMMENDATION:

Approve request to accept Friedman Family gift of artwork by artist Troy Dalton to the City of Sacramento, Sacramento Metropolitan Arts Commission, Art in Public Places collection.

CONTACT PERSONS:

Michelle Walker or Linda Bloom, Metro Arts Division
916-566-3992

SUMMARY:

This report describes the gift of painting by artist Troy Dalton as presented to the City of Sacramento through the Art in Public Places Program of the Sacramento Metropolitan Arts Commission, from the private collection of Mark and Margie Friedman.

COMMITTEE/COMMISSION ACTION:

November 2000 - The APP Committee and Arts Commission reviewed the acceptance of the artwork for the APP Collection at regularly scheduled meetings with unanimous approval. The Committee added the following condition of acceptance – *"If the painting is not donated to the City of Sacramento Public Art Collection, the owners will pay for removal and transportation of the artwork."*

November 2001 - The Friedman Family now wishes to donate the artwork to the City of Sacramento. The APP Committee accepted the donation at its regularly scheduled meeting on November 14, 2001 with a vote of 5 ayes, 0 noes, 3 absent. The Arts Commission will review this donation at its regularly scheduled meeting on December 5, 2001.

BACKGROUND INFORMATION:

- Staff recommends that on behalf of the City of Sacramento, the Sacramento Metropolitan Arts Commission accept for the APP collection the gift of one acrylic painting from the private collection of Mark and Margie Friedman.
- The criteria for accepting the artwork is based on the policy for ArtWork Gifts/Loans accepted 9/88 by the City and County of Sacramento. Staff feels that the artwork is of high quality, relates to the current public art collection in content and scale, and can be installed and exhibited in one of several available locations. A preliminary site includes the K Street lobby north wall of the Convention Center. (Refer to Gift Policy, Exhibit A.)

The acceptance of this artwork is appropriate in an attempt to diversify the collection particularly with a regard to local artists and various styles of art. Mr. Dalton's 1999 metaphorical work for the Sutter Club reflects a reference to medieval manuscript illumination, architecture, and idealized natural rendering of a California landscape. The painting to be donated by the Friedman family is considered to be a strong example of Mr. Dalton's work and style of the period. In addition, the artist's local residency is matched with a resume that bares professional training, teaching credentials, strong exhibition record and artwork held in many regional public and private collections/ museums. The Solomon/Dubnick Gallery in Sacramento currently represents him. It is therefore justified to accept the painting created by professional artist Troy Dalton. (Refer to biography, Exhibit B.)

- The owners will deliver the artwork to the City of Sacramento in good condition. The painting's transfer will be accomplished through a Gift Deed to the City of Sacramento to be held and administered by the Sacramento Metropolitan Arts Commission, Art in Public Places Program. (See attached, Gift Deed, Exhibit C.)
- The artwork by Troy Dalton will be a significant addition to the Art in Public Places collection of the City of Sacramento.

FINANCIAL CONSIDERATIONS:

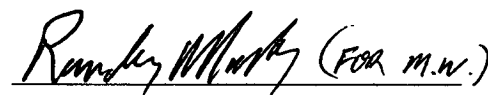
The artwork will be installed and maintained by the City of Sacramento, through the Sacramento Metropolitan Arts Commission, Art in Public Places Program. A professional appraisal of the artwork will authenticate and value the paintings according to recent sales and current market prices for Troy Dalton's artwork. In two years, this potential gift, if accepted, will be a valuable asset for the City of Sacramento. The painting is valued at \$35,000.00 (See attached appraisals, Exhibit D.)

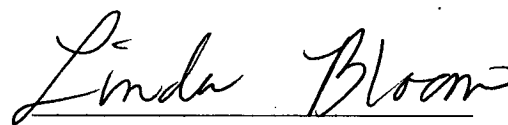
ENVIRONMENTAL CONSIDERATIONS: None

POLICY CONSIDERATIONS:

The acceptance of the artwork by Troy Dalton from the Friedman Family follows the established policy and procedures for ArtWork Gifts/Loans approved by the City and County of Sacramento September 1988. The artwork will be part of the permanent collection of the Art in Public Places program of the Sacramento Metropolitan Arts Commission. The Friedman Family has requested that the City of Sacramento be responsible to install and maintain the artwork, insure it, and provide a recognition plaque.

Respectfully submitted,


Michelle Walker,
Executive Director
Sacramento Metropolitan Arts Commission


Linda Bloom,
Administrator for Art in Public Places
Sacramento Metropolitan Arts Commission

Attachments

ART WORK/GIFT/LOANS POLICY
FOR THE CITY AND COUNTY OF SACRAMENTO

I. OBJECTIVE

To establish a procedure for evaluation of proposed gifts or loans of art work to the Sacramento Metropolitan Arts Commission (SMAC), enabling the development of the City and County of Sacramento's permanent Art in Public Places collection.

II. POLICY STATEMENT

The City and County of Sacramento under the Art in Public Places Program integrate art work of the highest quality into capital improvement projects. It is the City and County's responsibility for maintaining the quality and diversity of the program.

III. POLICY

A. CRITERIA

1. The quality of the art work.
2. The relationship of the art work to the present collection.
3. The City and County's ability to handle, place, maintain, and conserve the art work.

B. PROCESS

1. Person or organization offering art work will submit the artist's resume and slides/or photograph of the art work to the Sacramento Metropolitan Arts Commission.
2. The Art in Public Places Committee (APPC) of SMAC will make a recommendation to the members of the Sacramento Metropolitan Arts Commission regarding acceptance or rejection of the work.
3. The City and County encourage clear and unrestricted gifts to the collection. Any condition(s) or restriction(s) attached to the gift/or loan of art work must be presented to the APPC Committee and SMAC. No work of art will be accepted with an attribution or circumstances of exhibition guaranteed in perpetuity.
4. A legal document of transmittal, transferring title of the art work and defining the rights and responsibilities of all parties will accompany all gifts or loans of art work. Curatorial documentation of art work will include artist's name, descriptive record of the work, photograph and condition of the work.

TROY W. DALTON

Born: 1952 Sweetwater, TX

Education:

1979 B.A., Eastern Montana College, Billings, MT
 1981 M.A. University of Wyoming, Laramie, WY
 1991 M.F.A. University of California, Davis, CA

One Person Exhibitions:

2000 *Troy Dalton, Paintings and Drawings*, Solomon Dubnick Gallery, Sacramento, CA
 1999 *Troy Dalton, Paintings and Drawings*, Solomon Dubnick Gallery, Sacramento, CA
 1998 *Troy Dalton: New Works*, Michael Himovitz Gallery, Sacramento, CA
 Olga Dollar Gallery, San Francisco, CA
 1997 *Troy Dalton: Paintings*, The International Gallery for Contemporary Art, Anchorage, AK
 Troy Dalton, Clair Oliver Fine Arts, Stuart, FL
 Clair Oliver Gallery Presents Troy Dalton, Miami Art International, Miami, FL
 1996 *Troy Dalton*, Olga Dollar Gallery, San Francisco, CA
 1995 *Troy Dalton*, Loveland Museum Gallery, Loveland, CO
Troy Dalton, American River College Gallery, Sacramento, CA
 1994 *Troy Dalton: New Work*, John Natsoulas Gallery, Davis, CA
 Troy Dalton, Bentley Gallery, Scottsdale, AZ
Troy Dalton: Paintings and Drawing, Olga Dollar Gallery, San Francisco, CA
 1993 *The Legend of Lilith*, John Natsoulas Gallery, Davis, CA
Recent works by Troy Dalton, Coyote Gallery Butte Community college, Butte, CA
 1990 *Recent Paintings from the Dante Series*, University of Nevada, Reno, NV
 1989 *The Dante Series*, University of Wyoming Art Museum, Laramie, WY
 1988 *The Dante Series*, Wallace Wentworth Gallery Ltd., Washington D.C.
The Color Meditation Series, Bell Gallery, Rhineback, N.Y.
 1987 *The Dante Series*; with catalog, Yellowstone Art Center, Billings, MT
 1986 *Troy Dalton*, Lewistown Art Center, Lewistown, MT
The Dante Series, Visual Arts Center, University of Montana, Missoula, MT
Troy Dalton, Waterworks Gallery, Custer County Art Center, Miles City, MT
 1985 *Troy Dalton*, Castle Gallery, Billings, MT
Troy Dalton, Yellowstone Kelly's, Billings, MT
The Head Series, Northcutt Gallery, Eastern Montana College, Billings, MT

Selected Group Exhibitions:

1999 *It's Figure and More*, Solomon Dubnick Gallery, Sacramento, CA
Old Masters Revisited, Olga Dollar Gallery, San Francisco, CA
The Figure, Fairfield Center Gallery, Fairfield, CA
 1998 *Go Figure*, Solomon Dubnick Gallery, Sacramento, CA
 1997 *Figurations*, Troy Dalton and Rick Rodriques, CCSF, San Francisco, CA
Tradition-Innovations: Four Northern California Artists, Crocker Museum of Art, Sacramento, CA (June 6-July 23)
 1995 *Summer Selections*, Olga Dollar Gallery, San Francisco, CA
All Creatures Great and Small, John Natsoulas Gallery, Davis, CA
The Valentines Show, Nelson Art Gallery, University of California, Davis
The Figure, John Natsoulas Gallery, Davis, CA
 1994 *Portraiture*, John Natsoulas Gallery, Davis, CA
Introducing Troy Dalton, Bentley Gallery, Scottsdale, AZ
Miniatures III, Olga Dollar Gallery, San Francisco, CA
 Los Angeles, Art Exposition, John Natsoulas, Davis, CA

- 1993
 Miniatures II, Olga dollar Gallery, San Francisco, CA
All Creatures Great and Small, John Natsoulas Gallery, Davis, CA
Premiere of the "Birth of Cain" Painting, Olga Dollar Gallery, San Francisco, CA
 Fourth Annual California Conference for the Advancement of Ceramic Art, John Natsoulas Gallery, Davis, CA
Premiere of the "Birth of Cain" Painting, John Natsoulas Gallery, Davis, CA
Four Dreams, Olga Dollar Gallery, San Francisco, CA
- 1992
 Three Artist Exhibition, Northcutt/Steel Gallery, Eastern Montana College, Billings, MT
 Perspectives in Realism, Archival Framing, Sacramento, CA
 Faculty Exhibition, California State University, Chico, CA
 Group Exhibition, Butte Community College, Butte, CA
 Traveling Exhibition, Anchorage Museum of Art and History, Anchorage, AK
All Creatures Great and Small, John Natsoulas Gallery, Davis, CA
 Two Person Exhibition, *Introductions*, Olga Dollar Gallery, San Francisco, CA
 Landscapes and Figures, John Natsoulas Gallery, Davis, CA
- 1991
Influences, Judith Weintraub Gallery, Sacramento, CA
 Thesis Show, Nelson Gallery, University of California, Davis
 Selections from the Permanent Collection of the Yellowstone Art Center, Boulder Art Center, Boulder, CO
All Creatures Great and Small, John Natsoulas Gallery, Davis, CA
 Group Exhibition, Eries Street Gallery, Chicago, IL
 Group Exhibition, Olga Gallery, San Francisco, CA
- 1990
 Group Exhibition, Lew Allen Butler Gallery, Santa Fe, NM
 Monoprints at the Capitol, Capitol Building, Sacramento, CA
All Creatures Great and Small, John Natsoulas Gallery, Davis, CA
 Traveling Exhibition: *Northwest by Southwest, Painted Fictions*, Palm Springs Desert Museum, Palm Spring, CA; Yellowstone Art Center, Billings MT; Western Gallery, Western Washington University, Bellingham WA; Sarah Blaffer Gallery, University of Houston, Houston TX
 Brendon Walter Gallery, Santa Monica, CA
- 1989
 Prichard Art Gallery, University of Idaho, Moscow, ID
 Three-Person Exhibition, Wishing Tree Gallery, Livingston, MT
 Three Person Exhibition; Toucan Art company, Billings, MT
 Dreams, Desires, and Illusions, Lew Butler Gallery, Santa Fe, NM
 First year Graduate Exhibition, The Memorial Union Gallery, University of California, Davis, CA
The Nude Show, Castle Gallery, Billings, MT
 Two-Person Exhibition: *Recent works from the Dante Series*;, Northcutt Gallery, Eastern Montana College, Billings, MT
Field and Stream: Traveling Exhibition, Prichard Gallery, University of Idaho and the Boise Museum of Art
 Two Person Exhibition: Toucan Art company, Billings, MT
 Contemporary Montana Artists, Ted Waddell Ranch-Ryegate, MT
 Group Exhibition, Toucan Art Company, Billings, MT
 Group Exhibition, *Southern Living* magazine, Atlanta, GA
 Group Exhibition, Wishing Tree Gallery, Livingston, MT
Sensual Surfaces, Marilyn Butler Gallery, Santa Fe, NM
Second Annual Nude Show, Castle Gallery, Billings, MT
- 1987
Ten Views, Montana Institute of the Arts, Billings, MT
Montana Landscape Show, Hockaday Center for the Arts, Kalispell, MT
The Nude Show, Castle Gallery, Billings, MT
- 1986
Landmarks, Castle Gallery, Billings, MT
 Western Visions, the Hemingway Center for Western Studies, Boise State University, Boise, ID
 Eastern Montana College Faculty Exhibition, Eastern Montana College, Billings, MT
 Three Person Exhibition, Castle Gallery, Billings, MT
Selections From the Permanent Collection, Missoula Museum of Art, Missoula, MT
 Art Department Faculty Exhibition, Eastern Montana college, Billings, MT
 Two Person Exhibition, Mondak Heritage Center, Sidney, MT

Teaching Experience:

- 1997 Guest Artist: Lectures, Critiques and Painting Workshop, Montana State University, Billings, MT
Present Adjunct Faculty: Drawing, American River College, Sacramento, CA
- 1996-7 Adjunct Faculty: Drawing, Painting, Printmaking, San Francisco City College, San Francisco, CA
- 1993 Lithography Instructor, California State University, Chico, CA
- 1992-95 Adult Education Instructor: Art (Painting, Drawing, Design, Printmaking, Sculpture, Ceramics) Woodland Community High School, Yolo, CA
- 1992-93 Drawing Instructor, California State University, Chico, CA
- 1990-92 Painting Instructor, Davis Art Center, Davis, CA
- 1990-91 Teaching Assistant: Wayne Thiebaud and David Hollowell, University of California Davis
- 1986-89 Adjunct Faculty Member, Eastern Montana College, Billings, MT
- 1987 Drawing Workshop, Eastern Montana College, Billings, MT
Painting Workshop, Carroll College, Helena, MT
Drawing and Painting workshop, Slide lecture, Contemporary Montana Artist - Art Interscholastics, Great Falls, MT
Printmaking Workshop, Buffalo Bill Historical Society, Whitney Museum of Western Art, Cody, WY
- 1986-89 Painting, Drawing, Intaglio Instructor, Eastern Montana College, Billings, MT
- 1986 Pastel Workshop Montana Institute of the Arts, Billings, MT
Pastel Demonstration and Workshop, Lewiston Art Center, Lewiston, MT
- 1985 Painting and Pastel Workshop, Ballentine, MT
- 1981 Teaching Consultant: Art Criticism and Twentieth Century American Art, University of Wyoming, Laramie, WY
Teaching Assistant: General Art, Drawing, and History, University of Wyoming, Laramie, WY
- 1980 Instructor of Art: Foundations of Art, Eastern Montana College, Billings, MT
- 1977-79 Teaching Assistant in Intaglio, Women in Art, History of Art, Montana State University, Billings, MT

Related Professional Experience:

- 1998 Lecture and Slide Presentation, Michael Himovitz Gallery, Sacramento, CA
- 1997 Slide Lecture and Gallery Talk, Crocker Art Museum, Sacramento, CA
- 1996 Jury for the Kingsley Award, American River College, Sacramento, CA
Lecture: American River college, Sacramento, CA
- 1995 Lecture and Slide Presentation: Sacramento Club, Sacramento, CA
- 1994 Lecture: contemporary Professionalism Arts in the Park, Red Bluff, CA
lecture and Slide Presentation: Advancement Placement Program, California State University, Chico, CA
- 1993 Lecture: *Birth of Cain, the Legend of Lilith*, John Natsoulas Gallery, Davis CA
Lecture and Slide Presentation in Conjunction with Exhibition: Recent Works by Troy Dalton, Butte community College, Butte, CA
- 1991 Families First Mural Project, Davis Enterprise, Davis CA
- 1990 Book: *Doctor Dogmore*, with Roy De Forest
Lecture and Slide Presentation: *Dante Series*, University of Nevada, Reno, NV
- 1988 Lecture and Slide Presentation: the *Dante Series*, University of Wyoming, Billings, MT
- 1985-89 Gallery Director, Northcutt Gallery, Eastern Montana College, Billings, MT
- 1986 Juror, National Miniature Show, Castle Gallery, Billings, MT
- 1986-87 Co-Curator, Montana Landscape Show, Hockaday Center for the Arts, Kalispell, MT
- 1986 Juror, Yellowstone Exhibition, Billings, MT
Juror, Fergus County Art Expo, Lewistown, MT
Juror, Montana Institute of the Arts Annual Juried Exhibition, Billings, MT
Juror, Lewistown Art Center Auction, Lewistown, MT
- 1985 Juror, Student Independent show, Eastern Montana College, Billings, MT
Artist in Residence, Artist in the Schools and Communities Program, Montana Arts Council

Publications:

- 1998 Dalkey, Victoria, *A Revealing body of Work*, Sacramento Bee, Encore Section, Sacramento CA (Group Show) November 22
Post Modern Potpourri, Sacramento Bee, Sacramento, CA
Modern Times, News and Review, Sacramento, CA
My Favorite Things, Sacramento Bee, Sacramento, CA
Art Week
- 1997 *A Mix of Stocking Stuffers*, Sacramento Bee, Sacramento, CA
California Quartet, News and Review, Sacramento, CA
4 x 4 Four Northern California Artists, Inventions and Innovations, Sacramento Bee, Sacramento, CA
- 1996 *Dalton's Art Portrays Everything but Western Heritage*, Reporter, Hearld-Loveland, CO
1995 *Innocence Lost, Troy Dalton at John Natsoulas Gallery*, Sacramento News and Review, Sacramento, CA
Art Review, John Natsoulas Gallery, Davis Enterprise, Davis, CA
- 1994 *The Seduction #2*, ZYZZYVA, San Francisco, CA
An in Your Face Exhibit at Beamis, World Herald, Omaha, NE
Various Seductions: Troy Dalton at the Olga Dollar Gallery, ArtWeek, San Jose, CA
- 1993 *Critic's Pick*, Chico News and Review, Chico, CA
Art Getting Into It, Chico News and Review, Chico, CA
Artists Leads Viewers Into the World of Good and Evil, Chico Enterprise, Record
Miniatures II at Olga Dollar Gallery, San Francisco Chronicle, San Francisco, CA
- 1992 *Brilliant Landscapes and Still Lives Fill Local Gallery Walls with Local Color*, Davis Enterprise, Davis CA
Introductions 92, ArtWeek, San Jose, CA
- 1991 *Graduate Thesis Show*, Davis Enterprise, Davis, CA
Myth and Magic, Houston Chronicle, Houston, TX
- 1990 *Catalog, Northwest by Southwest, Painted Fictions*, Palm Springs Desert Museum, Palm Springs, CA
- 1989 *The Dante Series*, Billings Gazette, Billings, MT
Makes a Comeback, Santa Fe, NM
- 1988 *Troy Dalton's Hell Lives*, Washington Post, Washington, DC
Art is Work Troy Dalton, Billings Gazette, Billings, MT
Wide Sweep of Art, Etc, Journal North, Great Falls, MT
- 1987 *Montana's Artist's Pastel Landscapes Show Simplicity, Beauty and Power*, Ploughkeepsie Journal, Ploughkeepsie, NY
Dalton's Dante Show Up, Billings Gazette, Billings, MT
Catalog: The Dante Series, Yellowstone Art Center, Billings, MT
A Conscious Awareness of Our True Fictions, The Exponent, Bozeman, MT
Dalton's Works Dredge to Memory, The Missoulian, Missoula, MT
- 1986 *Entertainment*, Miles City Star, Miles City, MT

SD

SOLOMON DUBNICK GALLERY

2131 Northrop Avenue • Sacramento, CA 95825 • Tel: 916.920.4547 • Fax: 916.932.6356
 Tuesday-Saturday 11-6 or by Appointment

DEED OF GIFT

Mark and Margie Friedman do hereby give, assign, and set over to the City of Sacramento, to be held in the Art in Public Places Collection of the Sacramento Metropolitan Arts Commission, as governed by such policies and procedures for use, loan, or disposal as from time to time may be adopted by the Arts Commission or the City Council, the following described personal property:

One (1) painting by artist Troy Dalton

"The Sutter Club Commission", Acrylic paint on canvas glued to board,
168" high x 108" wide x 4" deep, 1999

Mark and Margie Friedman

Date

Social Security Number

ACCEPTED:

Richard J. Ramirez, Deputy City Manager
City of Sacramento

Michelle Walker, Executive Director
Sacramento Metropolitan Arts Commission

Linda S. Bloom
Administrator for Art in Public Places
Sacramento Metropolitan Arts Commission

Gregory Ghent
Art Appraisals

Margery & Mark Friedman Donation Appraisal October 11, 2001

October 11, 2001

Margery & Mark Friedman
2002 Fox Hollow Lane
Sacramento, CA 95826

Dear Mr. & Mrs. Friedman,

At your request, I have appraised the Troy Dalton painting described on the attached page. I have appraised it at its current Fair Market Value for a donation purpose and a year 2001 noncash charitable contribution income tax deduction. It is my understanding that the painting is an accepted gift to the permanent collection of the Sacramento Metropolitan Arts Commission, the City of Sacramento, California, a qualified charitable institution. It has a donation value of \$35,000.00.

Enclosed are the report, a copy, and invoice.

Enclosed is also Internal Revenue Service form 8283 (Noncash Charitable Contributions) where I have completed Part III.

Please sign the second page of the loose copy of the Terms and Conditions and return it to me.

I sincerely appreciate this opportunity to be of service.

Respectfully submitted,



Gregory Ghent

Gregory Ghent
Art Appraisals

Margery & Mark Friedman Donation Appraisal October 11, 2001

Certificate of the Appraiser

To Whom It May Concern,

I have personally examined the Troy Dalton painting described on the attached pages. I have appraised it at its current Fair Market Value for a donation purpose and a year 2001 noncash charitable contribution income tax deduction. I have appraised it at the request of Margery & Mark Friedman of Sacramento, California. It is my understanding that the painting is an accepted gift to the permanent collection of the Sacramento Metropolitan Arts Commission, the City of Sacramento, California, a qualified charitable institution.

I certify and agree that:

The values set forth herein are based on experience of over 26 years in buying, selling, and appraising artwork of a similar kind (see attached biography).

I have no present nor contemplated future interest in the property appraised: and neither the employment to make the appraisal nor the compensation for it is contingent upon the appraised value of the property.

I have no personal interest in or bias with respect to the subject matter of the Appraisal Report.

To the best of my knowledge and belief, all statements and information in the Appraisal Report are true and correct, and I have not knowingly withheld any significant information.

All contingent and limiting conditions are contained in this Appraisal Report.

The Appraisal Report has been made in conformity with and is subject to the requirements of the Uniform Code of Professional Ethics and Standards of Professional Conduct of the American Society of Appraisers and the Federal Uniform Standards of Professional Appraisal Practice. I have recently taken and passed the examination administered by the Federal Appraisal Foundation in Washington, D.C.

All conclusions and opinions set forth in this report were prepared by me. No change of any item in the Appraisal Report shall be made by anyone other than myself, and I have no responsibility for any such unauthorized change.

Unless expressly stated herein, no one provided significant professional assistance to the Appraisal Report. In an exception, the name of each individual providing significant professional assistance will be stated. Any collaborating appraisers issuing a joint appraisal report with me will also sign the report.

Complying with the request of appraising the attached item(s) I have used the procedures generally followed in the identification and evaluation of personal property of the kind described herein, and after such study and deliberation I have arrived at the conclusion and judgment that the value of the property is as stated as of October 11, 2001.

Signed,


Gregory Ghent

P.O. Box 70031, Pt. Richmond, CA 94807
Email: gghent@pacbell.net Phone: (510) 232-0818 Fax: (510) 232-5007

GREGORY GHENT

Art Appraisals

QUALIFICATIONS

References:

Curatorial Staff of the Fine Arts Museums of San Francisco
Fine Arts Department, Butterfields Auction, San Francisco and Los Angeles
Stephen Wirtz Gallery, San Francisco

Employment:

Assistant Manager, Los Robles Galleries, Palo Alto, CA. 1975-1981.

Bought, sold, and appraised Modern and Contemporary European and American art, unique furniture, crafts, and folk art. As well as antique and modern African, Oceanic, and Latin American art.

Owner, Gregory Ghent Fine Arts, Inc., San Francisco, CA. 1981 - 1987.

Planned and coordinated all aspects of a fine art gallery exhibiting Modern and Contemporary European and American art with an emphasis on Contemporary California artists. Directly helped build art collections now valued in the millions of dollars.

Developed an international network and established permanent relations with artists, collectors, art dealers, appraisers, museums and other art professionals.

Public Appraiser of Personal Property, nationwide, 1975 - present.

Passed the examination of the Uniform Code of Standards of Professional Appraisal Practice as required by the Federal Appraisal Foundation, Washington, D.C. and administered by the American Society of Appraisers and the International Society of Appraisers. Continuously produced professional documents for insurance, tax deductible donations, estates, claims arbitration, and division of property settlements. Values at times in the millions of dollars. Associate and advisor to several general personal property appraisers nationwide.

Numerous appraisals of major gifts of art to public institutions.

Director and Specialist in Charge, Modern, Contemporary and Latin American art department, Butterfields Auction House, San Francisco, Los Angeles, and Chicago. 1996-1999.

Butterfields was the third largest auction house nationally and the fourth largest worldwide. Appraised a wide variety of Modern and Contemporary art and created twice yearly sales with illustrated catalogues of 250 to 500 artworks for each auction, with sales of \$3.8 million in 1998 alone. Currently a consulting appraiser for the auction house.

Other:

Author of numerous articles and exhibition reviews published in *Visual Dialog*, *Peninsula*, *African Arts*, and *Arts d'Afrique Noire* magazines.

Books: John Haley [Modern artist], 1993. African Alchemy: Art for Healing in African Societies, 1994. Emblems of Passage: Art of Africa, Oceania, and The Americas, 2002.

Elected: President of the Advisory Board, Hearst Art Gallery, St. Mary's College, Moraga, CA, 1990-92. Board of Trustees, The Museum of Craft and Folk Art, San Francisco, CA, 1998 - present.

Guest Appraiser of Modern and Contemporary Art: "Chubb's Antiques Roadshow", Public Television Stations, U.S., 1996-98.

Juror: The Sedona Contemporary Arts Festival, 1998.

Expert: Recognized expert for appraisals of ancient and modern art from Africa, Oceania, and The Americas. (Another qualifications sheet.)

P.O. Box 70031, Point Richmond, CA 94807

Email: gghent@pacbell.net phone: 510-232-0818 fax: 510-232-5007

Gregory Ghent
Art Appraisals

Margery & Mark Friedman Donation Appraisal October 11, 2001

TERMS AND CONDITIONS

This appraisal is given subject to the terms and conditions hereinafter set forth, all of which are a part hereof unless expressly set aside in writing either on the pages of this Appraisal or by a writing attached to the Appraisal signed by the parties concerned.

The suitability and intended use of the Appraisal Report in its entirety are predetermined. Therefore, the format and values established are valid for the stated purpose of the appraisal only and considered invalid if used for any purpose unknown to the appraiser.

Unless otherwise stated herein, this Appraisal is based on the readily apparent identity of the item(s) appraised and no further guarantee of authenticity, genuineness, attribution or authorship is made.

Unless otherwise stated herein, the appraised value(s) is based on the whole ownership and possessory interest undiminished by any liens, fractional interests or any other form of encumbrance or alienation.

This Appraisal is made at the request of the party named for his use. It is not an indication or certificate of title or ownership. The identification of the interest of the requesting party is simply that represented to the appraiser by such party and no inquiry or investigation has been made nor is any opinion given as to the truth of such representation.

The values expressed herein are based on the appraiser's best judgment and opinion and are not a representation or warranty that the item(s) will realize that value if offered for sale at auction or otherwise. The values expressed are based on current information on the date made and no opinion is hereby expressed as to any future value nor, unless otherwise expressly stated, as to any past value.

Stated values are given item by item unless clearly stated as being per lot. The sum total of individual item values shall not be construed as an appraisal value for the whole lot but merely as the addition of single values. Where values are given by the lot, the value per lot is for the whole and no opinion is given as to individual or proportionate values within the lot.

Unless otherwise stated herein, values expressed are based on the expertise and qualification of the appraiser as to determination of the appropriate market level and valuation of the item(s) and purpose involved. Where particular detailed valuation information is relied on, it will be so stated in writing.

Where an appraisal is based not only on the item(s), but also on data or documentation supplied therein, this Appraisal shall so state by making reference thereto and, where appropriate, attaching copies thereto.

Information furnished by others is believed to be reliable; however, no warranty is given for its accuracy.

This Appraisal Report, or a copy thereof, may be transmitted to a third person or legal entity only in its entirety.

Disclosure of the contents of this Appraisal Report is governed by the By-Laws and Regulations of the American Society of Appraisers. Neither all nor any part of the contents of this report (especially the conclusions as to the value or the identity of the appraiser) shall be disseminated to the public through advertising, public relations, news, sales, or other media without the prior written consent and approval of the appraiser. (continued)

Gregory Ghent
Art Appraisals

Margery & Mark Friedman Donation Appraisal October 11, 2001

TERMS AND CONDITIONS, continued

The appraiser, by reason of this Appraisal Report, shall not be required to give further consultation, testimony, or be in attendance in court with reference to the property in question, unless arrangements have been previously made thereto.

All responsibilities for this Appraisal Report shall be limited to fees rendered.

The appraiser assumes no responsibility for unforeseen changes in market conditions, nor the inability to locate a potential buyer or replacement item, at the appraised value, if such is attempted by any organization or person.

The appraisal is based on personal inspection of each item described herein.
Dimensions are given in inches: height x width x depth.

The condition of each item is EXCELLENT for its type, as inspected by me in August 2000, with any serious deficiencies and repairs noted.

Value was determined using the Comparative Market Data Approach to find the most exact Current Fair Market Values at the Donation Level for a noncash charitable contribution income tax deduction. Current Fair Market Value is defined as the price at which a property would change hands between a willing buyer and a willing seller, neither being under any compulsion to buy or sell and both having reasonable knowledge of the relevant facts. The Donation Level is the most common price at which a comparable property would be commissioned or bought in an open market.

Signed,



Gregory Ghent, appraiser
San Francisco, California

Date: Oct 11, 2001

I have received and accepted the above terms and conditions

Signed,

Margery or Mark Friedman
Date:

Gregory Ghent
Art Appraisals

Margery & Mark Friedman Donation Appraisal October 11, 2001

Item: "The Sutter Club Commission", 1999, by TROY DALTON (Contemporary American).

Description: A large polychrome acrylic painting on pieces of canvas glued to a board frame. It depicts a valley landscape with towering clouds seen through a medieval window frame. The trompe l'oeil architectural frame is painted to imitate a frieze or relief stone carving, ornamented with scrolling vegetation encircling various fanciful beasts and flowers. A human eye stares from each side at the base of the arch. Painted in the style of medieval period illuminated manuscript borders and architectural ornamentation, in contrast to the naturalistic rendering of the valley, hills, and clouds beyond. Painted sunlight strikes the window on the right jamb and sill. The painting is in the densely colored, soft-edged, volumetric style characteristic of the artist, a style which can be categorized as Postmodern with its mannered art historical references and technique.

Created in 1999 as a commission for the Sutter Club in Sacramento, California. No signature visible on the front, most likely it is signed and dated verso.

Dimensions: 168 inches (14 feet) high x 108 inches (9 feet) wide x 4 inches deep.

Condition: In excellent condition aside from a 4 inch wide by 1/2 inch long flap on the lower right corner where the glued canvas has become detached. This can be easily repaired with a few touches of conservation quality glue.

Comments: Troy Dalton is a rising mid-career artist, represented by the Solomon-Dubnick Gallery in Sacramento and the Olga Dollar Gallery in San Francisco where he has annual or biennial exhibitions. He has a major large-scale work currently on display in the main Contemporary art gallery of the Crocker Art Museum in Sacramento. This 8 foot x 8 foot painting titled "Lilith" was recently purchased by the museum for its permanent collection from the Olga Dollar Gallery for \$25,000.

Shirley Dubnick, Director of the Solomon-Dubnick Gallery reported to me that Troy Dalton generally charges \$1.50 per square inch for his paintings. Both galleries reported to me recent sales of smaller paintings (an average 72 x 60 inches) in the \$12,000 to \$16,000 range.

Subject property, the "Sutter Club Commission", has 18,144 square inches. Applying the charge of \$1.50 per square inch to it equals \$27,216, which is not an unreasonable commission price for a painting of this quality and scale.

A representative of the Olga Dollar Gallery commented that this painting was unusual for Troy Dalton in its spacious vista and gentle subject matter. The artist generally places numerous nude or semi-clothed figures into a stage-like picture plane and often portrays intense and dramatic interactions among them. This painting, therefore, would have a broader public appeal, and find a larger audience in the marketplace, compared to other recent paintings by the artist.

It is, therefore, my reasoned judgment that subject property has a CURRENT FAIR MARKET VALUE AT THE DONATION LEVEL of:

\$35,000.00 (Thirty five thousand dollars).

P.O. Box 70031, Pt. Richmond, CA 94807
Email: gghent@pacbell.net Phone: (510) 232-0818 Fax: (510) 232-5007

Gregory Ghent
Art Appraisals

Margery & Mark Friedman Donation Appraisal October 11, 2001

INVOICE

October 11, 2001

Margery & Mark Friedman
2002 Fox Hollow Lane
Sacramento, CA 95826

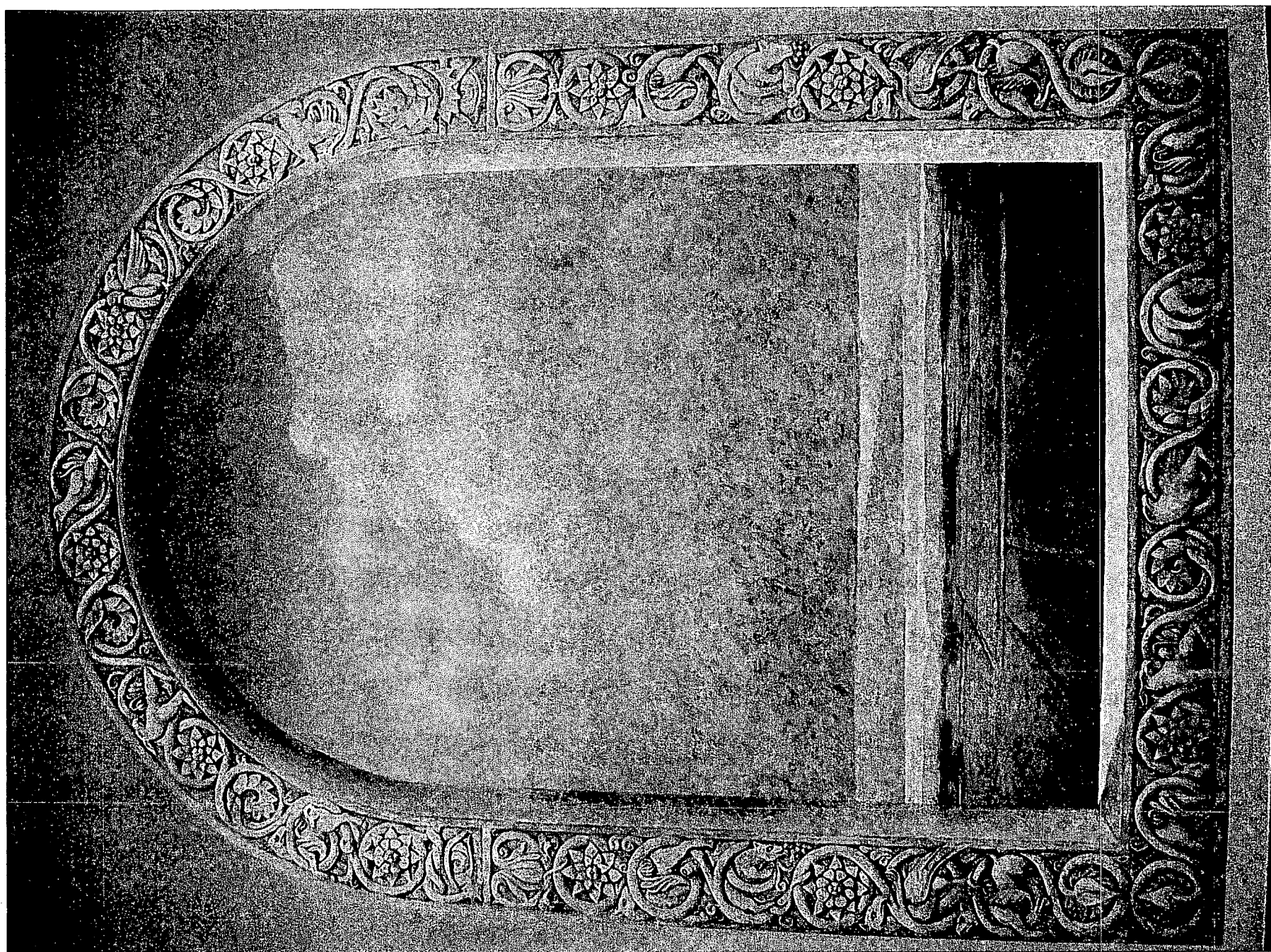
Personal inspection, photography, research and analysis, and document production for a written appraisal report on the painting "The Sutter Club Commission" by Troy Dalton for a noncash Charitable Contribution and 2001 income tax deduction purpose.
Grand total value of \$35,000.00.

Total cost of appraisal = 3.5 hours @ \$175.00 per hour =	\$625.00
Less previous appraisal fee =	<u>- 450.00</u>
Balance due	\$175.00

Note: Fees paid for an appraisal for income tax purposes are often deductible. Consult your accountant.

Thank you.

P.O. Box 70031, Pt. Richmond, CA 94807
Email: gghent@pacbell.net Phone: (510) 232-0818 Fax: (510) 232-5007





**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

A Public Agency

December 5, 2001

TO: Sacramento Metropolitan Arts Commission

SUBJECT: Request for Funds for Deinstallation of Artwork by David Middlebrook from Renaissance Tower Project and Acceptance of Artwork Donation into the APP Permanent Collection.

LOCATION AND COUNCIL DISTRICT: All

Artwork currently located at 8th and K Streets, Renaissance Tower project, District 1

RECOMMENDATION:

Approve request to allocate up to \$15,000 from APP Funds for deinstallation of artwork at Renaissance Tower Project and accept donated artwork into the APP Permanent Collection.

CONTACT PERSONS:

Michelle Walker or Linda Bloom, Metro Arts Division
916-566-3992

SUMMARY:

This report describes the history and nature of artwork created by artist David Middlebrook for the Renaissance Tower lobby, a private development project. The developer now wishes to remodel the lobby, remove the artwork and provide the artwork to the artist. The artist plans to donate the artwork to the City of Sacramento Art in Public Places Collection. There are special circumstances surrounding this project and the transfer of the artwork to the APP Collection, which are highlighted below in the "Background" section of this report.

COMMITTEE/COMMISSION ACTION:

None. The APP Committee reviewed the request for funds and acceptance of the artwork at its regularly scheduled meeting on Nov. 14, 2001. Due to the fact that further information was requested by the APP Committee in order to make a decision, no formal vote was taken. The APP Committee decided to pass the issue onto the Arts Commission with an endorsement of the artist and the general concept of saving the artwork from potential destruction.

RECOMMENDATION:

- Staff recommends that the Arts Commission allocate funds not to exceed \$15,000 for the deinstallation and storage of artwork "Florentine Riviera" from the Renaissance Tower project. Staff and APP Committee support the notion of saving the artwork from potential destruction by the current owners of the Renaissance Tower office building.
- Staff recommends that on behalf of the City of Sacramento, the Sacramento Metropolitan Arts Commission accept for the APP collection the gift of "Florentine Riviera" an installation by artist David Middlebrook. Staff and APP Committee are aware that the

deinstallation of the artwork from the Renaissance Tower lobby and its future reinstallation at another site will change the configuration of the site-specific artwork. Staff recommends that the artist, David Middlebrook be contracted to redesign and supervise the installation of the artwork at another location to be determined jointly by the artist and the Sacramento Metropolitan Arts Commission.

BACKGROUND INFORMATION:

- "Florentine Riviera" was created in 1988-89 for a private commission of \$325,000. Current value, based on appreciation, is estimated at \$730,000 although no formal appraisal has been completed.
- The current owners of the artwork at the Renaissance Tower project now wish to remodel the lobby of the building and remove the artwork.
- The owners are willing to share in the cost of removing the artwork in order to give the artwork to the artist David Middlebrook.
- The most recent bid for removal of the artwork is \$30,000, which was obtained from the owner's current contractor on site.
- The criteria for accepting the artwork is based on the policy for ArtWork Gifts/Loans accepted 9/88 by the City and County of Sacramento. Staff and APP Committee feel that the artwork is of high quality, relates to the current public art collection in content (River theme), and can be installed and exhibited in one of several available locations or as part of a future architectural project. A preliminary site includes the second floor hallway of the Convention Center. (Refer to Gift Policy, Exhibit A.)
- The acceptance of this artwork is appropriate in an attempt to diversify the collection particularly with a regard to California artists and various styles of art, in this case an interior installation consisting of 7000 sq.ft. of Italian marble/granite floors and bas-relief walls. The concept includes geological, historical, and visual references to an ancient riverbed. (Refer to Exhibit B.)
- In addition, Mr. Middlebrook's regional residency is matched with a career that bares professional training, teaching credentials, strong exhibition record and artwork held in many regional public and private collections/ museums.
- The owner of the artwork will deliver the artwork to the City of Sacramento in good condition. The artwork's transfer will be accomplished through a Gift Deed to the City of Sacramento to be held and administered by the Sacramento Metropolitan Arts Commission, Art in Public Places Program.
- The artwork by David Middlebrook will be a significant addition to the Art in Public Places collection of the City of Sacramento.

OTHER CONSIDERATIONS:

1. If funds are allocated for removal and storage of the artwork, artist must donate artwork to the City of Sacramento APP Collection. Artist will obtain three bids for removal of the artwork from the Renaissance Tower Lobby and placement into storage, location to be determined by APP.
2. The artist will be contracted to redesign and reinstall the artwork at an appropriate site for a reasonable fee. APP and SMAC will approve the site and the proposal for redesign and reinstallation of the artwork.
3. APP will store the artwork for up to five years. If no site is available for reinstallation of the

4. There is some notion that this project may have been an SHRA required APP project. No records currently exist to support this idea. If it is determined that this is an SHRA project, the current owners of the Renaissance Tower office building will be required to maintain the artwork or replace it with another artwork of equal value to be approved by APP and SMAC.
5. Time is of the essence as the building owners wish to begin demolition in January 2002.

FINANCIAL CONSIDERATIONS:

- Funds are available to assistance with maintenance of artworks in the APP Collection from account # MA 66.
- The artwork will be deinstalled, stored and then reinstalled. Reinstallation and maintenance will be carried out by the City of Sacramento, through the Sacramento Metropolitan Arts Commission, Art in Public Places Program. Funds for reinstallation are available from # MA 66.
- A professional appraisal of the artwork will authenticate and value the artwork according to recent sales and current market prices for David Middlebrook's artwork.

ENVIRONMENTAL CONSIDERATIONS: None.

POLICY CONSIDERATIONS:

- The policy of requesting funds to remove or install a private artwork has already been set by the case of the Friedman Family's loan of the Troy Dalton painting to the APP Collection. The acceptance of the loan and payment for reinstallation of the artwork at the Convention Center was paid by APP funds. In that case, a condition was placed that the owner would reimburse APP for installation and removal costs if the loan was not converted to a full gift of the painting to the City of Sacramento.
- The acceptance of the artwork by David Middlebrook follows the established policy and procedures for ArtWork Gifts/Loans approved by the City and County of Sacramento September 1988. Once reinstalled, the artwork will be part of the permanent collection of the Art in Public Places program of the Sacramento Metropolitan Arts Commission.

Respectfully submitted,

 (for m.w.)

Michelle Walker,
Executive Director
Sacramento Metropolitan Arts Commission



Linda Bloom,
Administrator for Art in Public Places
Sacramento Metropolitan Arts Commission

Attachments

ART WORK/GIFT/LOANS POLICY
FOR THE CITY AND COUNTY OF SACRAMENTO

I. OBJECTIVE

To establish a procedure for evaluation of proposed gifts or loans of art work to the Sacramento Metropolitan Arts Commission (SMAC), enabling the development of the City and County of Sacramento's permanent Art in Public Places collection.

II. POLICY STATEMENT

The City and County of Sacramento under the Art in Public Places Program integrate art work of the highest quality into capital improvement projects. It is the City and County's responsibility for maintaining the quality and diversity of the program.

III. POLICY

A. CRITERIA

1. The quality of the art work.
2. The relationship of the art work to the present collection.
3. The City and County's ability to handle, place, maintain, and conserve the art work.

B. PROCESS

1. Person or organization offering art work will submit the artist's resume and slides/or photograph of the art work to the Sacramento Metropolitan Arts Commission.
2. The Art in Public Places Committee (APPC) of SMAC will make a recommendation to the members of the Sacramento Metropolitan Arts Commission regarding acceptance or rejection of the work.
3. The City and County encourage clear and unrestricted gifts to the collection. Any condition(s) or restriction(s) attached to the gift/or loan of art work must be presented to the APP Committee and SMAC. No work of art will be accepted with an attribution or circumstances of exhibition guaranteed in perpetuity.
4. A legal document of transmittal, transferring title of the art work and defining the rights and responsibilities of all parties will accompany all gifts or loans of art work. Curatorial documentation of art work will include artist's name, descriptive record of the work, photograph and condition of the work.

APPROVED BY CITY AND COUNTY OF SACRAMENTO SEPTEMBER 1988
APP/D3/GIFT-LOAN

LAW OFFICES OF

m j. mueller

VIA FACSIMILE (916-566-3997) AND U.S. MAIL

November 9, 2001

Linda Bloom, APP Coordinator
Sacramento Metropolitan Arts Commission
Del Paso Boulevard
Sacramento, California 95815

Re: "Florentine Riviera" Proposal

Dear Linda:

On behalf of David Middlebrook, I am providing the enclosed information related to Mr. Middlebrook's proposal to preserve his installation known as "Florentine Riviera." As you know, the installation currently is located in the lobby of the office tower at 8th & K Streets. The current owner of the building, WinShip Properties, plans to extensively remodel the lobby, without retaining the installation. In accordance with its plans, WinShip has notified Mr. Middlebrook that while it is willing to cooperate with him in careful removal of the installation, it is not willing to absorb the entire cost of such removal. Moreover, WinShip has indicated that it plans to begin removal and demolition of the current lobby by mid-December of this year.

While Mr. Middlebrook is still negotiating with WinShip, at this point it does not appear that proper removal and preservation can be accomplished without the assistance of a third party, such as the Sacramento Metropolitan Arts Commission ("SMAC"). If SMAC's Art in Public Places ("APP") Committee supports removal and preparation, Mr. Middlebrook believes that a mutually beneficial collaboration can be achieved. The business terms of such a collaboration are summarized in the enclosure. Also enclosed are two statements regarding "Florentine Riviera," a short list of other works by Mr. Middlebrook, and press coverage of the installation shortly after installation.


I will attend the APP Committee meeting on November 14, 2001, on Mr. Middlebrook's behalf. As indicated in my voice mail message of earlier this week, if this matter could be toward the beginning of the Committee's

Arden Way
Sacramento, CA 95815
916/565-1400 VOICE
916/565-1406 FAX
kmuellet@kjmatlaw.com

Linda Bloom
November 9, 2001
Page Two

agenda, I would appreciate it very much. In the meantime, if you or members of the Committee have any questions, please let me know at 565-1400.

Very truly yours,


Kim Mueller

cc: David Middlebrook

SACRAMENTO METROPOLITAN ARTS COMMISSION

ART IN PUBLIC PLACES COMMITTEE

REQUEST FOR ASSISTANCE WITH PROPER REMOVAL
OF "FLORENTINE RIVIERA" FROM THE LOBBY OF 8th & K STREETS

Background on Work

Artist/Credentials: David Middlebrook
Date of Creation: 1988-89
Nature of Work: Please see attached.
Estimated Value: \$730,000.00 (based value of \$325,000.00 installed, with appreciation based on increased value in artist's work).

Images of work will be available at the APP meeting on November 14, 2001.

Request for Support

Reason: WinShip Properties, current owner of the building, plans to renovate the lobby and does not wish to retain any part of the installation. While WinShip has indicated a willingness to assist with removal of the installation, to date it has not agreed to pay for the entire cost of proper removal, currently estimated at \$30,000.00 (not including any contingency) based on a bid WinShip has obtained. Because Mr. Middlebrook is not in a position to cover the balance of removal costs not paid for by WinShip, he hereby requests assistance from the Art in Public Places Committee of the Sacramento Metropolitan Arts Commission, on the terms summarized below.

Timing: WinShip has indicated that it wishes to begin de-installation by mid-December 2001.

Amount Requested: Fifteen Thousand Dollars (\$15,000.00) (recoupable by SMAC from future owner of work)

In-kind Requests: Storage of components of piece from time of de-installation to time of re-installation in building to be identified by SMAC

Pallets for use in storage

FLORENTINE RIVIERA REQUEST

(continued)

Terms:

Mr. Middlebrook will transfer title of the work (which he retains) to the City of Sacramento, or any one of its affiliated nonprofits, in consideration of:

- the above financial and in-kind support;
- assurances that Mr. Middlebrook will be included in decisions regarding a location for re-installation of the work; and
- assurances that Mr. Middlebrook will be retained as consultant to assist with re-installation of the work once an appropriate location is identified, and to adapt the original design to new installation.

Opportunities::

SMAC will be in a position to reconvey the work to the owner of the new building in which the work is reinstalled, for a reasonable fair market value and subject to appropriate conditions highlighting the value of installation as art.

"De-installation" reception, co-sponsored by SMAC and California Lawyers for the Arts.

"Re-installation" reception

Opportunity for public education regarding artist's rights in work, separate from rights v.a.v. tangible form of work.

For more information, please feel free to contact Kim Mueller at 916-565-1400, x103.

"FLORENTINE RIVIERA" (1989), is a 7,000 square-foot (270 linear foot of vertical 12-foot walls and 3,500 square feet of floor) lobby interior of floors and walls of laminated and mixed Italian marble for the new Renaissance Tower. This piece was commissioned by RJB Corporation in Sacramento, California, and is being built to celebrate Sacramento's rich, historical relationship to river life. The sculptured bas-relief interior walls are designed to create an artistic interpretation of the geological and visual history of an ancient river bed. In addition, the floor will coincide to this design with carved, laminated and inlaid colored materials to imply dry creek beds and cracking alluvial fans. The seating and guard station are created by cut, washed and polished 2 and 3-ton granite boulders to further emphasize the ecological aestheticism of the piece. \$325 ⁰⁰ commission

DAVID MIDDLEBROOK
SCULPTOR, SITE ARTIST**SLIDE IDENTIFICATION SHEET****SLIDE LIST**

1. "SAN JOSE INTERNATIONAL AIRPORT" (1990) - Entrance mural, full view. Mixed laminated marble 22' x 9' x 11/2. David Allen, coordinator, San Jose Art in Public Places, San Jose, California. Abstract 3-D interaction of combined aerial and satellite views of Bay Area. Anchored marble veneer. National Competition. Budget: \$28,000

2. "BOTTOM LINE" (2001)- 12'x 7'x 18" Stone, Basalt & Bronze

3. "CONTACT" (2000) - 16' H. x 14' W. x 9' D. Basalt, bronze polychromed and patinaed. Private estate commission, Palo Alto, Calif. This sky archway caps the end of a large floral garden. This piece asks the question, "when do the butterflies know when to pollinate the flowers?" The bronze alphabet characters used in this piece were all found as mutant forms on butterfly wings. They were then composed to make an arch the doesn't quite connect.
Budget: \$50,000

4. "CONTACT" (2000) - Detail

5. "FLORENTINE RIVIERA" (1989) - Full view. 7,000 sq. ft., 70 tons. Marble, granite, carved and laminated anchored veneer. Split and polished granite boulder benches. The entire interior environment is designed to suggest the physical deterioration of canyons in an ancient river bed. This image celebrates the long history of Sacramento's river culture. Walls 12' high and 250' running, 3,500 sq. ft. of 24' x 24' precut marble floor. Floor inlaid. Commissioned by Joe Benvenuti and R.J.B. Corp., Sacramento, for the new 32 story granite high rise Renaissance Tower. Budget: \$325,000

6. "STEP IN STONE" (2000) - 20' 3" H. x 11' W. x 8' D. 17 1/2 tons. Basalt, granite carved, fabricated & patinaed stone, and cast bronze. This piece graces the front exterior plaza of the Westin Palo Alto facing El Camino Real, across from Stanford. At the tiered sculpture's base are three large basalt timbers that lean on each other to form a tripod. On the underside of two of the tripod columns are carved renditions of the 30,000 year old cave paintings found in Lascaux, France. A short piece of basalt caps the base structure, and on the next tier is a hollow 4 ft. granite cube perched a top the tripod on one of its corners. The sculpture's crown is a bronze blue patinaed cyber space 3-dimensional tetrahedron. The overall "Stone Hinge" form is reminiscent of the Greek symbol used in geometry. The piece is a celebration of man's endless quest to understand his world and the unknown mysteries of life. The time period it covers spans the evolution of thought from the earliest cave paintings to the development of cyber space. The unknown world expressed in the cave paintings holds the same mysteries man faces today in the future of technology. Budget: \$50,000.

7. "ANCIENT SHADOWS" (1996) - 120' x 17' x 6' A celebration of the ancient cave and rock carvings of the extinct tribes of Yolo County, Calif. Native Americans. This project involves petroglyph images, as redrawn and abstracted to create a bas-relief surface on both face walls of a cast concrete bridge on the approach road to a bridge over Highway 80 near Davis, California. Budget: \$30,000

STUDIO
18404 MONTEVINA RD. LOS GATOS, CA 95030

STUDIO 408/354-2442 • HOME 354-4300

The Sacramento Union, Sunday, July 23, 1989—29

Home & Real Estate

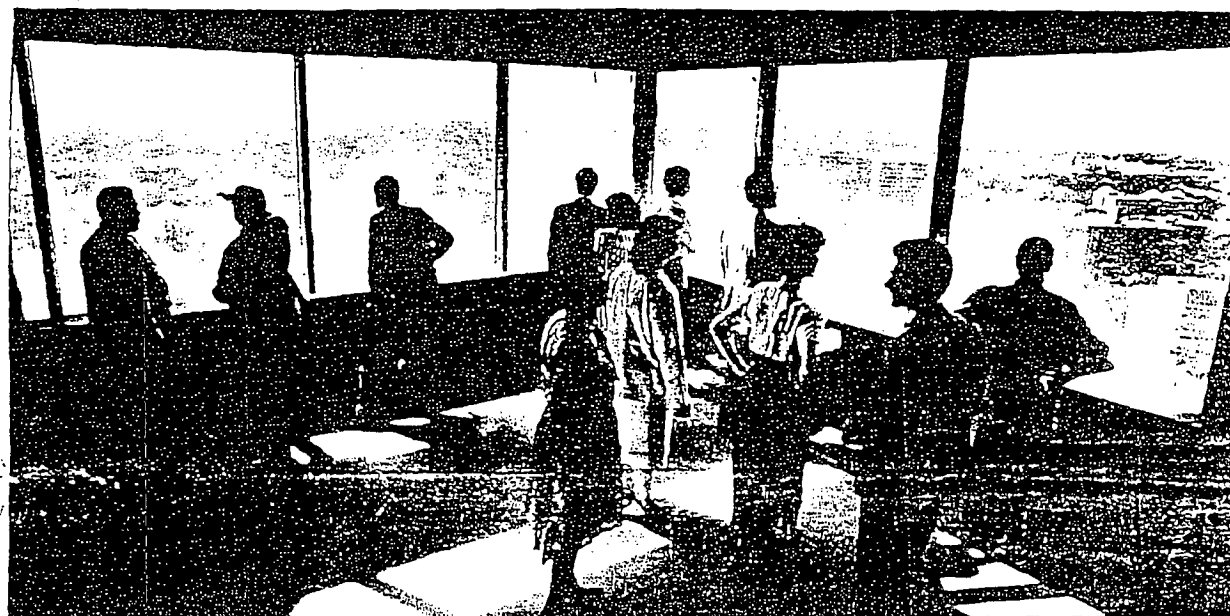
The Sacramento Union
Sunday, July 23, 1989

PULLOUT

Author to address SAR
— Page 30

Seeking the best mortgage
— Page 32

Colors for the future
— Page 34



A ROOM with a view. Sacramento IREM/BOMA members tour the 28th floor of the Renaissance Tower located at 8th and K Streets.

The Tower redefines Sacramento's skyline

By MARCELLA FARRAGHER
SACRAMENTO UNION REAL ESTATE EDITOR

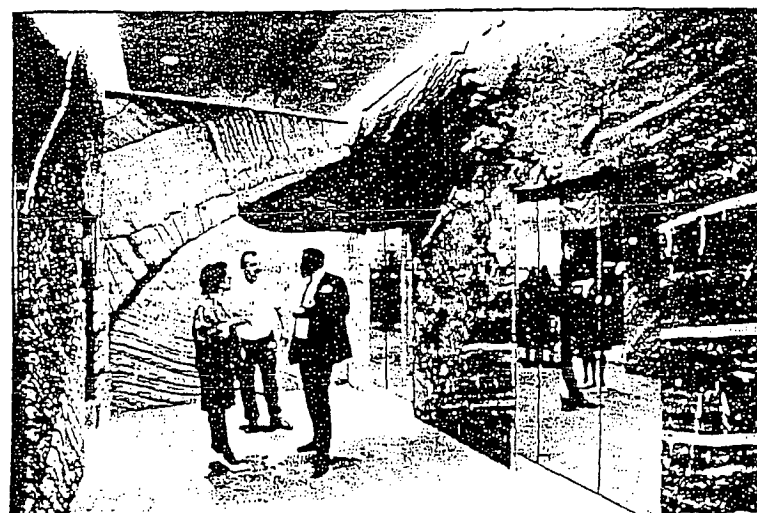
Classical symmetry married with simple geometries has ushered the dawn of a new high-rise building revival in downtown Sacramento.

The 28-story Renaissance Tower has punctuated Sacramento's skyline and has left a distinct mark on the changing horizon of the downtown area.

The Sacramento Chapters of the Institute of Real Estate Management (IREM) and Building Owners and Managers Association (BOMA) held their annual combined meeting and tour in the new super structure this week. Members were allowed to walk through the extensive lobby area and take in panoramic views from the 28th floor.

The Tower, which rises to the height of 372 feet above Sacramento, includes one ground level retail floor, six additional parking levels and one basement parking area and 21 floors of office space. The multi-faceted design of the building has allowed the potential of 346 corner offices and 23 balconies. The triangular shaped balconies on the higher floors are quite large and offer breathtaking views of downtown.

The Renaissance Tower Building will consist of 578,500 gross square feet of floor area including 314,387 net rentable square feet, 220,000 square feet of parking area, with the balance making up the



HANDCUT MARBLE and stone interior entitled "Florentine Riviera" surrounds the elevator area in the lobby.

© Please see THE TOWER, 28

JEFF KAINBOLT/Staff photo

THE TOWER:

9 From 27

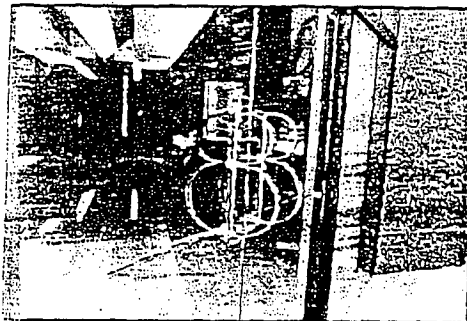
core of the mechanical areas.
 The approximately 154 million Tower features blue tinted windows surrounded by granite and bronze curtain walls throughout the four major elevations. The internationally renowned firm of Daniel, Mann, Johnson and Mendenhall (DMJM) in association with Carrissini-Rohrer-Harper Associates designed the structure.
 The Eagle Red Granite panels were quarried in Finland and fabricated and polished in Italy.

The architecture of the Tower incorporates sleek linear lines throughout the exterior and interior. This motif is continued on the ceiling of the lobby and into the interior of the six high speed elevators. In addition to these passenger elevators, two shuttle elevators service all levels of the garage.

San Francisco Bay sculptor David Middlebrook has created the marble and stone handcut wall relief inside the lobby area. A smooth rectangular hallway with marble walkway and glass portray a modern yet classical venue into this main

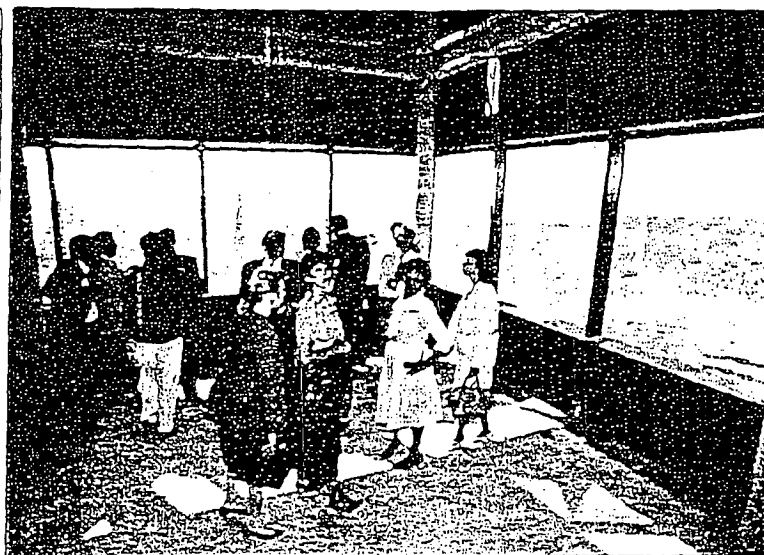


THE EXTERIOR shapes are also exhibited in the ceiling of the interior lobby.



EXTERIOR DOORS with a B-shaped handle lead into a marble lined lobby area.

A smooth rectangular hallway with marble walkway and glass portray a modern yet classical venue into this main entrance.



A VIEW from the top gives a panoramic view of metropolitan Sacramento.

entrance.

Middlebrook's work has been entitled "Florentine Riviera." It depicts the richness and beauty of an ancient river canyon. The pieces located in the lobby were fabricated in Italy and America.

Also located in the lobby area is a guard station. The Tower's security system uses closed circuit television cameras and automatic door locks to maintain building security and prevent unauthorized after-hour entry.

Turner Construction Company, one of the world's largest construction companies, is the contractor and construction manager on the project. Construction began on Sept. 1, 1987 and is still continuing at press time.

Aside from becoming a symbol of Sacramento's new age of building, the Tower also houses a complete "State of the Art" life safety system which includes 100 percent coverage with fire sprinklers, a smoke evacuation system, emergency lighting and communications and a direct link with local emergency services. The Tower includes a dedicated corridor for the building's fire control center which in the case of emergency will prevent interference with the life safety systems.

The City of Sacramento requires that all structures more than 100 feet high include a helipad on the roof for the emergency use of the press. A concrete block fire wall extends from the ground to the club floor on the side adjacent to a bank.

The site which the Tower sits on is 157 feet by 157 feet. The vertical and narrow shape of the structure leads itself to a bright and clear interior. Maximum depth of office space from core to window line is 34 feet on floors 10 through 16. Higher floors allow 24 feet to 32 feet from core to window line thus providing more access to natural light being brought into the building.

The Sacramento Renaissance, a limited partnership of Joseph and Richard Benvenuti, a father and son team, is the developer and owner of Sacramento's tallest building. Structures which are similar in height include The Capitol Bank of Commerce office building, 300 Capitol Mall with 19 floors, with the proposed Wells Fargo Center at the corner of Fourth and Capitol Mall, which will be 30 floors.



A CLEAR exposure to the lobby and to pedestrians on 8th and K streets. 12,400 square feet of retail space will be available on the first floor of the Renaissance Tower. The wires shown in this picture will be used to attach the sub-ceiling.



**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

A Public Agency

Date: November 29, 2001

To: Sacramento Metropolitan Arts Commission

From: Randy Mackay - Administrative Analyst
Sacramento Metropolitan Arts Commission

Re: FY 02 Budget Summary

Attached you will find a copy of the FY02 budget summary as previously sent to you. This month I have given you a slightly different breakout of the APP budgets and expenditures. Firstly, I have only listed current ongoing projects. I have not included the projected projects or completed projects that are pending closure.

Also, I have omitted the object code detail, as several of you commented last time that that level of detail was cumbersome and not required.

If you have any questions, please feel free to contact me directly.

Randy Mackay
Administrative Analyst
Metropolitan Arts Commission
(916) 566-3982

CC: Michelle Walker

Sacramento Metropolitan Arts Commission

Budget Summary

ORGANIZATION	Fund Sources			
	City/General Fund	County / TO	Friends of SMAC	Total
Agency Administration	\$156,148	\$156,148	\$0	\$312,297
APP Administration	\$133,321	\$133,321	\$0	\$266,642
Arts Education Administration	\$50,000	\$50,000	\$0	\$100,000
Grants Administration	\$62,046	\$62,046	\$0	\$124,093
APP Projects (current and projected)	\$5,689,423	\$2,765,423	\$0	\$8,454,846 *
Grant Programs				
Cultural Arts Awards	\$362,500	\$362,500	\$0	\$725,000
Other Grants/TA	\$37,500	\$37,500	\$0	\$75,000
Stabilization	\$75,000	\$75,000	\$0	\$150,000
Total Grants	\$475,000	\$475,000	\$0	\$950,000
Arts Education Programs	\$0	\$125,000	\$175,000	\$300,000
Total	\$6,565,938	\$3,766,938	\$175,000	\$10,507,878

* See attachment for detail of ongoing projects

Sacramento Metropolitan Arts Commission
FY 02

Expenditure Budget Allocation

ORGANIZATION	Labor	Material	Professional Services	Total
Agency Administration	\$229,790	\$39,602	\$42,905	\$312,297
APP Administration	\$241,566	\$25,076	\$0	\$266,642
Arts Education Administration	\$78,415	\$5,342	\$16,243	\$100,000
Grants Administration	\$97,307	\$6,629	\$20,157	\$124,093
APP Projects (current and projected)			\$8,454,846	\$8,454,846
Grant Programs				
Cultural Arts Awards			\$725,000	\$725,000
Other Grants/TA			\$75,000	\$75,000
Stabilization			\$150,000	\$150,000
Total Grants	\$0	\$0	\$950,000	\$950,000
Arts Education Programs *			\$300,000	\$300,000
Total	\$647,078	\$76,649	\$9,784,151	\$10,507,878

* Of the \$300,000 total, 175,000 is from
The Friends of the Arts Commission

** See attached page for open APP Projects

BUDGET AND EXPENDITURE STATUS
OPEN ART IN PUBLIC PLACES PROJECTS - NOVEMBER 2001

Grants as of 11/27/01 (Primarily County funded)	Budget	Expenses	Budget Remaining
G068 - Airport	\$360,000	\$249,129	\$110,871
G168 - Light Rail Stations	\$35,000	\$14,508	\$20,492
G169 - Watt Avenue Bridge	\$40,000	\$19,659	\$20,341
G172 - Roseville Arts Plan	\$41,895	\$15,815	\$26,080
G212 - Embassy Suites	\$42,237	\$35,652	\$6,585
G214 - Sheraton Hotel	\$16,768	\$9,757	\$7,011
G217 - Urban League	\$8,400	\$6,530	\$1,870
G218 - County Regional Water	\$80,000	\$41,570	\$38,430
G297 - Del Paso Streetscape	\$6,400	\$4,375	\$2,025
Total open grants	\$630,700	\$396,995	\$233,705

CITY CIP'S as of 11/27/01	Budget	Expenses	Budget Remaining
BB82 - City Hall Annex	\$50,000	7,257	\$42,743
CE32 - Hagginwood Comm. Ctr.	\$14,228	273	\$13,955
CE68 - North Permit Center	\$15,000	51	\$14,949
EC34 - Police / Fire Safety	\$102,000	3,773	\$98,227
FC02 - Fire Station #5	\$48,000	58	\$47,942
KC47 - Evelyn Moore Comm. Ctr.	\$8,626	8,214	\$412
KC56 - Southside Park need sub cip	\$7,500		\$7,500
MA66 - Maintenance	\$661,592	234,185	\$427,407
OA47 - South Area Golf	\$35,328	30,659	\$4,669
VD72 - Midtown Parking garage	\$298,276	259,418	\$38,858
ZF54 - Water Treat Fac. expansion	\$117,000		\$117,000
ZF59 - Water Intake Bldg.	\$185,660	90,000	\$95,660
ZH22 - Util. Field Service Admin.	\$60,000	11041	\$48,959
Total Open CIP	\$1,603,210	\$644,929	\$958,281

OPEN APP \$2,233,910 \$1,041,924 \$1,191,986

THE WALL never missing a beat STREET JOURNAL.

[Customer Service](#)
[What's New](#)
[Journal Heritage](#)
[Valuable Links](#)
[Privacy Policy](#)
[Questions / Comments](#)

SUBSCRIBER SERVICES

What's News
Search Results

7 Day Search

Over 50% Off

Wall Street Journal
Online

Help

Search

Click here

WSJ.com

THE WALL STREET
JOURNAL ONLINE

CHECK OUR
BRIEFING BOOKS
BEFORE ANY
SALES CALL

GET
EARNINGS
ESTIMATES



THE WALL STREET JOURNAL

These search results have been provided to
you courtesy of WSJ.com.

November 28, 2001

Marketplace

Old 'Prop 13' Sparks a New Tussle Over Property Taxes in California

By WILL PINKSTON

Staff Reporter of THE WALL STREET JOURNAL

California's Proposition 13, the 1978 ballot initiative that sparked a nationwide taxpayer revolt, is posing a new fiscal threat to the state's local governments.

"Prop 13" shields property owners from big tax increases during booming real-estate markets by limiting property-assessment increases to 2% in a given year. But after California emerged from a period of flat to declining property values in the mid-to-late 1990s, some counties ratcheted up assessments at greater rates, arguing that the average annual increase over several years didn't exceed Prop 13's limit.

Does the argument wash? Judge John Watson of California Superior Court thought not. Earlier this month, in a case that started with a \$100 dispute in a tax bill, he sided with a tax attorney who contended that the Orange County assessor's office violated the law by raising his home assessment by 4% in 1998 after not raising it at all the year before.

Now the attorney, Robert Pool, and his law partners are trying to persuade Judge Watson to turn the matter into a class-action suit, potentially including commercial- and industrial-property owners as well as homeowners -- and threatening to wreak havoc with local-government finances.

Bond-ratings agency Standard & Poor's last week warned that if the California case is applied to all property owners, "the property-tax loss to communities could be significant," exacerbating already slowing tax collections and potential cutbacks in state aid. The hit "could be hundreds of millions of dollars" in lost

amazon.com

Go

revenue to the state's local governments in the future, says David Doerr, chief tax consultant for the California Taxpayers' Association, a Sacramento research and lobbying group.

Even if the firm fails to win class-action status -- which could be difficult in California, where courts typically don't view tax cases as class-action candidates -- the ruling could establish a precedent for taxpayers who believe they were overcharged to file for their own refunds.

If upheld on appeal, the case could "open the floodgates" to taxpayer refunds, says Jon Coupal, a Sacramento attorney who is president of the Howard Jarvis Taxpayers Association, a nonprofit watchdog group founded by a political gadfly who was the father of Prop 13.

Mr. Jarvis, a onetime U.S. Senate candidate who died in 1986, launched the crusade that led to Prop 13. As inflation and rising home prices sparked double-digit property-tax increases across California in the late 1970s, he canvassed the state collecting signatures to force a remedial ballot issue. His aim was to cap property-tax rates at 1% of values, roll back those values for tax purposes to 1975 levels and impose a 2% annual ceiling on future growth in assessments.

Despite broad opposition from California's local governments, Prop 13 won 65% of the statewide vote in June 1978. Virtually overnight, the measure forced \$6.9 billion in property tax-reductions, causing local agencies to cut spending and prompting copycat ballot initiatives across the country.

The latest Prop 13 battle was triggered when California's real-estate market soured in the early-to-mid-1990s. During that period, California's counties lowered assessments as property values slid as much as 30% in some places, according to the Public Policy Institute of California, a San Francisco think tank. Then, as real estate started rebounding in the late '90s, many county assessors sought to recoup at least part of the property-tax revenue they weren't able to collect when assessments had been reduced.

Acting on a longtime legislative interpretation of Prop 13, local assessors began routinely raising property assessments in excess of 2% in a given year. Their rationale: As long as the average annual increase spread over several years didn't exceed that limit, the practice was in keeping with the intent of Prop 13.

Mr. Pool disagreed. The 48-year-old attorney, whose small firm, Gangloff, Gangloff & Pool, is in Bellflower, Calif., specializes in property-tax law and had been waiting for the right time to challenge what he and his law partners anticipated would be exorbitant increases by assessors. "We were kind of kicking around the idea of 'Can they or can't they?' " Mr. Pool recalls. "Then I got my own property-tax statement."

In July 1998, the Orange County assessor's office notified Mr. Pool that the three-bedroom house that he and his wife, Renee Bezaire, bought in 1995 in Seal Beach, 30 miles south of Los Angeles, had been reassessed at \$343,332 -- up 4% and double the percentage that Mr. Pool believed was legally allowed.

He paid the difference because it was a relatively small sum -- \$100.55 to be exact -- but two months later appealed his tax bill with Orange County's Assessment Appeals Board. The panel ultimately agreed with him, and the county mailed a refund in October 1999.

But Webster Guillory, the Orange County assessor, objected because he thought giving one taxpayer special handling set a bad precedent. "The issue is treating people the same," says Mr. Guillory.

The result: Orange County government, at the assessor's behest, essentially sued itself in state Superior Court in March 2000, naming its own Assessment Appeals Board as the defendant in a lawsuit seeking to overturn the refund. Mr. Pool, also named in the suit, countersued, seeking class-action status to allow other homeowners and business-property owners to join him.

On Nov. 2, Judge Watson agreed the assessor's office overstepped Prop 13's legal bounds. Not waiting for the judge's decision on the class-action request, Mr. Pool's law firm is urging taxpayers, in local news outlets and over the Internet, to begin filing claims for refunds. The Orange County Board of Supervisors, meanwhile, is considering an appeal.

Mr. Pool and his law partners, who stand to reap a windfall in legal fees if a class-action suit is successful, believe that once taxpayers find out about the case, they will rush to file their own claims. "People don't remember a whole lot about Prop 13," says David Gangloff, one of the partners. "But what they do remember is, 'My property taxes can't go up more than 2% a year.' "

Write to Will Pinkston at will.pinkston@wsj.com