

**CIVIC ARTS  
COMMISSION AGENDA**

**Monday, January 6, 2014  
7:00 P.M.**

**City Council Chamber, 200 Old Bernal Avenue**

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**CALL TO ORDER**

- Pledge of Allegiance
- Roll Call

**AGENDA AMENDMENTS**

**MINUTES**

1. Approve regular meeting minutes of November 4, 2013.
2. Selection of Commission Chair, Vice Chair and Committee Assignments

**MEETING OPEN TO THE PUBLIC**

3. Introductions/Awards/Recognitions/Presentations
4. Public Comment from the audience regarding items not listed on the agenda. *Speakers are encouraged to limit comments to 3 minutes.*

**MATTERS BEFORE THE COMMISSION**

If necessary to assure completion of the following items, the Chairperson may establish time limits for the presentations by individual speakers.

5. Review of the Commission meeting schedule for 2014
6. Review of FY 2013/14 Community Grant Midterm Reports
7. Recommend the Public Artwork, "Rock, Paper, Scissors" to be installed at 777 Peters Ave.
8. Recommend the Public Artworks "Pennington" and "Sylvester" to be installed at 3670 Nevada St.

**COMMUNICATIONS**

**COMMISSION REPORTS:** Brief reports on any meetings, conferences, and/or seminars attended by the Commission members.

Committee Meetings:

- a. Park and Recreation Master Plan Steering Committee
- b. Cultural Plan Update Steering Committee
- c. Public Art Selection Sub-Committee
- d. Pioneer Cemetery Master Plan Oversight Committee

## **COMMISSION COMMENTS**

## **STAFF COMMENTS**

- a. Review of Commission Priorities for FY 2014/15

## **ADJOURNMENT**

**NEXT MEETING:** February 3, 2014

## **UPCOMING AGENDA TOPICS:**

“Project Paint Box” Utility Box Beautification  
Commission Workshop – Possible Dates  
Allocate Annual Community Grant Funds

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### **Notice**

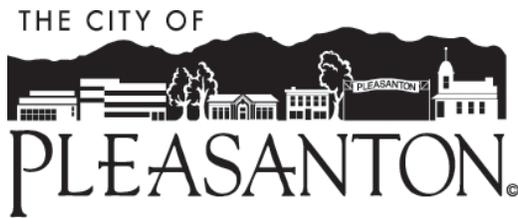
Under Government Code §54957.5, any writings/documents regarding an open session item on this agenda provided to a majority of the Commission after distribution of the agenda packet are available for public inspection at the Community Services Department, 200 Old Bernal Avenue, Pleasanton.

### **Accessible Public Meetings**

The City of Pleasanton will provide special assistance for citizens with disabilities to participate in public meetings upon advance notice. If you need an auxiliary hearing aid or sign language assistance at least two working days advanced notice is necessary. Please contact the Community Services Department, PO Box 520, Pleasanton, CA 94566 or (925) 931-5340.

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## Civic Arts Commission Minutes

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City Council Chamber – 200 Old Bernal Avenue, Pleasanton, CA  
November 4, 2013 – 7:00 p.m.

### CALL TO ORDER / PLEDGE OF ALLEGIANCE

Vice Chairperson Wedge called the meeting to order at 7:03 p.m. The Pledge of Allegiance to the flag was recited.

#### **Roll Call**

Commissioners Present: Sandra Jellison, John Loll, Heidi Massie, Judy Wheeler, and Vice Chairperson Wedge.  
(Commissioner Sara Nealy arrived at 7:06 p.m. and Chairperson McLane arrived at 7:16 p.m.)

Commissioners Absent: Olivia Scrivner

Staff Present: Michele Crose, Community Services Manager; Michael Patrick, Management Analyst; and Edith Caponigro, Recording Secretary.

### AGENDA AMENDMENTS

There were none.

### MINUTES

#### 1. Approve regular meeting minutes of October 7, 2013

A motion was made by Commissioner Jellison, seconded by Commissioner Massie, to approve the minutes of October 7, 2013 meeting. **The motion was approved.**

### MEETING OPEN TO THE PUBLIC

#### 2. Introductions/Awards/Recognitions/Presentations

Ms. Crose introduced the Commission to Michael Patrick, Management Analyst for the Community Services Department and advised that he would be responsible for oversight of the Community Grant Program.

**3. Public comment from the Audience regarding items not listed on the agenda**

There were none.

**MATTERS BEFORE THE COMMISSION**

**4. Approve Civic Arts Funding Criteria for FY 2014/15 Community Grant Program**

Ms. Crose advised that each year the Civic Arts Commission reviews the previous year's funding criteria for the Civic Arts Category of the Community Grant Program in order to be better prepared for allocating funds for qualifying applicants. She reviewed with Commissioners the funding criteria that had been adopted by the Commission for FY 2013-2014 and advised that total funding for the FY 2014-2015 grant period would be \$40,097.67.

The Commission was further advised by Ms. Crose that funding criteria together with an introduction of ZoomGrants, would be presented at Grant Workshops that would be held at 10:00 a.m. on December 5, 2013 in Pleasanton City Council Chambers, and at 2:00 p.m. in Livermore City Council Chambers on December 10, 2013.

Mr. Patrick reviewed with the Commission the existing funding criteria for the Civic Arts Category and discussed with them desired alternatives or modifications. The Commission was reminded of discussions and changes regarding the Cultural Plan Update.

Commissioner Nealy felt the Commission should discuss whether elements of the current criteria had been successful and had met desired goals during the past year.

Ms. Crose thought some major milestones had been met, i.e. the Signature event. She discussed programs provided by reoccurring grant applications and suggested the Commission may want to look at ways to meet other needs.

Commissioner Loll provided Commissioner Massie with information on what recent changes had been incorporated into the criteria and how this Commission had worked with the Youth Commission on suggested changes. He felt there was a need for more focus on the content and primary criteria. Ms. Crose noted that the number of questions on the grant application had been reduced.

Ms. Crose provided information about the Grant Workshops and the need to make sure that applications are sent to the correct person of an organization. She advised that staff has the ability to contact agency personnel if applications are not completely finished on ZoomGrants.

Mr. Patrick advised that staff would also be contacting the organizations once an application has been received complete. He noted that ZoomGrants was also being updated.

Commissioner Wheeler suggested the Commission consider establishing a stronger criteria that would make sure organizations provide appropriate presentations. She discussed the issue of possibly not receiving applications for a signature event. Ms. Crose and

Commissioner Loll indicated they were unsure what the Pleasanton Cultural Arts Council's (PCAC) thoughts were on having an event in 2014 and whether they would be applying for funds for 2015.

Commissioner Loll provided information about PCAC's previous event and how it had been coordinated with multiple other groups. He thought it would be good for the Commission to support something like this again for which multiple groups could apply for funding.

Ms. Crose and Commissioners discussed timing of the grant cycle and noted that funding from this grant cycle could not be applied to any signature event in 2014.

Commissioner Massie advised that PCAC had discussed the benefits of holding an event during the same time period each year as a way of establishing a "habit" for participants and attendees.

Commissioner Nealy suggested building an incentive into the criteria as a way of encouraging businesses and corporations to get involved. Chairperson McLane liked the idea of leveraging funds, but thought it could be discouraging to groups that had little or no staff. Commissioner Loll felt a suggestion like this could not be established by the City of Pleasanton. Ms. Crose agreed with Commissioner Loll's comments and was concerned about the City committing to something like this, especially the logistics that would be needed.

Commissioner Nealy suggested the Commission continue with current outreach in place, but include encouraging projects that utilize co-production or collaboration with other arts. Commissioner Massie agreed with this suggestion. Commissioners discussed the correct wording for modifying the funding criteria.

Commissioner Loll questioned whether the Commission should consider increasing the funding maximum from \$7,500. Ms. Crose advised that an agreement had been made with the Youth Commission on this funding amount, and any change would need to be discussed in a Sub-Committee meeting.

A motion was made by Commissioner Nealy, seconded by Commissioner Loll, recommending the Civic Arts funding criteria for the FY 2014-2015 cycle be modified as follows:

"In evaluating applications for this category, the Civic Arts Commission will primarily consider projects that incorporate outreach to new and diverse participants and/or new audience members for the arts in Pleasanton. Projects that involve co-production and/or collaboration with other local organizations are encouraged."

**ROLL CALL VOTE:**

AYES: Commissioners Jellison, Loll, Massie, Nealy, Wedge, Wheeler, and Chairperson McLane

NOES: None

ABSENT: None

ABSTAIN: None

Mr. Patrick advised that funding criteria, and an introduction on ZoomGrants would be presented at the December 5 and 10 Grant Workshops being held in Pleasanton and Livermore. He also advised that the available funding for FY 2014-2015 is \$40,097.67

## **COMMUNICATIONS**

There were none.

## **COMMISSION REPORTS**

### **Committee Meetings**

a. Park and Recreation Master Plan Steering Committee

Commissioner Loll advised that a draft copy of the Parks and Recreation Master Plan was being reviewed by staff and can also be found on the cities website.

b. Cultural Plan Update Steering Committee

No report.

c. Public Art Selection Sub-Committee

No report.

## **COMMISSION COMMENTS**

A. Commissioner Nealy discussed an "Artists are Heroes" concept and the possibility of this being created like the "Poet Laureate" program. She thought it would be helpful in bridging the thinking process towards the arts within the community.

Commissioner Massie provided information about an Alameda County Art Council Champion Award, and Ms. Crose commented on awards provided in another city as a way of expanding the art world in that area.

Commissioner Nealy advised that she was not thinking about doing an award, but rather something informational that could be done on a regular basis, perhaps with recognition in a local newspaper.

Chairperson McLane suggested putting something on the cities website, and Ms. Crose felt something could be put on the Firehouse Art Center webpage.

Commissioner Jellison suggested it not be focused solely on artists, but could be a way of recognizing someone who does something for the arts.

Commissioners agreed that this could be a way of raising awareness of the arts.

B. Commissioner Wheeler asked if it was possible to review what has been accomplished throughout the year in the arts, so the Commission could determine if changes needed to be made.

Ms. Crose noted that this would typically be done in a Workshop setting, but has been delayed because of the Cultural Plan Update. Commissioner Nealy felt it would be good to have a Workshop in the January/February timeframe so the Commission could revisit some of the items it has been discussing.

C. Commissioner Wedge commented on the good quality of concerts she had attended recently at the Firehouse Arts Center.

D. Commissioner Loll provided information about a November 10 library event entitled "The Tragedy of Julius Caesar".

E. Commissioner Wheeler reminded everyone about the Library Gala event to celebrate the 25<sup>th</sup> Anniversary of the building.

F. Commissioner Jellison advised she and Commissioner Wedge had attended the State Art Awards event at the museum.

G. Chairperson McLane advised she and her family had attended the 5<sup>th</sup> Anniversary celebration at the Adobe and it had been a fabulous day with lots of positive comments being received.

### **STAFF COMMENTS**

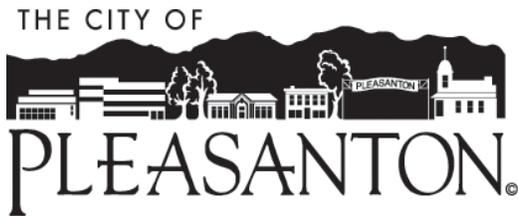
Ms. Crose provided the following information:

1. Commissioner name badges and business cards are available and Commissioners should email her with the information they would like to be included on the cards.
2. A new Alternate member, John Steenman, will be joining the Commission after the November 19 City Council meeting.
3. There is a possibility that the December Commission meeting could be cancelled.

Commissioner Nealy suggested Commissioners try to attend one of the Grant Funding Workshops if the regular Commission meeting is cancelled in December.

### **ADJOURNMENT**

There being no further business the meeting was adjourned at 7:55 p.m



## Civic Arts Commission Agenda Report

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January 6, 2014  
Item 2

**SUBJECT: SELECTION OF COMMISSION CHAIR, VICE CHAIR, AND COMMITTEE ASSIGNMENTS**

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### **SUMMARY**

Annually, the Commission selects a Chair and Vice Chairperson to facilitate meetings. The Commission also reviews committee appointments and makes any necessary changes.

### **RECOMMENDATION**

It is recommended that the Commission select a new Chair and Vice Chairperson and review committee assignments and project representatives for the period January – December 2014.

### **FINANCIAL STATEMENT**

There is none.

**BACKGROUND**

Per the City of Pleasanton Commissioner's Handbook Chapter 2.28, Item 2.28.070 Organization, Section A, Commissioners shall meet in regular session and elect a chairperson and vice chairperson. The election shall be by majority vote of the Commission, to be held at the end of each calendar year. The term of service for these offices shall be one year, beginning in January of each year. No commissioner shall serve more than two (2) consecutive full terms as chairperson of the Commission.

Each year, City commissions review committee assignments and the rotation of officers. The latest list of committee appointments and project representatives is attached for the Commission's review. Commissioners should be prepared at the meeting to nominate and select a new chairperson and vice chair for the period January – December 2014, and discuss any amendments to the committee assignments and project representatives.

**ALTERNATIVE ACTION**

Any other action as determined by the Civic Arts Commission.

Submitted by:

/s/

Michele Crose  
Community Services Manager

Attachment

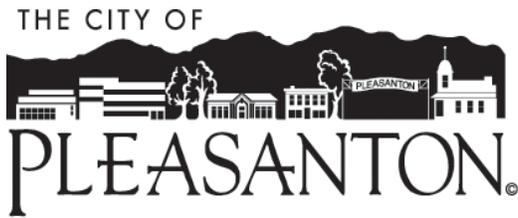
1. Civic Arts Commission Appointments: January – December 2014

**CIVIC ARTS COMMISSION APPOINTMENTS**

**January – December 2014**

**Committee Appointments**

- Pleasanton Cultural Arts Council Event Support – Heidi Massie; Judy Wheeler, Alternate  
Will start meeting monthly at 7:00 p.m.-9:00 p.m., 5250 Stoneridge, Pleasanton
- Park and Recreation Master Plan Steering Committee – John Loll; VACANT, Alternate  
Meets monthly at 6:30 p.m. at various city buildings
- Public Art Selection Sub-Committee – Stephanie Wedge; VACANT, Alternate  
Meets on an as needed basis
- Cultural Plan Steering Committee – Tegan McLane  
Meets on an as needed basis until Cultural Plan is approved
- Pioneer Cemetery Master Plan Oversight Committee – Stephanie Wedge, Heidi Massie  
Meets monthly till May 2014
- Teen Poet Laureate Selection Committee – Tegan McLane  
Meets on a yearly basis in Spring. Meeting date and time TBD



## **Civic Arts Commission Staff Report**

January 6, 2014  
Item 5

**SUBJECT: REVIEW OF THE COMMISSION MEETING SCHEDULE FOR 2014**

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### **SUMMARY**

Annually, the Civic Arts Commission reviews its annual meeting schedule to consider canceling or re-scheduling meetings due to holidays or other conflicts.

### **RECOMMENDATION**

It is recommended that the Commission review its meeting schedule for 2014 and revise as necessary.

### **FINANCIAL STATEMENT**

There is none.

**BACKGROUND**

As noted in Section 2.39.080 of the Pleasanton Municipal Code, the Civic Arts Commission “shall attempt to meet on a monthly basis at a predetermined time and place, but shall meet at least four times each calendar year.”

The Commission may revise its regularly scheduled meetings during 2014 due to possible scheduling conflicts.

Civic Arts Commission Tentative Meeting Schedule

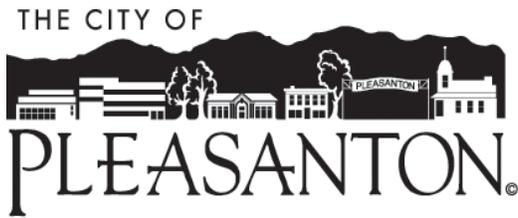
- January 6, 2014
- February 3, 2014
- March 3, 2014
- April 7, 2014
- May 5, 2014
- June 2, 2014
- July 7, 2014
- August 4, 2014
- September 1, 2014 (Labor Day) – *Alternative Date September 8, 2014*
- October 6, 2014
- November 3, 2014
- December 1, 2014

**ALTERNATIVE ACTION**

Any other action as determined by the Civic Arts Commission.

Submitted by:

/s/  
Michele Crose  
Community Services Manager



## **Civic Arts Commission Agenda Report**

January 6, 2014  
Item 6

**SUBJECT: REVIEW FY 2013/14 COMMUNITY GRANT MIDTERM REPORTS**

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### **SUMMARY**

Included for the Civic Arts Commission's review is the Community Grant Program Compliance Summary Report- Midterm spreadsheet and grant recipients Midterm Reports.

### **RECOMMENDATION**

It is recommended that the Commission review the FY 2013/14 Community Grant Midterm Reports and Compliance Summary Report- Midterm.

### **FINANCIAL STATEMENT**

Of the \$40,416.06 grant funds awarded to the eight (8) agencies, \$15,341.48 has been expended thus far, leaving a balance of \$25,074.58 for the remainder of the fiscal year.

## **BACKGROUND**

As required by the Community Grant; each agency must meet the Program's requirements including submitting a signed Agreement and a certificate of insurance and business license number. Additionally, agencies are required to submit a Midterm Report for each project they receive funding for by the due date. In the Civic Arts category, eight (8) agencies received funding for nine (9) different projects. The Midterm Reports allows for the agencies to provide a brief update on their projects including; status of their goals, if they are experiencing any challenges and share the number of clients they have served and how much funding they have expended.

### **Organizational Highlights**

#### **Cantabella Children's Chorus**

A total of \$5,366.20 was budgeted and expended to help fund the youth choral group production of Noye's Fludde (Noah's Flood). This project is complete.

#### **Livermore Valley Opera – Opera at the Firehouse**

A total of \$3,366.20 has been budgeted and no funds have been expended to date. As noted in the Compliance Summary Report, no Midterm report has been received to date. Staff has been in touch with the person responsible for filling the report, but he left on vacation for the last two weeks of December. Staff will follow up with him upon his return. This event is planned for May 2014.

#### **Livermore Valley Opera – LVO Student Program**

A total of \$5,600 has been budgeted and no funds expended to date. No Midterm report has been received to date (see above). This event is scheduled to be complete in April 2014.

#### **Pacific Coast Repertory**

A total of \$4,693.26 has been budgeted and \$4,457.52 expended for the purchase of six (6) Shure state of the art microphones for the Pleasanton Firehouse Arts Center. Although the original proposal was to purchase four (4) microphones, by working with Tri-Valley Repertory Theater, they were actually able to obtain the microphones at a discounted price, resulting in two (2) additional microphones being purchased. As noted in the Compliance Summary Report, Pacific Coast Repertory submitted their report after the November 25 deadline.

#### **Pleasanton Community Concert Band – Program and Audience Enhancement**

A total of \$3,780 has been budgeted for digitizing existing photographic and text history that is primarily analog/paper/printed photos etc., and purchasing sheet music and small percussion instruments. No invoices have been submitted to date, although funds have been expended for band music. As noted in the Compliance Summary Report, Pleasanton Community Concert Band submitted their Midterm report after the November 25 deadline.

#### **The Gatehouse Academy for Gifted Education- engage Summer Enrichment Camp**

A total of \$2,850.40 had been budgeted and \$1,857.76 expended for new potter wheels and USB keyboards to be used in the Brain Fitness Through Art 4-5 and Brain Fitness Through Art 6-8 courses.

**Tri-Valley Repertory Theatre – Sound Microphones**

A total of \$3,660 has been budgeted and expended for the purchase of ten (10) Shure ULXP4 microphones, receivers, and transmitters. This project is complete.

**Tri-Valley YMCA – Arts Education/Asset Development**

A total of \$7,500 has been budgeted with no expenditures to date, for the children in YMCA childcare and camp programs to gain in-depth arts education knowledge and skills in the arts. The program will commence in January 2014.

**Valley Concert Chorale – Concert Enhancements**

A total of \$3,600 has been budgeted and no expenditures to date to provide Master Classes/Workshops in mid-May 2014 at Amador Valley and Foothill High Schools.

**ALTERNATIVE ACTION**

Any other action as determined by the Civic Arts Commission.

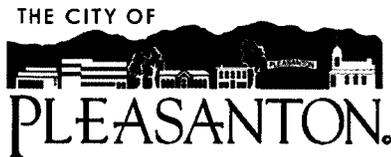
Submitted by:

/s/

Mike Patrick  
Management Analyst

Attachments:

1. Midterm Reports (10)
2. Compliance Summary Report- Midterm



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City of Pleasanton  
 FY 2013/14 Community Grants - Civic Arts  
 1/21/2013 deadline

**Cantabella Children's Chorus**  
**Production of Benjamin Britten's Noye's Fludde**

**Cantabella Children's Chorus**  
 5094 Crestwood Court  
 Pleasanton, CA 94566  
 United States

Tel: (925) 292-2663  
 Fax: (925) 292-2663  
 Web: [www.cantabella.org](http://www.cantabella.org)  
 EIN: 94-3305844  
 DUNS: 94-3305844

**Project Contact**  
 Maggie Souers  
[treasurer@cantabella.org](mailto:treasurer@cantabella.org)  
 Tel: 925-292-2663

**\$7,500 Requested**

Submitted: 1/21/2013 4:06:50 PM  
 (Pacific)

**Additional Contacts**  
[director@cantabella.org](mailto:director@cantabella.org),  
[jmzaug1@gmail.com](mailto:jmzaug1@gmail.com),  
[bobsa70@gmail.com](mailto:bobsa70@gmail.com),  
[czaug@cantabella.org](mailto:czaug@cantabella.org)

**Executive Director**  
 Connie Zaug  
[executive\\_director@cantabella.org](mailto:executive_director@cantabella.org)

### Application Questions

**1 Provide a brief summary of the project for which your agency is seeking funding for (no more than 3 sentences; this text will be used widely during the review and implementation process to describe your project.)**

In celebration of Benjamin Britten's centennial birthday, and inspired by Wes Anderson's 2012 film, *Moonrise Kingdom*, which utilizes a large selection of Britten's highly dramatic music, CCC, in collaboration with Saint Bartholomew's Church in Livermore, Saint Clare's Church in Pleasanton, the Pleasanton Chamber Players, and the Pleasanton Community Concert Band is planning to produce Britten's one-of-a-kind children's opera, *Noye's Fludde* (Noah's Flood), on 7/13-14, 2013, with two performances in Livermore, and two in Pleasanton and will be preceded by a two-week (for choral roles) to three-week (for principal roles) opera camp between 6/24/13 & 7/12/13. There will be exciting roles for choristers as young as 1st grade, and as mature as graduating seniors, for treble as well as changed voices.

Our community building enterprise will bring together 3 professional singers and actors (two are Pleasanton residents) along side major key roles for youth, plus up to 50 choral roles for children of all ages. Britten's orchestral score calls for an ensemble of professionals consisting of string quintet (from the Pleasanton Chamber Players), an amateur ripieno orchestra (from the Pleasanton Community Concert Band) for strings, recorders, bugles, hand-bells, and percussion. Instrumental music will be conducted by Robert (Bob) Williams, the director of the Pleasanton Community Concert Band. Moreover, the audience, which Britten refers to as the "congregation", will be invited to join the chorus in singing three original text. Together with our partners we will create a unique and exciting environment to bring our community together!

**2 Describe the following:**

*a. The problem(s), need(s), issue(s) or service gaps to support the need for this project in Pleasanton. b. How your project relates to the problem, need, issue or service gap. c. How this relates to the Cultural Plan or Youth Master Plan.*

a. This project provides cultural enrichment (includes choral singing, staging and blocking, choreography, mask-making for costumes, and a unique opportunity to experience and perform a famous operatic work composed by a notable and well-respected 20th century composer) in the performing arts for youth aged (K-12th grades) children of Pleasanton in a safe, positive, and enriching environment while being supervised and taught by well-trained, caring, and artistically experienced adults.

b. Cantabella Children's Chorus is a youth choral music education program. For over twenty years the chorus has remained faithful to its core mission objectives: 1) Teaching and nurturing healthy and beautiful vocal production, 2) Building character, 3) Fostering supportive attitudes among the singers, 4) Working together to produce high fidelity, soul-filling choral sound that touches each audience member.

Each of us harbors the intrinsic desire to express our thoughts and feelings, and to be heard. Singing is the most singularly natural of all performing arts; hence, the process facilitates our artistic expression. Choral singing enhances participant self-confidence as team building through structured academic struggle builds emotional connections and knowledge necessary to create a beautiful performance.

c. Cultural plan, page 9: To establish and support cultural enrichment activities and programs for the young people of Pleasanton.

Cultural plan, page 15: To develop programs to support a broad spectrum of cultural and arts interests within the community.  
Youth Master Plan, page 14: Provide age-appropriate, supervised youth activities that offer safe, positive, enriching opportunities for Pleasanton youth.

### **3 Please describe your agency and its mission.**

Cantabella Children's Chorus mission is to develop music literacy, healthy vocal technique and choral artistry within children K-12 through excellence in music education, fine choral production and collaborative cultural arts experiences.

Founded by Bee Chow in 1998, CCC has developed a comprehensive educational program, which is now comprised of 3 training choirs, a mid-level Cantabella Children's Chorus, the Cantabella Chamber Choir and an advanced group, the Honors Choir. Approximately 230 K-12 students participate in weekly classes and rehearsals, which are held in all three Livermore Valley cities.

The chorus remains highly committed to serving our community and performs in many venues in the Livermore Valley region; Performances are given at civic and corporate functions, at local churches and in collaboration with community musical and service organizations. Chorus members routinely perform with the Livermore Valley Opera. CCC also collaborated with the Valley Concert Chorale during the past two seasons at their winter concerts, and regularly performs for the Valley Dance Theater's productions of the Nutcracker Ballet. The Pleasanton Cultural Arts Council, the Livermore-Amador Symphony Orchestra and the Pleasanton Community Concert Band have also featured Cantabella's chorus. Cantabella's Honors Choir brought home two silver metals from the 2012 world choir games held in Cincinnati Ohio. During summer months, Cantabella's staff also conducts greater community educational outreach programs with key support granted by the PCAC.

The Cantabella educational experience celebrates and nurtures the cultural and ethnic diversity of its singers. CCC offers financial support to qualified, interested children, especially during these difficult economic times. Children from a wide socioeconomic spectrum work together and receive the finest quality of choral literature gleaned from worldwide cultures, from past and present eras, and sung in many languages.

### **4 Please provide information to justify your agency's capacity to conduct this project (management, fiscal staff resources, and expertise, etc.) Enter N/A if not applicable.**

Cantabella Children's Chorus is now in its 21st season and it has a well-seasoned professional and administrative staff. A vast array of collaborations, tours, competitions, festivals, camps, and numerous other educational opportunities have all been designed, organized, and executed with grace and efficiency yielding positively renowned results.

CCC currently has eight dedicated board members and a highly productive executive director who oversees staff operations, which include well-over 100 family volunteers. All of these talented personnel and volunteers have reason to propel them to keep CCC's core mission objectives alive: Cantabella (disciplined and thoughtful music training) improves the social and educational aspects of maturing students, justifies the training and effort of her staff, and raises the spirits of our community.

### **5 Explain how this project will be implemented, administered and operated.**

Open auditions for Noyes Fludde's principal youth roles will be held on February 2, 2013. Up to 70 children -grades 1 to 12- will play choral (animal character) opera roles without need to pass-through auditions. A three-week opera camp for principal roles begins on June 24, and will be held at facility with sufficient space and resources, Saint Bartholomew's Episcopal Church. Non principal role camp will begin on July 1. We will provide over 15 hours/week instruction/preparation (includes choral singing, staging and blocking, choreography & dance, and mask-making for costumes).

Saint Bartholomew's Episcopal Church and Cantabella Children's Chorus are co-producers of the opera. Primary recruitment, coordination and direction responsibilities will be led and provided by Bee Chow, the choral director and opera camp director, and will be assisted by chorus staff (Velma Lee) and participating instructors /administrators (Joy Tsai, and Connie Zaug). Robert Williams of the Pleasanton Community Concert Band will rehearse and conduct members of the Pleasanton Chamber Players and other instrumentalists as called for by the opera score. Patrick Moore of Pleasanton will be our stage director.

Two performances are planned for July 13th in Livermore (St. Bartholomew's Episcopal Church) and two performances are planned for July 14th in Pleasanton (St. Clare's Episcopal Church). Both church congregations are partnering with this production; they are completely underwriting the cost of rehearsal and performance space.

Our interdisciplinary collaborative teams will facilitate production operations to ensure a safe and enhanced "Congressional" experience. All organizations will act coherently to promote and ticket these events.

### **6 Identify the organization(s) that your agency will partner with on this project. (A Collaboration Agency Affidavit Form is required for each collaborating agency.) Enter N/A if not applicable.**

Saint Clare's Episcopal Church, Pleasanton, CA

Saint Bartholomew's Episcopal Church, Livermore, CA

Pleasanton Chamber Players, Pleasanton, CA

Pleasanton Community Concert Band, Pleasanton, CA

**7 Please choose a common indicator that your agency will use to measure.**

- Audience (performance)  
 Spectators (event)  
 Participants  
 Clients

**8 Estimate the total number of unduplicated Pleasanton residents to be served by this project.**

The total number of unduplicated Pleasanton residents to be served by this project ranges from 300 to 325 people.

- A minimum of 25 and maximum of 50 students in grades K-12th in the opera camp
- 25 professional musicians and directors from Pleasanton will participate in the performances
- 250 or more Pleasanton residents will attend our performances

**9 Describe the specific population your agency anticipates serving with these funds and how they will benefit from the implementation of this project. (e.g. low income, youth, disabled, etc.)**

Our project will serve approximately 40-70 K-12th students. Students will attend 15 to 20 hours per week for 2-3 weeks in preparation for the final operatic performances. We anticipate an attendance of approximately 175 people at each of our four performances, with a minimum total of 250 expected to be Pleasanton residents.

**10 What type of community grant is your agency applying for?**

- Seed  
 Capital  
 Operating

**11 Describe in detail the role of the Community Grant funds in this project (e.g., what specifically will the Community Grant funds be used for?)**

The lion's share of our requested PCAC grant funds (\$4,025) would support nearly 44% of our local talent compensation. Specifically, PCAC funds would partially offset our stage director, set designer, costume designer, and Pleasanton instrumental musician salaries. We are requesting \$1,725 to subsidize the cost of royalties, rental and purchase of music scores for singers and instrumentalists. We seek \$1,500 from PCAC to sponsor 50% of our professional artist wage; this fee is specifically for Roberto Perlas Gomez of the SF Lyrical Opera. See: <http://www.sflyricopera.org/bio-rgomez.html>. Lastly, we propose to utilize \$250 to offset 1/6th of our publication costs (locally printed) that include flyers, and promotional posters.

**12 Describe how this project is cost effective and the budget is reasonable for the anticipated result.**

The Cantabella Children's Chorus suppresses tuition costs significantly below the mean value of comparable Bay Area choral programs. This approach is possible because salaries for professional and administrative staff are unambiguously low compared to industry standards for equivalent music programs (normalized to cost of living expenses) and because our staff remain dedicated to the CCC mission. Its founder, Bee Chow, continues to serve as artistic director of Cantabella.

Cantabella's fiscal efficiency and approach will be extended here to primarily utilize tuition, and ticket revenues for production costs. Our successful and fully funded PCAC grant application would underwrite nearly 21% of total estimated production costs. For their part, St. Bartholomew's and St. Clare's churches will provide rehearsal and performance space thus providing over \$4,000 in leveraged cost savings to the project. Two of our three adult professional principals have generously agreed to participate at no cost to the project. Our Pleasanton instrumental participants and conductor have requested reduced financial compensations; their interest in local community arts is invaluable to building a viable cultural arts landscape within our community.

**13 If this project does not receive funding, what will be the effect on this project?**

All five organizations will –to the best of their abilities- remain committed to producing Noye's Fludde. The ultimate effect of loosing requested PCAC grant funding would be a potential diminished real ability to provide already low professional personnel salaries and effective event marketing.

It is difficult to predict the disposition of dedicated professional and administrative staff to a loss of PCAC support during a continued period of attenuated economic growth; hence, there remains a potential commensurate reduction in number of youth accepted/retained within the opera production. In order to avoid this outcome, potential project fiscal deficits would likely be underwritten primarily by Cantabella's modest reserve savings fund.

**14 If your agency received funding from the City of Pleasanton in the past 5 years please describe and include the project, funded level and in what year funding was received. Enter N/A if not applicable.**

2009-2010: \$7,125 co-funded support for rehearsals and concerts, including rental fees for classes, rehearsals and concert; professional fees for guest musicians; and outreach in the form of flyers and postcards.

2010-2011: \$6,107 co-funded Piper of Hamelin opera workshop and performances including professional salaries (director, dance instructor, musicians), music/equipment rental, rehearsal venue rental, costumes, materials, supplies, and outreach in the form of flyers and postcards.

2011-2012: \$5,000 co-funded commissioned composition and 20th anniversary concert and celebration. The new piece, "These Things Can Never Die," composed by Dr. Frank La Rocca, emeritus professor of music at CSUEB, will be world premiered at the 20th anniversary concert on June 2, 2012. Also funded were portions of the rehearsal venue, and outreach in the form of flyers and postcards.

2012-2013: \$2,000 co-funded Cantabella Choral Summer Camp for Children in Grades K-5, including professional salaries (director, co-instructors) and the purchase a new Clavinova keyboard for summer and ongoing classes that continue to serve our Pleasanton students.

**15 Please indicate your City of Pleasanton Business License No.**  
0200579

**16 Please confirm that you have uploaded the following in the "Documents" tab:**

- Current annual budget for the entire agency, including revenue
- Agency organization chart
- List of Board of Directors/Governing Board with their contact information
- Board of Directors' authorization to request funding
- Community of Character Declaration
- Collaboration Agency Affidavit Form
- Most Recent Agency Audit or Tax Return
- Articles of Incorporation/Bylaws
- Personnel Information

## Budget

<b>Funding Sources/Revenues</b>	<b>Amount Requested</b>	<b>Amount Committed</b>
Camp Tuition 1 (40 animals @ \$325)	\$13,000.00	\$13,000.00
Camp Tuition 2 (14 principals @ \$425)	\$5,950.00	\$5,950.00
Ticket Income (4 shows of 175 @ \$13)	\$9,100.00	\$9,100.00
Corporate Grant/Patrons	\$500.00	\$500.00
Program Ads	\$500.00	\$500.00
	\$0.00	\$0.00
PCAC Grant 2013-2014	\$7,500.00	\$7,500.00
<b>Total</b>	<b>\$36,550.00</b>	<b>\$36,550.00</b>

<b>Funding Uses/Expenses</b>	<b>Total Program Budget</b>	<b>Amount Requested</b>
Personnel Costs	\$9,250.00	\$4,025.00
Admin Salaries* (see instructions)	\$1,250.00	\$0.00
Benefits* (see instructions)		
Program Staff Salaries	\$12,250.00	\$0.00
Program Staff Benefits		
Non-Personnel Costs		
Professional Fees	\$3,000.00	\$1,500.00
Equipment Rental/Maintenance	\$1,000.00	\$0.00
Outreach/Promotion	\$1,000.00	\$0.00
Printing/Publication	\$1,500.00	\$250.00
Supplies/Material	\$2,000.00	\$0.00
Other (define below)		
Sound AV-Recording	\$1,500.00	\$0.00
Royalties score rental purchase	\$2,500.00	\$1,725.00
Practice Recording	\$1,250.00	\$0.00
<b>Total</b>	<b>\$36,500.00</b>	<b>\$7,500.00</b>

## Budget Narrative

4025 requested to underwrite nearly 44%% of salary burden for our stage director set director costume designer with art and for our Pleasanton instrumental musicians

1725 requested to underwrite 69% of music royalty and rental expenses for our choristers and instrumentalists  
 1500 requested to support 50% of our professional artist fee (Roberto Perlas Gomez of the SF Lyrical Opera)  
 250 requested to underwrite 1/6th of our publication and printing costs

**Documents**

**Documents Requested \***

**Required? Attached Documents \***

Current annual budget for the entire agency, including revenue.	<input checked="" type="checkbox"/>	<a href="#">Cantabella Revenue Budget as of 1 4 13</a>
Agency Organization Chart (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before OR if there have been changes to your organizational makeup in the last year.)	<input type="checkbox"/>	<a href="#">Cantabella Org Chart</a>
Current List of Board of Director/Governing Board with their contact information. A minimum of one (1) Board member must be a Pleasanton resident.	<input checked="" type="checkbox"/>	<a href="#">Board Member Contact Information</a>
Board of Directors' authorization to request funding.	<input checked="" type="checkbox"/>	<a href="#">Board Approval to request funding</a>
Community of Character Declaration (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before.) <a href="#">download template</a>	<input type="checkbox"/>	<a href="#">Cantabella Community of Character</a>
Collaboration Agency Affidavit Form (Required if you have Collaboration Agencies.) <a href="#">download template</a>	<input type="checkbox"/>	<a href="#">Pleasanton Chamber Players with Cantabella</a> <a href="#">Pleasanton Players Concert Band with Cantabella</a> <a href="#">St. Clares Church Pleasanton with Cantabella</a> <a href="#">St. Barts Church Livermore with Cantabella</a> <a href="#">Cantabella collaboration agency affidavit</a>
Most Recent Agency Audit or Tax Return	<input type="checkbox"/>	<a href="#">Cantabella recent 990 Tax Form</a>
Articles of Incorporation/Bylaws (Required if they have not been supplied before or have been changed in the last year.)	<input checked="" type="checkbox"/>	<a href="#">Cantabella Bylaws</a>
Personnel Information	<input checked="" type="checkbox"/>	<a href="#">Noyes Fludde Personnel Information</a>

**Report 1 due 11/25/2013 (submitted 11/25/2013)**

**1 Name of Person Completing Report:**

Joseph M, Zaug

**2 Title:**

Director of Development

**3 Telephone:**

925-454-9730

**4 Email:**

jmzaug1@gmail.com

**5 Describe the current status of your project (e.g. planning, pre-development, activity underway, marketing, etc.) and the current focus of any activity.**

Our project is completed. Our current focus is to pull together information for our final report.

**6 Describe any significant actions taken during the reporting period.**

Our project was completed in July.

**7 If applicable, describe any modifications to the project goals, timelines, etc., and reason(s) for change. If you have not submitted invoices due to project delays, please provide details here.**

Our project did not experience any modifications.

**8 Were any costs incurred for this project (from any source) during this reporting period?**

- Yes
- No

1 total to date

**9 Were any Pleasanton grant funds expended for this project during this reporting period? If yes, have you submitted invoices yet and if so for what amount. If no, please explain why no funds have been expended to date.**  
 No, Pleasanton grant funds were not expended for this project as we have yet to submit our invoice.

**10 Please indicate how participant data are reported for this project (please keep consistent for question 11 and with your original application):**

- Audience (performance)
- Spectators (events)
- Participants
- Clients

1 total to date

**11 Please complete the following table regarding NUMBER OF CLIENTS SERVED during this reporting period using the indicator chosen above (Audience, Spectators, Participants OR Clients):**

A) Numeric GOAL stated in your application for the number of Pleasanton residents to be served by THIS PROJECT (unduplicated):

B) Total number of people served by THIS PROJECT:

300 total to date

**12 What method do you use to track your participant data for this project?**

- Database
- Ticket sales
- Sign-in sheet
- Other

1 total to date

**13 If you answered "other" to the preceding question please explain. Enter "N/A" if not applicable.**

-no answer-

**14 Please include any additional comments or clarifications here about your grant that you feel the Commission will benefit from:**

This project was a complete success in large part due to PCAC support. Per guidance provided by Mike Patrick, CCC will submit new management personnel information and our invoice to PCAC after Nov. 25, 2013.

In addition, we wish to offer Mike Patrick and the PCAC board members a ticket voucher to our upcoming performance on Dec. 14th. Please contact Connie Zaug (CCC's Executive Director) for voucher information.

**15 For FINAL REPORT [DO NOT ANSWER UNTIL FINAL REPORT]: Name and title of person completing the report:**

-no answer-

**16 For FINAL REPORT: Did the agency use all of its grant funding? If not, explain why the agency did not spend the entire grant and what obstacles the agency faced.**

-no answer-

**17 For FINAL REPORT: Describe the accomplishments of the project funded through Community Grant funds. Provide detail on how the project responded to needs within the community (in reference to what you identified in question 10 of the application.)**

-no answer-

**18 For FINAL REPORT: Does the agency feel this project was a success? How do you measure the success of the project? Did it meet or exceed the goals and outcomes described in the in the original application? If not, why?**

-no answer-

**19 For FINAL REPORT: Describe any problems or delays encountered with the project. How were they handled? What effects, if any, were there on the project? Describe any changes that made the project successful or will make it successful in future years.**

-no answer-

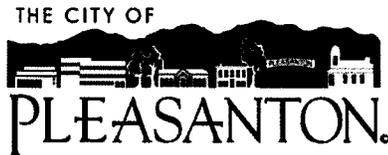
**20 For FINAL REPORT: List agencies you collaborated with on the project. Describe the nature of the collaboration. Enter "N/A" if not applicable.**

-no answer-

\* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 15147

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City of Pleasanton  
 FY 2013/14 Community Grants - Civic Arts  
 1/21/2013 deadline

## Livermore Valley Opera "Opera at the Firehouse"

**Livermore Valley Opera**  
 PO Box 1002  
 Livermore, CA 94551  
 United States

Tel: 925-443-5450  
 Fax: by request  
 Web: [livermorevalleyopera.com](http://livermorevalleyopera.com)  
 EIN: 94-3168895  
 DUNS:

**Project Contact**  
 Jim Schmidt  
[jims2ndlife@yahoo.com](mailto:jims2ndlife@yahoo.com)  
 Tel: 925-443-5450

**Additional Contacts**  
*none entered*

**Board President**  
 Jim Schmidt  
[jims2ndlife@yahoo.com](mailto:jims2ndlife@yahoo.com)

**\$4,000 Requested**

Submitted: 1/17/2013 7:01:32 PM  
 (Pacific)

### Application Questions

**1 Provide a brief summary of the project for which your agency is seeking funding for (no more than 3 sentences; this text will be used widely during the review and implementation process to describe your project.)**

The Livermore Valley Opera (LVO) will provide a professional opera program at the Firehouse Arts Center to include one evening performance for general audience. The program will feature professional Bay Area singers performing some of opera's most beloved and beautiful music. Piano and/or selected instruments will accompany the singers. Some props and staging may be provided.

**2 Describe the following:**

*a. The problem(s), need(s), issue(s) or service gaps to support the need for this project in Pleasanton. b. How your project relates to the problem, need, issue or service gap. c. How this relates to the Cultural Plan or Youth Master Plan.*

The Pleasanton Cultural Plan identifies residents desire for more opportunities to experience live, classical music in a local venue. With support from the City of Pleasanton, LVO will, once again, provide a unique operatic program, designed especially for the Firehouse Arts Center. This project supports several of the Pleasanton Cultural Plan goals:

-Goal C. Communication and Participation: LVO is a cultural organization that has a following in Livermore, Pleasanton, and beyond. Pleasanton benefits because we promote "Opera in the Firehouse" as a joint project between our two cities and market it to our known group of cultural arts supporters.

-Goal D. Programming: with the support of the City of Pleasanton, LVO has, for 3 years, provided a broadening spectrum of operatic offerings at the Firehouse and looks to continuing the partnership with "Opera in the Firehouse" .

-Goal E. Resource Development: LVO, a non-profit arts organization, relies on the funding assistance from the City of Pleasanton and the use of the Firehouse to present this program; in addition this activity will further develop Pleasanton's support of the arts community.

-Goal F Downtown Pleasanton: by utilizing the Firehouse for this program, LVO showcases Downtown Pleasanton to local residents and out-of-town opera enthusiasts of LVO. The project serves city residents and brings arts lovers from outside the area to take part in the charm and offerings of Downtown Pleasanton.

**3 Please describe your agency and its mission.**

The Livermore Valley Opera (LVO) is a not-for-profit, regional opera company that has been operating for 21 years. LVO produces two fully staged operas annually using professional, nationally acclaimed artists and directors augmented by a large and skilled corps of volunteers who cover many of the aspects of opera productions and our other community programs. This broad-based volunteer support allows us to provide quality, cost effective programs. In addition to the 8 Opera performances and 2 Student Performances held at the Bankhead Theater, LVO provides educational outreach programs to schools and libraries in the tri-valley area. Additionally, LVO produces intimate operatic presentations throughout the year in both Pleasanton and Livermore.

**4 Please provide information to justify your agency's capacity to conduct this project (management, fiscal staff resources, and expertise, etc.) Enter N/A if not applicable.**

The Livermore Valley Opera (LVO) is run by an energetic volunteer Board of Directors and Committee Chairs with expertise in law, finance, management, fundraising and now, considerable experience in staging opera productions. We contract with professional soloists and musicians, a music director, a stage director, set designers, and marketing consultants . We have an

annual budget of more than \$360,000.

**5 Explain how this project will be implemented, administered and operated.**

As a professional opera company with more than 21 years of presenting opera, LVO has extensive experience in determining what is required artistically and administratively to present both large and small scale productions.

Professional singers and possibly instrumentalists will be contracted. LVO will provide a project manager, experienced in producing operatic works, to carry out the program and contract any other professionals required. Since this would be our fourth presentation, we are familiar with the specific structure and needs of this project and we are comfortable in reproducing it.

**6 Identify the organization(s) that your agency will partner with on this project. (A Collaboration Agency Affidavit Form is required for each collaborating agency.) Enter N/A if not applicable.**

The program will be held at the Firehouse Arts Center. However the arrangements are the standards used for non-profit companies, and the Firehouse is not providing content or direction. See more information on the Collaboration attachment.

**7 Please choose a common indicator that your agency will use to measure.**

- Audience (performance)  
 Spectators (event)  
 Participants  
 Clients

**8 Estimate the total number of unduplicated Pleasanton residents to be served by this project.**  
150-200

**9 Describe the specific population your agency anticipates serving with these funds and how they will benefit from the implementation of this project. (e.g. low income, youth, disabled, etc.)**

While the population attending the performances will be a mixture of residents from the Tri-valley area, "Opera in the Firehouse" offers a unique opportunity to provide affordable and accessible classical opera to students, seniors, disabled, and low income residents of Pleasanton, as well as the general population interested in the performing arts.

High cost of tickets and travel requirements are often prohibitive to many residents. Local arts programs like "Opera in the Firehouse" enhance the quality of life and enjoyment for our community at a very reasonable price.

**10 What type of community grant is your agency applying for?**

- Seed  
 Capital  
 Operating

**11 Describe in detail the role of the Community Grant funds in this project (e.g., what specifically will the Community Grant funds be used for?)**

The Community grant funds would be used to contract the highest level of artists possible, to provide possible staging, equipment, and props and to support marketing and promotional efforts, where needed. LVO will underwrite the cost of project development, coordination and all other production aspects. Ticket revenue is expected to cover only a portion of the expenses beyond the grant. LVO bears the burden to make up any deficit.

**12 Describe how this project is cost effective and the budget is reasonable for the anticipated result.**

LVO is able to provide portable or scaled down versions of its full opera productions tailored to fit "Opera in the Firehouse". This kind of presentation has a few key required staging components that can be adjusted to the funding available. As such, we are able to anticipate costs of such a performance structure. Additionally, this grant would support the fourth "Opera in the Firehouse"; the past three performances have demonstrated the cost effectiveness of this project.

On May 26, 2013 LVO will present Marco Stephani in concert at the Firehouse. Mr. Stephani is an Amador High graduate, and a rising young tenor in the opera world. We would like to return him in 2014 but cannot make that promise at this time.

**13 If this project does not receive funding, what will be the effect on this project?**

While LVO is able to adapt the project as needed, and there is some ability to scale the project to fit the funding available, there is a point at which the artistic level and quality become compromised to the point that LVO would no longer be able to support the project. The small size of the theater makes it impossible to sell enough tickets to fund an opera program through ticket sales alone.

**14 If your agency received funding from the City of Pleasanton in the past 5 years please describe and include the project, funded level and in what year funding was received. Enter N/A if not applicable.**

2010 - 2011: \$5,000, Bringing Opera to Pleasanton, performing at the Firehouse  
 2011 - 2012: \$6,300, Opera Live Access to the Arts-- student outreach  
 2011 - 2012: \$3,900, Opera at the Firehouse, performance at the Firehouse  
 2012 - 2013: \$7,500, LVO Student Program, student outreach  
 2012 - 2013: \$2,630, Opera at the Firehouse, performance at the Firehouse

**15 Please indicate your City of Pleasanton Business License No.**

200695

**16 Please confirm that you have uploaded the following in the "Documents" tab:**

- Current annual budget for the entire agency, including revenue
- Agency organization chart
- List of Board of Directors/Governing Board with their contact information
- Board of Directors' authorization to request funding
- Community of Character Declaration
- Collaboration Agency Affidavit Form
- Most Recent Agency Audit or Tax Return
- Articles of Incorporation/Bylaws
- Personnel Information

**Budget**

Funding Sources/Revenues	Amount Requested	Amount Committed
Firehouse Ticket Sales	\$3,000.00	\$3,000.00
Pleasanton Community Grant	\$4,000.00	\$4,000.00
<b>Total</b>	<b>\$7,000.00</b>	<b>\$7,000.00</b>

Funding Uses/Expenses	Total Program Budget	Amount Requested
Personnel Costs	\$0.00	
Admin Salaries* (see instructions)	\$0.00	
Benefits* (see instructions)	\$0.00	
Program Staff Salaries	\$0.00	
Program Staff Benefits	\$0.00	
Non-Personnel Costs		
Professional Fees	\$2,900.00	\$2,900.00
Equipment Rental/Maintenance	\$0.00	\$0.00
Outreach/Promotion		
Printing/Publication	\$760.00	\$760.00
Supplies/Material		
Other (define below)		
Post reception hosting	\$740.00	
Marketing	\$500.00	\$340.00
Sets and props	\$500.00	
Firehouse Rental charge	\$1,600.00	
<b>Total</b>	<b>\$7,000.00</b>	<b>\$4,000.00</b>

**Budget Narrative**

The largest expense is professional fees that covers singers pianist Stage Director Stage Manger super titles and smaller professional fees.

The post-performance reception at the Firehouse in the large upstairs room is an enjoyable opportunity and important event where singers Pleasanton residents and the out-of-town audience can all mingle and enjoy the event. Expenses reflect the required catering charges.

Most costs and ticket sales are based roughly on our May 2012 experience with some inflation.

**Documents**

**Documents Requested \***

- Current annual budget for the entire agency, including revenue.
- Agency Organization Chart (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before OR if there have been changes to your organizational makeup in the last year.)
- Current List of Board of Director/Governing Board with their contact information. A minimum of one (1) Board

**Required? Attached Documents \***

- LVO Current Approved Budget
- Organization Chart Document
- Board of Directors document

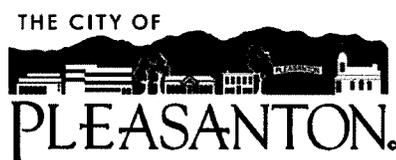
member must be a Pleasanton resident.

Board of Directors' authorization to request funding.	<input checked="" type="checkbox"/>	<a href="#">Board authorization letter</a>
Community of Character Declaration (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before.) <a href="#">download template</a>	<input type="checkbox"/>	<a href="#">LVO Community of Character Declaration</a>
Collaboration Agency Affidavit Form (Required if you have Collaboration Agencies.) <a href="#">download template</a>	<input type="checkbox"/>	<a href="#">collaborative Explanation</a>
Most Recent Agency Audit or Tax Return	<input type="checkbox"/>	<a href="#">LVO 990 tax return, part 1</a> <a href="#">LVO 990 tax return, part 2</a> <a href="#">LVO 990 tax return, part 4</a> <a href="#">LVO 990 tax return, part 3</a> <a href="#">LVO 990 tax return, part 5</a> <a href="#">LVO 990 tax return, part 6</a>
Articles of Incorporation/Bylaws (Required if they have not been supplied before or have been changed in the last year.)	<input checked="" type="checkbox"/>	<a href="#">LVO Bylaws</a>
Personnel Information	<input checked="" type="checkbox"/>	<a href="#">Personnel information</a>

\* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 15077

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City of Pleasanton  
 FY 2013/14 Community Grants - Civic Arts  
 1/21/2013 deadline

## Livermore Valley Opera Student Opera Performance Program

**Livermore Valley Opera**  
 PO Box 1002  
 Livermore, CA 94551  
 United States

Tel: 925-443-5450  
 Fax: by request  
 Web: [livermorevalleyopera.com](http://livermorevalleyopera.com)  
 EIN: 94-3168895  
 DUNS:

**Project Contact**  
 Jim Schmidt  
[jims2ndlife@yahoo.com](mailto:jims2ndlife@yahoo.com)  
 Tel: 925-443-5450

**Additional Contacts**  
*none entered*

**Board President**  
 Jim Schmidt  
[jims2ndlife@yahoo.com](mailto:jims2ndlife@yahoo.com)

**\$7,500** Requested

Submitted: 1/17/2013 6:50:23 PM  
 (Pacific)

### Application Questions

---

**1 Provide a brief summary of the project for which your agency is seeking funding for (no more than 3 sentences; this text will be used widely during the review and implementation process to describe your project.)**

The Livermore Valley Opera's (LVO) Student Opera Performance Program brings professional singers to Pleasanton classrooms to introduce and demonstrate opera, to engage students in discussion about the many facets of opera production and singers' preparation, and in chorus classes, to coach students in vocal performance. LVO offers students free tickets (and reduced price tickets to parents and teachers) to attend the Student Performance at the Bankhead Theater in October and March. This year, twelve (12) Pleasanton high school and junior high school classrooms were visited in October and a similar number will be visited in March.

**2 Describe the following:**

*a. The problem(s), need(s), issue(s) or service gaps to support the need for this project in Pleasanton. b. How your project relates to the problem, need, issue or service gap. c. How this relates to the Cultural Plan or Youth Master Plan.*

The City of Pleasanton Cultural Plan cites the desire of Pleasanton residents for more classical music opportunities. The Youth Master Plan, Goal 1: Prepared Youth, identifies shrinking civic and educational budgets as challenges to supporting and expanding cultural programs and services. With the support of the City of Pleasanton, LVO has partnered with the Pleasanton Unified School District to introduce and perform professional opera in the classroom. Strategies for Goal 5: Supportive Families and Community, recommends promoting events, activities and facilities that accommodate multiple generations, families and persons and supporting cultural enrichment events that reflect and celebrate Pleasanton's diversity for children, youth and adults. The LVO project provides a local, cost-effective opportunity for students and their families to attend live opera at the Student Performances. We also partner with the Pleasanton Civic Arts Commission to provide opera performances at the Firehouse.

**3 Please describe your agency and its mission.**

The Livermore Valley Opera (LVO) is a not-for-profit regional opera company that has been operating for 21 years. LVO produces two fully staged operas annually using professional, nationally acclaimed artists and directors augmented by a large and skilled corps of volunteers who perform many of the important functions of opera production and of our other community programs. In addition to the 8 Operas and 2 Student Performances held at the Bankhead Theater, LVO provides educational outreach programs to schools and libraries in the Tri-Valley area. Additionally, LVO produces intimate operatic presentations throughout the year in both Pleasanton and Livermore.

**4 Please provide information to justify your agency's capacity to conduct this project (management, fiscal staff resources, and expertise, etc.) Enter N/A if not applicable.**

The Livermore Valley Opera (LVO) is run by an energetic volunteer Board of Directors and Committee Chairs with expertise in law, finance, management, fundraising and now, considerable experience in staging opera productions. We contract with professional soloists and musicians, a music director, a stage director, set designers, and marketing consultants. We have an annual budget of more than \$360,000

**5 Explain how this project will be implemented, administered and operated.**

We have successfully operated the Student Opera Performance Program for 3 years and it has grown each year. We have been able to scale up to meet the increased demand. LVO will contact schools and schedule classroom performances. We will

contract with one a temporary project manager, who will provide on-site coordination, as well as professional singers and piano accompanist(s) who will perform in the classrooms. The typical classroom visit consists of singing, listening to students, positive reinforcement, and a lively question and answer period.

**6 Identify the organization(s) that your agency will partner with on this project. (A Collaboration Agency Affidavit Form is required for each collaborating agency.) Enter N/A if not applicable.**

N/A

**7 Please choose a common indicator that your agency will use to measure.**

- Audience (performance)  
 Spectators (event)  
 Participants  
 Clients

**8 Estimate the total number of unduplicated Pleasanton residents to be served by this project.**

700

**9 Describe the specific population your agency anticipates serving with these funds and how they will benefit from the implementation of this project. (e.g. low income, youth, disabled, etc.)**

The Student Opera Performance program serves students, primarily in high school and middle school music classes. LVO will offer this program to any groups/classes suggested by the Pleasanton School District or the Pleasanton Arts Commission. The present programs are not appropriate for younger elementary grades, but LVO is looking into the feasibility and interest level in future programs for this age group.

**10 What type of community grant is your agency applying for?**

- Seed  
 Capital  
 Operating

**11 Describe in detail the role of the Community Grant funds in this project (e.g., what specifically will the Community Grant funds be used for?)**

The Community Grant funds will be used to pay the fees of the professional singers and accompanists who will visit classrooms, the project manager who will organize the visits, and a portion of the cost of the Student Performance. Our cost averages about \$200 per visit. In our October, 2012, LVO visited 12 Pleasanton classrooms with the professional program described. We do this program twice per year. We expect a similar experience in 2013/2014. Thus the cost is 24 visits at \$200 or \$4,800. We pay a manager \$400 (twice per year) to make numerous visits and phone calls to organize the project.

At the Bankhead, we have converted our dress rehearsal in to a Student Performance for Tri-Valley (and beyond) students, free of charge. This is a full performance of the opera being staged at the Bankhead Theater in October 2013 and March 2014 with professional singers, full orchestra, sets, scenery, lighting, costumes and super titles in English. Free tickets are offered to students, reduced price tickets to teachers and parents, and refreshments are furnished at intermission. We are happy to report that 149 students, parents, and teachers from Pleasanton attended in 2012 - 2013. You sent representatives from Amador, Foothill, Donlon, Hart, Harvest Park, Mohr, Valley View, Vintage Hills, and the New World Music Academy. In converting Student Performance to a public performance, we incur higher costs of a per person theater fee, higher rent and higher theater staffing expense. We estimate this at \$8 per person. That results in a \$1,200 cost to LVO, twice per year. LVO's total cost is estimated at \$8,000 if we replicate in 2013/2014 what we did in October, 2012. LVO will be soliciting corporate sponsorship to cover much of the unfunded cost of the Student Performance.

**12 Describe how this project is cost effective and the budget is reasonable for the anticipated result.**

LVO has organized the project to be cost effective. When possible, we combine 2 or 3 classroom visits in a day to make the most efficient use of professional singers and accompanists. We also use singers in rehearsal for our current opera, whenever we can, to lower the cost of classroom performances.

The cost of each Student Performance, a full opera production that is offered free to students, and at a reduced price for teachers and parents, is covered primarily by LVO and its sponsors with a small portion of the incremental costs covered by the grant. We would like to stress the value provided to those Pleasanton residents attending Student Performance operas. Last year, 149 attended the Fall Student Performance. The average opera attendee pays about \$50 for a ticket. This would have cost participating residents \$14,900 (149 X \$59 X 2 performances). LVO is happy to provide this value. We are proud of our art and a pleased to introduce opera to young people. We also hope parents and teachers will help spread the word and bring more needed ticket sales to our regular scheduled operas.

**13 If this project does not receive funding, what will be the effect on this project?**

If the City of Pleasanton funding is not received, the number of classes that we can serve will have to be scaled back. A reduced project will need to target activities and expenditures primarily to the locations providing funding.

**14 If your agency received funding from the City of Pleasanton in the past 5 years please describe and include the**

**project, funded level and in what year funding was received. Enter N/A if not applicable.**

2010 - 2011: \$5,000, Bringing Opera to Pleasanton, performing at the Firehouse  
 2011 - 2012: \$6,300, Opera Live Access to the Arts-- student outreach  
 2011 - 2012: \$3,900, Opera at the Firehouse, performance at the Firehouse  
 2012 - 2013: \$7,500, LVO Student Program, student outreach  
 2012 - 2013: \$2,630, Opera at the Firehouse, performance at the Firehouse

**15 Please indicate your City of Pleasanton Business License No.**  
 200695

**16 Please confirm that you have uploaded the following in the "Documents" tab:**

- Current annual budget for the entire agency, including revenue
- Agency organization chart
- List of Board of Directors/Governing Board with their contact information
- Board of Directors' authorization to request funding
- Community of Character Declaration
- Collaboration Agency Affidavit Form
- Most Recent Agency Audit or Tax Return
- Articles of Incorporation/Bylaws
- Personnel Information

**Budget**

<b>Funding Sources/Revenues</b>	<b>Amount Requested</b>	<b>Amount Committed</b>
City of Livermore	\$2,000.00	\$0.00
East Bay Foundation	\$7,500.00	\$0.00
Dragon Wolf Foundation	\$5,000.00	\$0.00
Gordon Getty Foundation	\$5,000.00	\$0.00
Wells Fargo	\$2,500.00	\$0.00
Cheveron Corporation	\$5,000.00	\$0.00
City of Pleasanton	\$7,500.00	\$0.00
City of Dublin	\$5,000.00	\$0.00
<b>Total</b>	<b>\$39,500.00</b>	<b>\$0.00</b>

<b>Funding Uses/Expenses</b>	<b>Total Program Budget</b>	<b>Amount Requested</b>
Personnel Costs	\$0.00	
Admin Salaries* (see instructions)	\$0.00	
Benefits* (see instructions)	\$0.00	
Program Staff Salaries	\$0.00	
Program Staff Benefits	\$0.00	
Non-Personnel Costs	\$0.00	
Professional Fees	\$47,048.00	\$4,500.00
Equipment Rental/Maintenance	\$447.00	
Outreach/Promotion	\$0.00	
Printing/Publication	\$2,800.00	
Supplies/Material	\$2,000.00	
Other (define below)		\$3,000.00
<b>Total</b>	<b>\$52,295.00</b>	<b>\$7,500.00</b>

**Budget Narrative**

The costs incurred for the Pleasanton project are almost entirely to pay fees to professional singers and pianists. A small portion pays a temporary contracted project manager to make arrangements. Costs for the Student Performance at the Bankhead Theater are a small portion of the full 100000 cost of producing a full opera (twice per year). These costs are predominantly fees for contracted singers orchestra and temporary fees to Stage Director Stage Manager and specialists for lighting costumes and wigs set design etc. Volunteers do much of the work at LVO including set construction stage crew marketing etc.

**Documents**

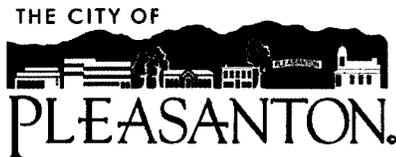
<b>Documents Requested *</b>	<b>Required? Attached Documents *</b>
Current annual budget for the entire agency, including	<u>LVO Current Approved Budget</u>

revenue.	<input checked="" type="checkbox"/>	
Agency Organization Chart (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before OR if there have been changes to your organizational makeup in the last year.)	<input type="checkbox"/>	<a href="#">LVO Organization Chart</a>
Current List of Board of Director/Governing Board with their contact information. A minimum of one (1) Board member must be a Pleasanton resident.	<input checked="" type="checkbox"/>	<a href="#">LVO Board of Directors</a>
Board of Directors' authorization to request funding.	<input checked="" type="checkbox"/>	<a href="#">Board authorization letter</a>
Community of Character Declaration (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before.) <a href="#">download template</a>	<input type="checkbox"/>	<a href="#">LVO Community of Character Declaration</a>
Collaboration Agency Affidavit Form (Required if you have Collaboration Agencies.) <a href="#">download template</a>	<input type="checkbox"/>	<a href="#">collaborative Explanation</a>
Most Recent Agency Audit or Tax Return	<input type="checkbox"/>	<a href="#">LVO 990 tax return, part1</a> <a href="#">LVO 990 tax return, part 2</a> <a href="#">LVO 990 tax return, part 3</a> <a href="#">LVO 990 tax return, part 4</a> <a href="#">LVO 990 tax return, part 5</a> <a href="#">LVO 990 tax return, part 6</a>
Articles of Incorporation/Bylaws (Required if they have not been supplied before or have been changed in the last year.)	<input checked="" type="checkbox"/>	<a href="#">LVO Bylaws</a>
Personnel Information	<input checked="" type="checkbox"/>	<a href="#">LVO Personnel Document</a>

\* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 15388

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City of Pleasanton  
 FY 2013/14 Community Grants - Civic Arts  
 1/21/2013 deadline

Pacific Coast Repertory Theatre  
**Pacific Coast Repertory Theatre/Firehouse Arts Center  
 Equipment Enhancement**

**Pacific Coast Repertory Theatre**  
 PO Box 176  
 Pleasanton, CA 94566

Tel: 9256992988  
 Fax: 9258378455  
 Web: [www.pcrtproductions.org](http://www.pcrtproductions.org)  
 EIN: 27-1240971  
 DUNS:

**Project Contact**  
 David Judson  
[djudsonmfa@gmail.com](mailto:djudsonmfa@gmail.com)  
 Tel: (925) 699-2988

**\$6,000** Requested

Submitted: 1/20/2013 2:09:14 PM  
 (Pacific)

**Additional Contacts**  
*none entered*

**President**  
 Joy Sherratt  
[joysherratt@hotmail.com](mailto:joysherratt@hotmail.com)

### Application Questions

**1 Provide a brief summary of the project for which your agency is seeking funding for (no more than 3 sentences; this text will be used widely during the review and implementation process to describe your project.)**

The grant would be used to purchase five additional wireless "hair" microphones for Pacific Coast Repertory Theatre to use exclusively in the Firehouse Arts Center. To date, the Firehouse Arts Center has only four operational microphones to support events. For musicals, we often use upwards of twenty.

**2 Describe the following:**

*a. The problem(s), need(s), issue(s) or service gaps to support the need for this project in Pleasanton. b. How your project relates to the problem, need, issue or service gap. c. How this relates to the Cultural Plan or Youth Master Plan.*

Our grant would be used to specifically address Cultural Plan Goal "A" to provide quality facilities to accommodate arts and cultural activities. To date, the Firehouse has served Pacific Coast Repertory Theatre wonderfully. However, Pacific Coast Repertory Theatre has had to truck in upwards of \$20,000 worth of amplification equipment to each of its major shows at the Firehouse Arts Center. Additionally, we have also brought in upwards of \$10,000 worth of lighting equipment for each show. The Firehouse has continued to improve its inventory of lighting equipment but the amplification opportunities remain limited. Pacific Coast Repertory Theatre will continue to provide equipment as it always does, but the show production costs keep going up as a result of Royalty increases and other related production costs.

It costs Pacific Coast Repertory Theatre and extraordinary amount of money to bring in this equipment for each show. Having five new microphone systems would go a long way in allowing Pacific Coast Repertory Theatre to re-invest resources in other areas of its programming.

Pacific Coast Repertory Theatre was just chosen to continue providing professional level musical theatre for the next three years at the Firehouse Arts Center. Pacific Coast Repertory Theatre's next show "RENT" features an actor from the recent Broadway production. Pacific Coast Repertory Theatre does its best to provide high level entertainment for Pleasanton residents.

Ultimately new microphones will continue to enhance the Pleasanton audience's experience. With cutting edge shows like "RENT", every musician and actor needs to be amplified.

**3 Please describe your agency and its mission.**

Pacific Coast Repertory Theatre's Mission: To celebrate human life by engaging audiences with professional, innovative and inspiring theatre in the Firehouse Arts Center, Pleasanton, California.

Pacific Coast Repertory Theatre's History:

Pacific Cost Repertory Theatre was founded in 2010 with the purpose of bringing professional-quality musical theatre to the trivalley area. In 2011 PCRT was thrilled to be appointed the resident musical theatre company at Pleasanton's newly-renovated Firehouse Arts Center and since then has been performing in that lovely space.

PCRT strives to distinguish itself via the quality of its shows. Casts are composed of professional-level performers and include a mix of Actor's Equity Association and/or long time experienced actors and dancers. PCRT's production team includes some of the bay area's best-known technicians of theatre such as Broadway veteran Lois Grandi, formerly of Playhouse West in Walnut Creek, award-winning musical director Pat Parr, and lauded New York Times lighting designer Mike Oesch, to name only a few.

In its brief existence, PCRT has produced six exceptional shows. Its production of Chicago was described by Pat Craig of the Contra Costa Times as, "a sassy, sexy and sometimes sultry production... a sensual delight" and its July 2012 production of Hairspray received 10 nominations for direction, choreography and individual performances in a local musical from BroadwayWorld.com.

**4 Please provide information to justify your agency's capacity to conduct this project (management, fiscal staff resources, and expertise, etc.) Enter N/A if not applicable.**

N/A

**5 Explain how this project will be implemented, administered and operated.**

Pacific Coast Repertory Theatre will bid out too different sound vendors for SHURE ULX Professional Series Wireless Microphone Systems. Pacific Coast Repertory Theatre will also bid out to Countrymen for individual "hair" microphones for each of these systems.

Pacific Coast Repertory Theatre will submit the final invoices to the Civic Arts Grant Team for your review.

Pacific Coast Repertory Theatre will then use them in the 2013-2014 season commencing in November 2013.

**6 Identify the organization(s) that your agency will partner with on this project. (A Collaboration Agency Affidavit Form is required for each collaborating agency.) Enter N/A if not applicable.**

N/A

**7 Please choose a common indicator that your agency will use to measure.**

- Audience (performance)
- Spectators (event)
- Participants
- Clients

**8 Estimate the total number of unduplicated Pleasanton residents to be served by this project.**

There will be approximately 6,000 theatre patrons per season that will be served by this project.

**9 Describe the specific population your agency anticipates serving with these funds and how they will benefit from the implementation of this project. (e.g. low income, youth, disabled, etc.)**

All people will be served by the better amplification equipment. We always offer free tickets to those with special needs. Additionally, we also offer ASL interpreters as needed for "hard of hearing people". We do special matinees for student and children audiences with talkbacks with the actors/production staff.

**10 What type of community grant is your agency applying for?**

- Seed
- Capital
- Operating

**11 Describe in detail the role of the Community Grant funds in this project (e.g., what specifically will the Community Grant funds be used for?)**

The new SHURE ULX wireless microphone systems will be used exclusively at the Firehouse Arts Center for Pacific Coast Repertory Theatre Productions. These microphones will enhance the experience both for the patrons and the performers.

**12 Describe how this project is cost effective and the budget is reasonable for the anticipated result.**

This allows our company to avoid renting this costly equipment that the Firehouse Arts Center does not have.

We will bid out to multiple vendors and take the lowest bid for SHURE ULX Pro Wireless Systems.

**13 If this project does not receive funding, what will be the effect on this project?**

We will have to continue renting expensive wireless microphone systems. Currently the City of Pleasanton only has four systems to use. Most major musicals (like the ones Pacific Coast Repertory Theatre presents) require upwards of 15-20 systems.

**14 If your agency received funding from the City of Pleasanton in the past 5 years please describe and include the**

project, funded level and in what year funding was received. Enter N/A if not applicable.  
N/A

**15 Please indicate your City of Pleasanton Business License No.**  
1005130

**16 Please confirm that you have uploaded the following in the "Documents" tab:**

- Current annual budget for the entire agency, including revenue
- Agency organization chart
- List of Board of Directors/Governing Board with their contact information
- Board of Directors' authorization to request funding
- Community of Character Declaration
- Collaboration Agency Affidavit Form
- Most Recent Agency Audit or Tax Return
- Articles of Incorporation/Bylaws
- Personnel Information

**Budget**

Funding Sources/Revenues	Amount Requested	Amount Committed
Community Grant Program	\$6,000.00	\$6,000.00
<b>Total</b>	<b>\$6,000.00</b>	<b>\$6,000.00</b>

Funding Uses/Expenses	Total Program Budget	Amount Requested
Personnel Costs	\$0.00	\$0.00
Admin Salaries* (see instructions)	\$0.00	\$0.00
Benefits* (see instructions)	\$0.00	\$0.00
Program Staff Salaries	\$0.00	\$0.00
Program Staff Benefits	\$0.00	\$0.00
Non-Personnel Costs	\$0.00	\$0.00
Professional Fees	\$0.00	\$0.00
Equipment Rental/Maintenance	\$0.00	\$0.00
Outreach/Promotion	\$0.00	\$0.00
Printing/Publication	\$0.00	\$0.00
Supplies/Material	\$0.00	\$0.00
Other (define below)	\$0.00	\$0.00
Equipment (Microphones)	\$6,000.00	\$6,000.00
<b>Total</b>	<b>\$6,000.00</b>	<b>\$6,000.00</b>

**Budget Narrative**  
N/A

**Documents**

Documents Requested *	Required?	Attached Documents *
Current annual budget for the entire agency, including revenue.	<input checked="" type="checkbox"/>	<u>P&amp;L</u>
Agency Organization Chart (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before OR if there have been changes to your organizational makeup in the last year.)	<input type="checkbox"/>	<u>PCRT Organization Chart</u>
Current List of Board of Director/Governing Board with their contact information. A minimum of one (1) Board member must be a Pleasanton resident.	<input checked="" type="checkbox"/>	<u>Board Contact Info</u>
Board of Directors' authorization to request funding.	<input checked="" type="checkbox"/>	<u>BODapproval</u>
Community of Character Declaration (Required if you	<input type="checkbox"/>	<u>Character</u>

have not applied for a Community Grant Program Grant on ZoomGrants before.)  
[download template](#)

Collaboration Agency Affidavit Form (Required if you have Collaboration Agencies.)   
[download template](#)

Most Recent Agency Audit or Tax Return

Articles of Incorporation/Bylaws (Required if they have not been supplied before or have been changed in the last year.)

[Articles of Incorporation](#)

Personnel Information

[Personnel](#)

**Report 1** due 11/25/2013 (submitted 11/27/2013)

**1 Name of Person Completing Report:**  
 Joy Sherratt

**2 Title:**  
 Pacific Coast Repertory Theatre Board President

**3 Telephone:**  
 (323)791-9158

**4 Email:**  
 joysherratt@hotmail.com

**5 Describe the current status of your project (e.g. planning, pre-development, activity underway, marketing, etc.) and the current focus of any activity.**  
 We have currently purchased six Shure microphones with the generous grant money awarded to our company and were able to use them in our latest production at the Firehouse, "Little Shop of Horrors". They will also be used for our two upcoming productions in our 2013-2014 season.

**6 Describe any significant actions taken during the reporting period.**  
 Working together with Tri-Valley Repertory Theater, Pacific Coast Repertory Theatre was able to purchase the microphones at a reduced rate. Having made this purchase before our first production of the season, allowed all of our actors to have a state of the art microphone that benefited all patrons that enjoyed the production in the Firehouse.

**7 If applicable, describe any modifications to the project goals, timelines, etc., and reason(s) for change. If you have not submitted invoices due to project delays, please provide details here.**  
 N/A

**8 Were any costs incurred for this project (from any source) during this reporting period?**  
 Yes 1 total to date  
 No

**9 Were any Pleasanton grant funds expended for this project during this reporting period? If yes, have you submitted invoices yet and if so for what amount. If no, please explain why no funds have been expended to date.**  
 Yes, we have used all of the grant funds to cover the costs of the microphone purchase and we have submitted an invoice for the full amount.

**10 Please indicate how participant data are reported for this project (please keep consistent for question 11 and with your original application):**  
 Audience (performance) 1 total to date  
 Spectators (events)  
 Participants  
 Clients

**11 Please complete the following table regarding NUMBER OF CLIENTS SERVED during this reporting period using the indicator chosen above (Audience, Spectators, Participants OR Clients):**

1,000	A) Numeric GOAL stated in your application for the number of Pleasanton residents to be served by THIS PROJECT (unduplicated):	1,000 total to date
900	B) Total number of people served by THIS PROJECT:	900 total to date

**12 What method do you use to track your participant data for this project?**

- Database
- Ticket sales
- Sign-in sheet
- Other

1 total to date

**13 If you answered "other" to the preceding question please explain. Enter "N/A" if not applicable.**  
N/A**14 Please include any additional comments or clarifications here about your grant that you feel the Commission will benefit from:**

The use of individual actor microphones in the Firehouse Arts Center allows for each patron to clearly enjoy and hear the performance each evening. When producing a musical, it is imperative to have all actors on a microphone so their voice can be heard over our live orchestra. The Firehouse Arts Center is able to provide four microphones and with this purchase of the six microphones, it allows us to provide the quality of sound the patrons are expecting at the Firehouse Arts Center.

**15 For FINAL REPORT [DO NOT ANSWER UNTIL FINAL REPORT]: Name and title of person completing the report:**  
*-no answer-***16 For FINAL REPORT: Did the agency use all of its grant funding? If not, explain why the agency did not spend the entire grant and what obstacles the agency faced.**  
*-no answer-***17 For FINAL REPORT: Describe the accomplishments of the project funded through Community Grant funds. Provide detail on how the project responded to needs within the community (in reference to what you identified in question 10 of the application.)**  
*-no answer-***18 For FINAL REPORT: Does the agency feel this project was a success? How do you measure the success of the project? Did it meet or exceed the goals and outcomes described in the in the original application? If not, why?**  
*-no answer-***19 For FINAL REPORT: Describe any problems or delays encountered with the project. How were they handled? What effects, if any, were there on the project? Describe any changes that made the project successful or will make it successful in future years.**  
*-no answer-***20 For FINAL REPORT: List agencies you collaborated with on the project. Describe the nature of the collaboration. Enter "N/A" if not applicable.**  
*-no answer-*

Report 2 due 7/22/2014 (not submitted)

**1 Name of Person Completing Report:****2 Title:****3 Telephone:****4 Email:****5 Describe the current status of your project (e.g. planning, pre-development, activity underway, marketing, etc.) and the current focus of any activity.****6 Describe any significant actions taken during the reporting period.****7 If applicable, describe any modifications to the project goals, timelines, etc., and reason(s) for change. If you have not submitted invoices due to project delays, please provide details here.**

**8 Were any costs incurred for this project (from any source) during this reporting period?**

- Yes
- No

2 total to date

**9 Were any Pleasanton grant funds expended for this project during this reporting period? If yes, have you submitted invoices yet and if so for what amount. If no, please explain why no funds have been expended to date.**

**10 Please indicate how participant data are reported for this project (please keep consistent for question 11 and with your original application):**

- Audience (performance)
- Spectators (events)
- Participants
- Clients

2 total to date

**11 Please complete the following table regarding NUMBER OF CLIENTS SERVED during this reporting period using the indicator chosen above (Audience, Spectators, Participants OR Clients):**

	A) Numeric GOAL stated in your application for the number of Pleasanton residents to be served by THIS PROJECT (unduplicated):	1,000 total to date
	B) Total number of people served by THIS PROJECT:	900 total to date

**12 What method do you use to track your participant data for this project?**

- Database
- Ticket sales
- Sign-in sheet
- Other

2 total to date

**13 If you answered "other" to the preceding question please explain. Enter "N/A" if not applicable.**

**14 Please include any additional comments or clarifications here about your grant that you feel the Commission will benefit from:**

**15 For FINAL REPORT [DO NOT ANSWER UNTIL FINAL REPORT]: Name and title of person completing the report:**  
-no answer-

**16 For FINAL REPORT: Did the agency use all of its grant funding? If not, explain why the agency did not spend the entire grant and what obstacles the agency faced.**  
-no answer-

**17 For FINAL REPORT: Describe the accomplishments of the project funded through Community Grant funds. Provide detail on how the project responded to needs within the community (in reference to what you identified in question 10 of the application.)**  
-no answer-

**18 For FINAL REPORT: Does the agency feel this project was a success? How do you measure the success of the project? Did it meet or exceed the goals and outcomes described in the in the original application? If not, why?**  
-no answer-

**19 For FINAL REPORT: Describe any problems or delays encountered with the project. How were they handled? What effects, if any, were there on the project? Describe any changes that made the project successful or will make it successful in future years.**  
-no answer-

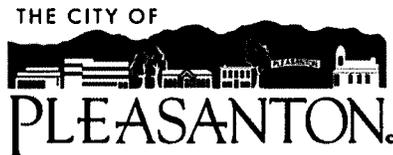
**20 For FINAL REPORT: List agencies you collaborated with on the project. Describe the nature of the collaboration. Enter "N/A" if not applicable.**  
-no answer-

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Application ID: 15267

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City of Pleasanton  
 FY 2013/14 Community Grants - Civic Arts  
 1/21/2013 deadline

## Pleasanton Community Concert Band Program and audience enhancement

**Pleasanton Community Concert Band**  
 PO Box 135  
 Pleasanton, CA 94566  
 United States

Tel: (925) 426-1055  
 Fax: (925) 426-6808  
 Web: [www.pleasantonband.org](http://www.pleasantonband.org)  
 EIN: 94-3008838  
 DUNS:

**Project Contact**  
 Les Duman  
[les@dumanassociates.com](mailto:les@dumanassociates.com)  
 Tel: 510-305-6396

**\$7,500 Requested**

Submitted: 1/20/2013 4:48:36 PM  
 (Pacific)

**Additional Contacts**  
 Gerry Hedstrom [gerald.tui@att.net](mailto:gerald.tui@att.net)

**Board President**  
 Bud Engel  
[bkengel@comcast.net](mailto:bkengel@comcast.net)

### Application Questions

---

**1 Provide a brief summary of the project for which your agency is seeking funding for (no more than 3 sentences; this text will be used widely during the review and implementation process to describe your project.)**

This project will serve to increase numbers of both participants and audience. It will also create a heightened awareness in the community of the history and value of the Pleasanton Community Concert Band (PCCB) and its contributions to the City of Pleasanton over the course of the last 40 years. The PCCB wants to continue to increase the educational and performance opportunities for musicians living in Pleasanton and other Tri-Valley musicians. We also want to continue to increase community awareness of our value to the community and encourage attendance at events where we perform, either as a stand alone PCCB event or in the many collaborations with other local non-profit groups.

Specific expense items include: Digitizing all existing photographic and text history, sheet music, publication of a 40th anniversary CD and booklet, peripheral percussion instruments, new business cards, guest soloist(s), publicity support, and equipment repair/maintenance.

**2 Describe the following:**

*a. The problem(s), need(s), issue(s) or service gaps to support the need for this project in Pleasanton. b. How your project relates to the problem, need, issue or service gap. c. How this relates to the Cultural Plan or Youth Master Plan.*

1. Digitizing existing photographic and text history: Most of our documentation is analog; paper, printed photos, etc. Analog does not facilitate easy transfer to new publication of CDs, DVDs, booklets, and other media that can be used to disburse information to our potential audiences and participants. Digitizing will allow efficient and effective use of existing and future materials.

2. Sheet music: This relates to our ability to offer more diverse and interesting programming which should draw larger and more new audiences. Funds would also provide for performance-specific music when collaborating with other arts and community groups and their themed events (Fourth of July, Veteran's Day and Memorial Day are current examples. We do incorporate many existing compositions into our programming, but it is imperative that we also have new compositions as well.

3. 40th anniversary CD and booklet: This will provide the story of organization's rich history to community members and members of our band. This, in turn, will help grow our audiences and participant numbers.

4. Peripheral percussion instruments: We currently borrow a number of small percussion instruments (not always available) to fill out the instrumentation. Having our own will assure availability, enhancing the quality of performances.

5. Guest soloist(s): With a need to provide diverse programs and build audiences, we have found that guest soloists are an excellent means to those ends.

6. Publicity support, This includes advertizing, printing, and new business cards, which will improve overall ability to reach potential audiences, potential new participants and potential arts collaborators.

7. Equipment repair/maintenance. PCCB owns a number of specialty musical, some of which are in need of maintenance and repair. Like the peripheral percussion instruments, these instruments enhance the quality of our performances.

**3 Please describe your agency and its mission.**

The Pleasanton Community Concert Band is in its 39th year as an integral members of the City of Pleasanton's performing Arts

Community. The purpose of the PCCB as stated in our by-laws is:

1. To give public performances of concert band music to encourage interest in music and cultural activities in the local area
2. To provide an outlet for musical performance for local residents
3. To provide an opportunity for developing the talents of participating members
4. To provide an educational opportunity for appreciation of concert band music by the general public
5. To support the performing arts generally by performance in, promotion of, and participation in community events

**4 Please provide information to justify your agency's capacity to conduct this project (management, fiscal staff resources, and expertise, etc.) Enter N/A if not applicable.**

This project is very simple and straightforward. It is well within the scope of other projects we have successfully executed in the past. Over the course of the last 39 years we have learned to create ongoing Boards of Directors that bring a wealth of pragmatic business management to the PCCB. This project is a "no brainer" for us.

**5 Explain how this project will be implemented, administered and operated.**

The project will be implemented using standard business practices of procurement: The Board of Directors will approve all substantial purchase prior to execution. Warranty and finance documents will be maintained by our equipment manager and be covered under adequate property insurance. Our Librarian and Musical Director will be responsible for music purchase, cataloging and maintenance. Our committee has been formed to strategize best methods for digital archiving and publication for our historic documents, and 40th Anniversary booklets, which will be reviewed and approved by the Board prior to launching. Our publicity committee will oversee and be responsible for advertising, and e-mail notices. Our Personnel Manager will be responsible for the Bandmember newsletters and recruitment of new members.

**6 Identify the organization(s) that your agency will partner with on this project. (A Collaboration Agency Affidavit Form is required for each collaborating agency.) Enter N/A if not applicable.**

This could be N/A.

However, the PCCB does provide musical support for the Annual 4th of July Celebration at Wayside Park,, the annual Veterans Day Celebration with the VA, and Pleasanton's Memorial Day event at the Senior Center.

**7 Please choose a common indicator that your agency will use to measure.**

- Audience (performance)
- Spectators (event)
- Participants
- Clients

**8 Estimate the total number of unduplicated Pleasanton residents to be served by this project.**

A conservative estimate is approximately 5000 non-duplicative. It is very difficult to accurately estimate our non-duplicative audience.

We do know that we will have a total of between 60 and 80 musicians participating this year. Not all musicians can be present at all performances. We usually average 50 musicians per performance. We can accurately get audience counts at our indoor concerts and about 50% are duplicate (attend more than one concert). Our outdoor concerts are more difficult if it is considered that some are at "festival" type venues.

**9 Describe the specific population your agency anticipates serving with these funds and how they will benefit from the implementation of this project. (e.g. low income, youth, disabled, etc.)**

These funds will allow us to serve three populations:

1. The population of attendees: Improved programs and improved enhanced tools to travel locally will help grow this population of Pleasanton and other Tri-Valley Community members as well as our audience when we perform at venues like the Masonic Home in Union City. It will also bring an enhanced awareness to the community of who we are and how we can enrich the community culturally through our musical performances.
2. The population of community businesses and community organizations: We often perform at events such as Veterans Day (VFW), Fourth of July Celebration, Art Under the Oaks (Alden Lane) and other festivals and public events. This project will benefit these groups by virtue of improved performances and improved logistics when traveling.
3. The population of local musicians: These project will help attract new musicians and improve the performing experience for our existing musicians.

**10 What type of community grant is your agency applying for?**

- Seed
- Capital
- Operating

**11 Describe in detail the role of the Community Grant funds in this project (e.g., what specifically will the Community Grant funds be used for?)**

The Community Grant funds will be used to fund all or a portion of each of the itemized aspects of the project.

**12 Describe how this project is cost effective and the budget is reasonable for the anticipated result.**

The project will be implemented using standard business practices of procurement: The Board of Directors will approve all substantial purchase prior to execution. Warranty and finance documents will be maintained by our equipment manager and be covered under adequate property insurance. Our Librarian and Musical Director will be responsible for music purchase, cataloging and maintenance. Our committee has been formed to design and produce any 40th Anniversary publications, which will be reviewed and approved by the Board prior to launching. Our publicity committee will oversee and be responsible for advertising, and e-mail notices. Our musical director and board will vet and select any guest soloists. The PCCB is very cost conscious and always solicits multiple bids for products and/or services.

**13 If this project does not receive funding, what will be the effect on this project?**

If this project does not receive 2012/2013 funding there would be a few minor repercussions:

1. We would proceed with only portions of the project based on priorities as determined by our Board of Directors.
2. We would "get by" with our current percussion equipment.
3. We could dip into our reserve funds if needed.

**14 If your agency received funding from the City of Pleasanton in the past 5 years please describe and include the project, funded level and in what year funding was received. Enter N/A if not applicable.**

We have received City Community Grant funds in four of the last five years (Thank you!) for audience development and program enhancement, which is detailed in the City's previous years' grants documents.

**15 Please indicate your City of Pleasanton Business License No.**

94-3008838

**16 Please confirm that you have uploaded the following in the "Documents" tab:**

- Current annual budget for the entire agency, including revenue
- Agency organization chart
- List of Board of Directors/Governing Board with their contact information
- Board of Directors' authorization to request funding
- Community of Character Declaration
- Collaboration Agency Affidavit Form
- Most Recent Agency Audit or Tax Return
- Articles of Incorporation/Bylaws
- Personnel Information

**Budget**

Funding Sources/Revenues	Amount Requested	Amount Committed
Digitizing Archives	\$1,700.00	\$1,700.00
Sheet Music	\$800.00	\$800.00
40th Anniversary CD and Booklet	\$1,500.00	\$1,500.00
Peripheral Percussion	\$1,000.00	\$1,000.00
Guest Soloist(s)	\$1,000.00	\$1,000.00
Publicity/Marketing Support	\$1,000.00	\$1,000.00
Equipment repair/Maintenance	\$500.00	\$500.00
<b>Total</b>	<b>\$7,500.00</b>	<b>\$7,500.00</b>

Funding Uses/Expenses	Total Program Budget	Amount Requested
Personnel Costs	\$0.00	\$0.00
Admin Salaries* (see instructions)	\$0.00	\$0.00
Benefits* (see instructions)	\$0.00	\$0.00
Program Staff Salaries	\$0.00	\$0.00
Program Staff Benefits	\$0.00	\$0.00
Non-Personnel Costs		
Professional Fees	\$1,000.00	\$1,000.00
Equipment Rental/Maintenance	\$500.00	\$500.00
Outreach/Promotion	\$1,500.00	\$500.00
Printing/Publication	\$3,800.00	\$2,500.00
Supplies/Material	\$1,300.00	\$500.00
Other (define below)		
CD production	\$2,100.00	\$1,500.00
Percussion equipment	\$1,000.00	\$1,000.00
<b>Total</b>	<b>\$11,200.00</b>	<b>\$7,500.00</b>

**Budget Narrative**

No funds used for staff costs.  
 Not that we have no paid personnel or staff therefore we have no personnel document.

**Documents**

**Documents Requested \***

Current annual budget for the entire agency, including revenue.

Agency Organization Chart (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before OR if there have been changes to your organizational makeup in the last year.)

Current List of Board of Director/Governing Board with their contact information. A minimum of one (1) Board member must be a Pleasanton resident.

Board of Directors' authorization to request funding.

Community of Character Declaration (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before.)  
[download template](#)

Collaboration Agency Affidavit Form (Required if you have Collaboration Agencies.)  
[download template](#)

Most Recent Agency Audit or Tax Return

Articles of Incorporation/Bylaws (Required if they have not been supplied before or have been changed in the last year.)

Personnel Information

**Required? Attached Documents \***

[Budget](#)

[PCCB Org Chart 2013](#)

[PCCB Board of Directors 2013](#)

[Board Authorization](#)

[Community of Character PCCB](#)

[Audit and Tax statement, PCCB](#)

[Articles of incorporation](#)

[Personnell Statement](#)

**Report 1** due 11/25/2013 (submitted 12/10/2013)

**1 Name of Person Completing Report:**

Gerald Hedstrom

**2 Title:**

Treasurer

**3 Telephone:**

925-201-8642

**4 Email:**

GeraldAndTui@yahoo.com

**5 Describe the current status of your project (e.g. planning, pre-development, activity underway, marketing, etc.) and the current focus of any activity.**

We bought band music. We have also committed funds to publicize our Holiday Concert at 2 pm on December 1 at the Firehouse.

**6 Describe any significant actions taken during the reporting period.**

We spent \$906.05 for band music.

**7 If applicable, describe any modifications to the project goals, timelines, etc., and reason(s) for change. If you have not submitted invoices due to project delays, please provide details here.**

none

**8 Were any costs incurred for this project (from any source) during this reporting period?**

Yes

1 total to date

No

**9 Were any Pleasanton grant funds expended for this project during this reporting period? If yes, have you submitted invoices yet and if so for what amount. If no, please explain why no funds have been expended to date.**

We bought band music, and we will bill the City for it. We also did promotion for band concerts, but the bills have not all come in

yet.

**10 Please indicate how participant data are reported for this project (please keep consistent for question 11 and with your original application):**

- Audience (performance) 1 total to date
- Spectators (events)
- Participants
- Clients

**11 Please complete the following table regarding NUMBER OF CLIENTS SERVED during this reporting period using the indicator chosen above (Audience, Spectators, Participants OR Clients):**

5,000	A) Numeric GOAL stated in your application for the number of Pleasanton residents to be served by THIS PROJECT (unduplicated):	5,000 total to date
2,200	B) Total number of people served by THIS PROJECT:	2,200 total to date

**12 What method do you use to track your participant data for this project?**

- Database
- Ticket sales
- Sign-in sheet
- Other 1 total to date

**13 If you answered "other" to the preceding question please explain. Enter "N/A" if not applicable.**  
We do a rough count of the audience.

**14 Please include any additional comments or clarifications here about your grant that you feel the Commission will benefit from:**  
-no answer-

**15 For FINAL REPORT [DO NOT ANSWER UNTIL FINAL REPORT]: Name and title of person completing the report:**  
-no answer-

**16 For FINAL REPORT: Did the agency use all of its grant funding? If not, explain why the agency did not spend the entire grant and what obstacles the agency faced.**  
-no answer-

**17 For FINAL REPORT: Describe the accomplishments of the project funded through Community Grant funds. Provide detail on how the project responded to needs within the community (in reference to what you identified in question 10 of the application.)**  
-no answer-

**18 For FINAL REPORT: Does the agency feel this project was a success? How do you measure the success of the project? Did it meet or exceed the goals and outcomes described in the in the original application? If not, why?**  
-no answer-

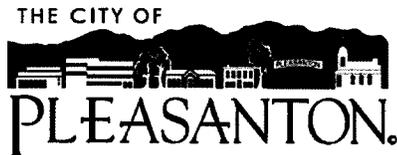
**19 For FINAL REPORT: Describe any problems or delays encountered with the project. How were they handled? What effects, if any, were there on the project? Describe any changes that made the project successful or will make it successful in future years.**  
-no answer-

**20 For FINAL REPORT: List agencies you collaborated with on the project. Describe the nature of the collaboration. Enter "N/A" if not applicable.**  
-no answer-

\* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 15752

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City of Pleasanton  
 FY 2013/14 Community Grants - Civic Arts  
 1/21/2013 deadline

The Gatehouse Academy for Gifted Education, Inc.  
**enGAGE! Summer Enrichment Camp**

**The Gatehouse Academy for Gifted Education, Inc.**  
 860 Kolln Street  
 Pleasanton  
 CA, CA 94566

Tel: 925.577.6981  
 Fax: 925.462.3716  
 Web: [www.engagethegifted.org](http://www.engagethegifted.org)  
 EIN: 45-3773661  
 DUNS:

**Project Contact**  
 Lynn Gatehouse  
[info@engagethegifted.org](mailto:info@engagethegifted.org)  
 Tel: 925.577.6981

**\$2,938 Requested**

Submitted: 1/21/2013 7:54:35 AM  
 (Pacific)

**Additional Contacts**  
 beth@bborchers.com,  
 borchers.bob@gmail.com,  
 engagethegifted@gmail.com

**President and Program Director**  
 Lynn Gatehouse  
[info@engagethegifted.org](mailto:info@engagethegifted.org)

### Application Questions

**1 Provide a brief summary of the project for which your agency is seeking funding for (no more than 3 sentences; this text will be used widely during the review and implementation process to describe your project.)**

GAGE, Inc. is seeking to fund the purchase of Shimpo potters wheels, MIDI keyboards and clay to be used in visual arts and music technology courses offered at enGAGE! Summer Enrichment Camp. Courses include Brain Fitness Through Art and Music Production.

**2 Describe the following:**

*a. The problem(s), need(s), issue(s) or service gaps to support the need for this project in Pleasanton. b. How your project relates to the problem, need, issue or service gap. c. How this relates to the Cultural Plan or Youth Master Plan.*

(A) According to Goal B of the City of Pleasanton's Cultural Plan, there is a need for interactive and hands-on programs for children in grades K-12. (B) enGAGE! Summer Enrichment Camp provides internships and mentoring, life skills training and project-based educational opportunities that develop their creativity and problem-solving skills. enGAGE! Summer Enrichment Camp focuses upon learning and talent development rather than grades and the stress related to achievement that many of our Pleasanton students experience and that put them at-risk. In addition, parents are seeking local and affordable programs for their children. After a highly successful inaugural year, we need to expand enGAGE! Summer Enrichment Camp to meet the demand from both returning and new students and families by adding courses for middle school students in grades 7 and 8. Also, we have provided community service opportunities for middle and high school students to serve as teachers' assistants. (C) The enGAGE! Summer Enrichment Program provides services that are not offered by the Pleasanton Unified School District.

**3 Please describe your agency and its mission.**

GAGE, Inc. is a non-profit organization dedicated to providing project-based learning opportunities for upper elementary and middle school students that help them to develop their creativity, gifts and talents and to work with other students who share their interests.

**4 Please provide information to justify your agency's capacity to conduct this project (management, fiscal staff resources, and expertise, etc.) Enter N/A if not applicable.**

During a successful inaugural year in the summer of 2012, GAGE, Inc. was able to provide a quality and well-managed program that served over 130 children. President and Program Director Lynn Gatehouse is an educator with over 25 years of experience in education. She holds a BFA from Carnegie Mellon University and a Masters Degree in Gifted and Talented Education from the University of Connecticut. The enGAGE! faculty includes the best and brightest Pleasanton educators who developed innovative courses that are not available in other programs. The Board of Directors is comprised of a project manager, venture capitalist and a dedicated school volunteer who has planned and implemented many successful programs for children.

**5 Explain how this project will be implemented, administered and operated.**

The MIDI keyboards and potters wheels will be utilized in our visual arts and music technology courses this summer and in years to come as we expand the program.

**6 Identify the organization(s) that your agency will partner with on this project. (A Collaboration Agency Affidavit Form is required for each collaborating agency.) Enter N/A if not applicable.**  
N/A.

**7 Please choose a common indicator that your agency will use to measure.**

- Audience (performance)  
 Spectators (event)  
 Participants  
 Clients

**8 Estimate the total number of unduplicated Pleasanton residents to be served by this project.**

In 2012 the enGAGE! Summer Enrichment Camp served 108 unduplicated Pleasanton residents. We expect the number to increase during the summer of 2013 as the courses we offer are expanded.

**9 Describe the specific population your agency anticipates serving with these funds and how they will benefit from the implementation of this project. (e.g. low income, youth, disabled, etc.)**

enGAGE! Summer Enrichment Camp serves youth entering grades 4 through 8, including low-income and disabled students. All participants will benefit from having the opportunity to develop creativity and problem-solving skills that will prepare them for the present and future.

**10 What type of community grant is your agency applying for?**

- Seed  
 Capital  
 Operating

**11 Describe in detail the role of the Community Grant funds in this project (e.g., what specifically will the Community Grant funds be used for?)**

Community Grant funds will be used for purchasing Shimpo potters wheels, clay and MIDI keyboards.

**12 Describe how this project is cost effective and the budget is reasonable for the anticipated result.**

The purchase of Shimpo potters wheels and MIDI keyboards that we are seeking to fund will be used by multiple classes of students over many years.

**13 If this project does not receive funding, what will be the effect on this project?**

Without funding for the purchase of Shimpo potters wheels, clay and MIDI keyboards, we will be unable to offer the courses we need in order to expand our program for 7th & 8th graders or to meet the demand for courses for our returning students.

**14 If your agency received funding from the City of Pleasanton in the past 5 years please describe and include the project, funded level and in what year funding was received. Enter N/A if not applicable.**

N/A.

**15 Please indicate your City of Pleasanton Business License No.**

1000776

**16 Please confirm that you have uploaded the following in the "Documents" tab:**

- Current annual budget for the entire agency, including revenue  
 Agency organization chart  
 List of Board of Directors/Governing Board with their contact information  
 Board of Directors' authorization to request funding  
 Community of Character Declaration  
 Collaboration Agency Affidavit Form  
 Most Recent Agency Audit or Tax Return  
 Articles of Incorporation/Bylaws  
 Personnel Information

## Budget

Funding Sources/Revenues	Amount Requested	Amount Committed
City of Pleasanton - Community Grant - Civic Arts	\$2,938.00	\$2,938.00
City of Pleasanton - Community Grant - Youth	\$7,500.00	\$7,500.00

GAGE, Inc. - Expected Revenue	\$29,940.00	\$29,940.00
<b>Total</b>	<b>\$40,378.00</b>	<b>\$40,378.00</b>

Funding Uses/Expenses	Total Program Budget	Amount Requested
Personnel Costs	\$150.00	
Admin Salaries* (see instructions)	\$4,000.00	
Benefits* (see instructions)		
Program Staff Salaries	\$10,750.00	
Program Staff Benefits		
Non-Personnel Costs		
Professional Fees		
Equipment Rental/Maintenance		
Outreach/Promotion	\$1,203.00	
Printing/Publication	\$153.00	
Supplies/Material	\$1,020.00	
Other (Legal/Licensing)	\$260.00	
Other (Insurance)	\$5,002.00	
Other (Facility Rental)	\$4,673.00	
Other (Computer Hardware)	\$4,995.00	
Other (Computer Software)	\$2,574.00	
Other (Art Equipment)	\$2,938.00	\$2,938.00
Other (Tax Preparation)	\$1,000.00	
<b>Total</b>	<b>\$38,718.00</b>	<b>\$2,938.00</b>

**Budget Narrative**  
N/A.

**Documents**

**Documents Requested \***

**Required? Attached Documents \***

Current annual budget for the entire agency, including revenue.	<input checked="" type="checkbox"/>	<a href="#">GAGE Annual Budget</a>
Agency Organization Chart (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before OR if there have been changes to your organizational makeup in the last year.)	<input type="checkbox"/>	<a href="#">GAGE Organization Chart</a>
Current List of Board of Director/Governing Board with their contact information. A minimum of one (1) Board member must be a Pleasanton resident.	<input checked="" type="checkbox"/>	<a href="#">GAGE Board of Directors</a>
Board of Directors' authorization to request funding.	<input checked="" type="checkbox"/>	<a href="#">GAGE Authorization to Request Funding</a>
Community of Character Declaration (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before.) <a href="#">download template</a>	<input type="checkbox"/>	<a href="#">GAGE Community of Character Declaration</a>
Collaboration Agency Affidavit Form (Required if you have Collaboration Agencies.) <a href="#">download template</a>	<input type="checkbox"/>	
Most Recent Agency Audit or Tax Return	<input type="checkbox"/>	<a href="#">GAGE Tax Return Status</a> <a href="#">GAGE 990-EZ Tax Return for Year Ending 09-30-12</a>
Articles of Incorporation/Bylaws (Required if they have not been supplied before or have been changed in the last year.)	<input checked="" type="checkbox"/>	<a href="#">GAGE Bylaws</a>
Personnel Information	<input checked="" type="checkbox"/>	<a href="#">GAGE Personnel</a>

**Report 1** due 11/25/2013 (submitted 11/20/2013)

**1 Name of Person Completing Report:**  
Robert Gatehouse

**2 Title:**  
-no answer-

**3 Telephone:**  
925.487.9380

**4 Email:**  
-no answer-

**5 Describe the current status of your project (e.g. planning, pre-development, activity underway, marketing, etc.) and the current focus of any activity.**

enGAGE! Summer Enrichment Camp 2013 was an overwhelming success. The total number of individual students (participants) increased from 124 in 2012 to 261 in 2013. GAGE, Inc. is currently planning for 2014, including which courses to offer again, what possibilities there are for new courses, what additional resources (teachers, hardware, etc.) will be needed, etc. We are talking with companies that offer online registration packages to hopefully streamline our registration and information distribution processes. We submitted a facilities usage request to the Pleasanton Unified School District for classroom and other space at Harvest Park Middle School, the site of the first two camps. The request has been approved.

**6 Describe any significant actions taken during the reporting period.**

enGAGE! Summer Enrichment Camp was able to expand from 6 to 12 classes and to more than double the number of unique students enrolled in the program.

**7 If applicable, describe any modifications to the project goals, timelines, etc., and reason(s) for change. If you have not submitted invoices due to project delays, please provide details here.**

There have been no modifications to project goals, timelines, etc. An invoice has been submitted for expenses incurred for potters wheels and USB keyboards. The amount spent to date (\$1,857.76) has been paid to GAGE, Inc. The support of the City of Pleasanton is much appreciated. Our goal is to continue to offer non-traditional educational opportunities that are not typically offered by the Pleasanton Unified School District to Pleasanton students.

**8 Were any costs incurred for this project (from any source) during this reporting period?**

- Yes 1 total to date
- No

**9 Were any Pleasanton grant funds expended for this project during this reporting period? If yes, have you submitted invoices yet and if so for what amount. If no, please explain why no funds have been expended to date.**

\$1,857.76 of the approved \$2,850.40 was spent on new potters wheels and USB keyboards. An invoice was submitted and was paid.

**10 Please indicate how participant data are reported for this project (please keep consistent for question 11 and with your original application):**

- Audience (performance)
- Spectators (events)
- Participants 1 total to date
- Clients

**11 Please complete the following table regarding NUMBER OF CLIENTS SERVED during this reporting period using the indicator chosen above (Audience, Spectators, Participants OR Clients):**

108	A) Numeric GOAL stated in your application for the number of Pleasanton residents to be served by THIS PROJECT (unduplicated):	108 total to date
261	B) Total number of people served by THIS PROJECT:	261 total to date

**12 What method do you use to track your participant data for this project?**

- Database 1 total to date
- Ticket sales
- Sign-in sheet
- Other

**13 If you answered "other" to the preceding question please explain. Enter "N/A" if not applicable.**

-no answer-

**14 Please include any additional comments or clarifications here about your grant that you feel the Commission will benefit from:**

The grant funding enabled GAGE to acquire and utilize additional potters wheels in our Brain Fitness Through Art 4-5 and Brain Fitness Through Art 6-8 courses and additional USB keyboards in our Introduction to Music Production 6-8 course.

**15 For FINAL REPORT [DO NOT ANSWER UNTIL FINAL REPORT]: Name and title of person completing the report:**

-no answer-

**16 For FINAL REPORT: Did the agency use all of its grant funding? If not, explain why the agency did not spend the entire grant and what obstacles the agency faced.**

*-no answer-*

**17 For FINAL REPORT: Describe the accomplishments of the project funded through Community Grant funds. Provide detail on how the project responded to needs within the community (in reference to what you identified in question 10 of the application.)**

*-no answer-*

**18 For FINAL REPORT: Does the agency feel this project was a success? How do you measure the success of the project? Did it meet or exceed the goals and outcomes described in the in the original application? If not, why?**

*-no answer-*

**19 For FINAL REPORT: Describe any problems or delays encountered with the project. How were they handled? What effects, if any, were there on the project? Describe any changes that made the project successful or will make it successful in future years.**

*-no answer-*

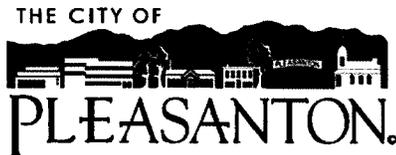
**20 For FINAL REPORT: List agencies you collaborated with on the project. Describe the nature of the collaboration. Enter "N/A" if not applicable.**

*-no answer-*

*\* ZoomGrants™ is not responsible for the content of uploaded documents.*

Application ID: 15765

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City of Pleasanton  
 FY 2013/14 Community Grants - Civic Arts  
 1/21/2013 deadline

## Tri-Valley Repertory Theatre Sound Microphones

**Tri-Valley Repertory Theatre**  
 1020 Serpentine Lane Suite 101  
 Pleasanton, CA 94566  
 United States

Tel: (925) 462-2121  
 Fax: (925) 484-3062  
 Web: [www.trivalleyrep.com](http://www.trivalleyrep.com)  
 EIN: 68-0049944  
 DUNS:

**Project Contact**  
 K. Breedveld  
[kbreedveld@trivalleyrep.com](mailto:kbreedveld@trivalleyrep.com)  
 Tel: 925-899-3451

**\$7,500** Requested

Submitted: 1/13/2013 11:42:52 PM  
 (Pacific)

**Additional Contacts**  
*none entered*

**General-Production Manager**  
 Kathleen Breedveld  
[Kbreedveld@trivalleyrep.com](mailto:Kbreedveld@trivalleyrep.com)

### Application Questions

**1 Provide a brief summary of the project for which your agency is seeking funding for (no more than 3 sentences; this text will be used widely during the review and implementation process to describe your project.)**

TVRT has found itself in need for new wireless microphones, receivers and transmitters due to the fact that in June of 2010 the FCC required that any mics under the 700 MHz Band must stop their operation of wireless microphones or similar devices. We now own ten (10) mics that meet the new requirements, however, we need at least ten (10) additional wireless microphones, receivers and transmitters to accommodate the needs of all our productions and to be FCC compliant. Certain wireless microphones and similar devices have operated in frequencies that needed for public safety. When this equipment was designed, the frequencies they used were in between the frequencies that television stations used to broadcast television programs. These frequencies are now being used by safety entities (such as police, fire, and emergency services) and commercial providers of wireless services (such as wireless broadband services).

**2 Describe the following:**

*a. The problem(s), need(s), issue(s) or service gaps to support the need for this project in Pleasanton. b. How your project relates to the problem, need, issue or service gap. c. How this relates to the Cultural Plan or Youth Master Plan.*

Tri-Valley Repertory Theatre (formerly Pleasanton Playhouse) is an educational, non-profit volunteer organization dedicated to providing affordable quality theatre, theatrical training, a showcase for talent and a cultural experience within the Tri-Valley communities. Tri-Valley Repertory Theatre provides multiple avenues (volunteering; working on shows backstage, onstage, behind the scenes; exploring their talents through kids camp, Broadway Chorus and onstage performances) for Pleasanton youth, families, and adults to participate in theatre arts in our community.

Our company mission mirrors the aims and goals of the Pleasanton Cultural Arts Plan:

\*To promote and market Pleasanton's cultural activities and encourage participation.

\*To establish and support cultural enrichment activities and program for the young people of Pleasanton.

**3 Please describe your agency and its mission.**

A non-profit volunteer organization, TVRT began in 1972 as a program under the City of Pleasanton Department of Recreation producing summer musicals. In 1984, TVRT became a non-profit organization producing three shows each season. We played a leadership role in, and gave substantial support to, the community effort to renovate Amador Theater. After the theater was renovated, we started our critically acclaimed Broadway Chorus, a non-auditioned, community chorus. In 1996 we opened our Studio Theatre, a community black box theater. Throughout our history, we have had a special focus on family involvement in the arts. Over the years, we have had a variety of summer conservatory training programs and children's productions. We take special pride in the fact that entire families can be found participating in our productions.

TVRT is a federal 501(3)(c) non-profit organization. TVRT is guided by a volunteer Board of Directors. Only a small number of professional staff are paid to provide services for specific productions (producer, directors and designers). All of this keeps our overhead costs to a minimum.

We are proud to be approaching our 30th anniversary of being a non-profit volunteer organization dedicated to the cultural enrichment of the communities we serve with a special focus on the involvement of families in the arts. We are currently in our 29th year of providing quality family entertainment with annual audiences of over 15,000.

**4 Please provide information to justify your agency's capacity to conduct this project (management, fiscal staff resources, and expertise, etc.) Enter N/A if not applicable.**

N/A

**5 Explain how this project will be implemented, administered and operated.**

TVRT will purchase ten (10) Shure ULXP4 microphones, receivers and transmitters. Each receiver costs \$616; each transmitter costs \$193; Each microphone costs \$174; for a total of \$983 for each unit. The grand total for all ten will \$9830, plus \$161.60 in applicable tax, with a total of \$9991.60. Tri-Valley Repertory Theatre will pay the difference of \$2,461.60 if awarded the entire requested amount of \$7500. All of these units will be used in all future musicals, kids camps, plays and Broadway Chorus productions.

**6 Identify the organization(s) that your agency will partner with on this project. (A Collaboration Agency Affidavit Form is required for each collaborating agency.) Enter N/A if not applicable.**

N/A

**7 Please choose a common indicator that your agency will use to measure.**

- Audience (performance)
- Spectators (event)
- Participants
- Clients

**8 Estimate the total number of unduplicated Pleasanton residents to be served by this project.**

Given that these microphones and transmitters will support and enable all of TVRT's many different productions, an estimate of the total number of participants and audience members served by our company is appropriate here. We estimate that all of our productions are attended by 6,000 unique audience members annually. In total, these productions are staffed by approximately 60 orchestra members, 60 technical crew members and about 500 individual performers. Add to that about 20 office staff, ushers and concession volunteers, and we believe that about 6,670 people attend or participate in TVRT productions every year. Naturally, this number will tend to fluctuate a bit in either direction, as different productions have different needs. The true number is very likely to be in this neighborhood, however.

It is true that the people who attend and participate in our productions are from various communities in the Bay Area, but we are headquartered in Pleasanton and thus we attract disproportionate talent and interest from that community. If only one quarter of the above mentioned participants and spectators are Pleasanton residents, then 1,668 Pleasanton residents will see benefit from this project. Note, though, that we believe that this estimate to be extremely conservative.

**9 Describe the specific population your agency anticipates serving with these funds and how they will benefit from the implementation of this project. (e.g. low income, youth, disabled, etc.)**

TVRT offers main stage musicals, dramas, Broadway Chorus and youth summer theatre conservatory programs every year. The microphones will be an important part of the training and education that all participants will receive. While TVRT does not offer any programs that are specifically targeted towards any particular groups, populations or constituencies, it is important to note that there is no fee or any other cost associated with appearing as a performer in any of our productions. For our programs which have participant fees, we offer need -based scholarships for low-income participants. Naturally, our volunteers need pay nothing for their participation either. These things being the case, our community theatre is an excellent artistic avenue for persons of low-income backgrounds.

**10 What type of community grant is your agency applying for?**

- Seed
- Capital
- Operating

**11 Describe in detail the role of the Community Grant funds in this project (e.g., what specifically will the Community Grant funds be used for?)**

If awarded the Community Grant, TVRT will purchase ten (10) Shure ULXP4 microphones, receivers and transmitters.

**12 Describe how this project is cost effective and the budget is reasonable for the anticipated result.**

Over the past two and a half years, TVRT has had to rent ten (10) additional microphones, receivers and transmitters (per production) that have been required by each show during its tech week and performance run, resulting in an added expense of nearly \$14,000 during that time frame. If awarded the grant, TVRT will no longer need to rent these items, saving the company thousands of dollars in the long run.

**13 If this project does not receive funding, what will be the effect on this project?**

If TVRT does not receive this grant, we will attempt to purchase a single microphone, receiver and transmitter unit at a time as funds become available. It will take us far longer to acquire these units and we will continue to have to absorb the added rental costs for each show.

**14 If your agency received funding from the City of Pleasanton in the past 5 years please describe and include the project, funded level and in what year funding was received. Enter N/A if not applicable.**

Tri-Valley Repertory Theatre received a grant last year for a total of \$2630 to help defray the cost of a portable dance floor that

was installed at our new space in Pleasanton in August 2011.

**15 Please indicate your City of Pleasanton Business License No.**  
BUSINESS ID # 0200082

**16 Please confirm that you have uploaded the following in the "Documents" tab:**

- Current annual budget for the entire agency, including revenue
- Agency organization chart
- List of Board of Directors/Governing Board with their contact information
- Board of Directors' authorization to request funding
- Community of Character Declaration
- Collaboration Agency Affidavit Form
- Most Recent Agency Audit or Tax Return
- Articles of Incorporation/Bylaws
- Personnel Information

**Budget**

Funding Sources/Revenues	Amount Requested	Amount Committed
Community Grant Program	\$7,500.00	\$7,500.00
TVRT Agency Funds	\$0.00	\$2,461.60
<b>Total</b>	<b>\$7,500.00</b>	<b>\$9,961.60</b>

Funding Uses/Expenses	Total Program Budget	Amount Requested
Personnel Costs		
Admin Salaries* (see instructions)		
Benefits* (see instructions)		
Program Staff Salaries		
Program Staff Benefits		
Non-Personnel Costs		
Professional Fees		
Equipment Rental/Maintenance		
Outreach/Promotion		
Printing/Publication		
Supplies/Material	\$9,961.60	\$7,500.00
Other (define below)		
<b>Total</b>	<b>\$9,961.60</b>	<b>\$7,500.00</b>

**Budget Narrative**

TVRT will purchase ten (10) Shure ULXP4 microphones receivers and transmitters. Each receiver costs 616; each transmitter costs 193; Each microphone costs 174; for a total of 983 for each unit. The grand total for all ten will 9830 plus 161.60 in applicable tax with a total of 9991.60. Tri-Valley Repertory Theatre will pay the difference of 2461.60 if awarded the entire requested amount of 7500.

There are no staff costs or administrative expenses paid with this grant.

**Documents**

**Documents Requested \***

Current annual budget for the entire agency, including revenue.

Agency Organization Chart (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before OR if there have been changes to your organizational makeup in the last year.)

Current List of Board of Director/Governing Board with their contact information. A minimum of one (1) Board member must be a Pleasanton resident.

Board of Directors' authorization to request funding.

**Required? Attached Documents \***

annual budget

Organizational Chart

TVRT BOARD OF DIRECTORS

Authorization for Funding

- Community of Character Declaration (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before.)  [download template](#)
- Collaboration Agency Affidavit Form (Required if you have Collaboration Agencies.)  [download template](#)
- Most Recent Agency Audit or Tax Return 
  - [TVRT 2011 Tax Return Pg 1 of 17](#)
  - [TVRT 2011 Tax Return Pg 2 of 17](#)
  - [TVRT 2011 Tax Return Pg 3 of 17](#)
  - [TVRT 2011 Tax Return Pg 4 of 17](#)
  - [TVRT 2011 Tax Return Pg 5 of 17](#)
  - [TVRT 2011 Tax Return Pg 6 of 17](#)
  - [TVRT 2011 Tax Return Pg 7 of 17](#)
  - [TVRT 2011 Tax Return Pg 8 of 17](#)
  - [TVRT 2011 Tax Return Pg 9 of 17](#)
  - [TVRT 2011 Tax Return Pg 10 of 17](#)
  - [TVRT 2011 Tax Return Pg 11 of 17](#)
  - [TVRT 2011 Tax Return Pg 12 of 17](#)
  - [TVRT 2011 Tax Return Pg 13 of 17](#)
  - [TVRT 2011 Tax Return Pg 14 of 17](#)
  - [TVRT 2011 Tax Return Pg 15 of 17](#)
  - [TVRT 2011 Tax Return Pg 16 of 17](#)
  - [TVRT 2011 Tax Return Pg 17 of 17](#)
- Articles of Incorporation/Bylaws (Required if they have not been supplied before or have been changed in the last year.)  [TVRT By Laws, articles of incorporation](#)
- Personnel Information  [Personnel Info](#)
- Administrative Documents \***  [TVRT Annual Budget Pg 2 \(exp. 2/13/2016\)](#)

**Report 1** due 11/25/2013 (submitted 11/25/2013)

**1 Name of Person Completing Report:**

Kathleen Breedveld

**2 Title:**

Production Manager

**3 Telephone:**

925-899-3451

**4 Email:**

Kbreedveld@trivalleyrep.com

**5 Describe the current status of your project (e.g. planning, pre-development, activity underway, marketing, etc.) and the current focus of any activity.**

The microphones were purchased in July 2013.

**6 Describe any significant actions taken during the reporting period.**

All action in regards to purchasing the microphones took place in July 2013.

**7 If applicable, describe any modifications to the project goals, timelines, etc., and reason(s) for change. If you have not submitted invoices due to project delays, please provide details here.**

There were no modifications to the project goal. The total bill was \$4653.92. The grant covered \$3,660.00 and Tri-Valley Repertory Theatre paid the remaining balance of \$993.92

**8 Were any costs incurred for this project (from any source) during this reporting period?**

- Yes
- No

1 total to date

**9 Were any Pleasanton grant funds expended for this project during this reporting period? If yes, have you submitted invoices yet and if so for what amount. If no, please explain why no funds have been expended to date.**

\$4653.92 was paid to Full Compass Systems.

Since we were placing the order with Pacific Coast Repertory Theatre we were able to negotiate a much better deal affording both companies more mics than originally expected.

\*\*\* SALES ORDER \*\*\*

-----  
 |Order By |SlsPsn |Ship Via |F.O.B. |Freight |Boxes |Ty|Login |  
 |KATHLEEN |pare |UPS GRND RESID. |MADISON |NO CHRG | 0 |O |pare |  
 -----

Part # Qty Ordr Wh Bin Ds Tx Unit Price Exten Price

ULXS14-J1	4.000	W	L17C	A	Y	581.740	2326.960
Bodypack Sys w/WA302 GuitarCbl							
ULXS14-M1	2.000	Y	L39C	A	Y	581.740	1163.480
Bodypack Sys w/WA302 GuitarCbl							
UA507	4.000	V	K05B	X	Y	0.000	0.000
Rack Hardware for Dual ULX							
ULXS4-J1	1.000	W	L15D	A	Y	387.830	387.830
UHF Standard Receiver							
ULXS4-M1	1.000	W	L23D	A	Y	387.830	387.830
UHF Standard Receiver 662-698							
ULX1-J1	1.000	V	L10E	A	Y	190.150	190.150
UHF Bodypack Trans. 554-590							
ULX1-M1	1.000	V	L04E	A	Y	190.150	190.150
UHF Bodypack Trans. 662-698							
WA302	2.000	V	K08C	X	Y	3.760	7.520
Inst. Cable,Tini QG(TA4F)Conn.							

Subtotal 4653.92

**10 Please indicate how participant data are reported for this project (please keep consistent for question 11 and with your original application):**

- Audience (performance)
- Spectators (events)
- Participants
- Clients

1 total to date

**11 Please complete the following table regarding NUMBER OF CLIENTS SERVED during this reporting period using the indicator chosen above (Audience, Spectators, Participants OR Clients):**

1668	A) Numeric GOAL stated in your application for the number of Pleasanton residents to be served by THIS PROJECT (unduplicated):	1,668 total to date
*6500	B) Total number of people served by THIS PROJECT:	

**12 What method do you use to track your participant data for this project?**

- Database
- Ticket sales
- Sign-in sheet
- Other

1 total to date

**13 If you answered "other" to the preceding question please explain. Enter "N/A" if not applicable.**

N/A

**14 Please include any additional comments or clarifications here about your grant that you feel the Commission will benefit from:**

We at Tri-Valley Repertory are grateful that the arts council and the city council members for allocating the grant funds to this project. Tri-Valley Repertory is now in compliance with all FCC regulations and the added benefit of having a higher quality sound to offer all of our patrons. These mics can be used in all of our productions including our mainstage musicals, our summer kids camps and our Broadway Chorus productions.

\* In regards to question 11- Our attendance for for shows using these mics so far is approx. 6500.00 Basing this info on our

season patron lists and ticket sales reports we feel we have already achieved our goal of serving 1668 Pleasanton residents.

**15 For FINAL REPORT [DO NOT ANSWER UNTIL FINAL REPORT]: Name and title of person completing the report:**  
Kathleen Breedveld

**16 For FINAL REPORT: Did the agency use all of its grant funding? If not, explain why the agency did not spend the entire grant and what obstacles the agency faced.**  
Tri-Valley Rep used all of the grant funding allocated for this project.

**17 For FINAL REPORT: Describe the accomplishments of the project funded through Community Grant funds. Provide detail on how the project responded to needs within the community (in reference to what you identified in question 10 of the application.)**

. The microphones will be an important part of the training and education that all participants will receive. While TVRT does not offer any programs that are specifically targeted towards any particular groups, populations or constituencies, it is important to note that there is no fee or any other cost associated with appearing as a performer in any of our productions. For our programs which have participant fees, we offer need -based scholarships for low-income participants. Naturally, our volunteers need pay nothing for their participation either. These things being the case, our community theatre is an excellent artistic avenue for persons of low-income backgrounds.

**18 For FINAL REPORT: Does the agency feel this project was a success? How do you measure the success of the project? Did it meet or exceed the goals and outcomes described in the in the original application? If not, why?**  
This project is considered a terrific success by Tri-Valley Repertory Theatre. We have received letters from patrons complimenting the better sound. We exceeded our goals by being able to negotiate a better price for the microphones making it possible for us to get better mics

**19 For FINAL REPORT: Describe any problems or delays encountered with the project. How were they handled? What effects, if any, were there on the project? Describe any changes that made the project successful or will make it successful in future years.**

There were no problems or delays encountered with this project

**20 For FINAL REPORT: List agencies you collaborated with on the project. Describe the nature of the collaboration. Enter "N/A" if not applicable.**  
N/A

**Report 2 due 7/22/2014 (not submitted)**

**1 Name of Person Completing Report:**

Kathleen Breedveld

**2 Title:**

Production Manager

**3 Telephone:**

925-899-3451

**4 Email:**

Kbreedveld@trivalleyrep.com

**5 Describe the current status of your project (e.g. planning, pre-development, activity underway, marketing, etc.) and the current focus of any activity.**

The project is completed with the purchase of the mics ( transmitters and receivers) in July 2013

**6 Describe any significant actions taken during the reporting period.**

There have been no significant actions taken after the purchase.

**7 If applicable, describe any modifications to the project goals, timelines, etc., and reason(s) for change. If you have not submitted invoices due to project delays, please provide details here.**

-no answer-

**8 Were any costs incurred for this project (from any source) during this reporting period?**

Yes

1 total to date

No

**9 Were any Pleasanton grant funds expended for this project during this reporting period? If yes, have you submitted invoices yet and if so for what amount. If no, please explain why no funds have been expended to date.**

-no answer-

**10 Please indicate how participant data are reported for this project (please keep consistent for question 11 and with your original application):**

- Audience (performance) 1 total to date
- Spectators (events)
- Participants
- Clients

**11 Please complete the following table regarding NUMBER OF CLIENTS SERVED during this reporting period using the indicator chosen above (Audience, Spectators, Participants OR Clients):**

	A) Numeric GOAL stated in your application for the number of Pleasanton residents to be served by THIS PROJECT (unduplicated):	1,668 total to date
	B) Total number of people served by THIS PROJECT:	

**12 What method do you use to track your participant data for this project?**

- Database
- Ticket sales 1 total to date
- Sign-in sheet
- Other

**13 If you answered "other" to the preceding question please explain. Enter "N/A" if not applicable.**

*-no answer-*

**14 Please include any additional comments or clarifications here about your grant that you feel the Commission will benefit from:**

*-no answer-*

**15 For FINAL REPORT [DO NOT ANSWER UNTIL FINAL REPORT]: Name and title of person completing the report:**

Kathleen Breedveld, Production Manager

**16 For FINAL REPORT: Did the agency use all of its grant funding? If not, explain why the agency did not spend the entire grant and what obstacles the agency faced.**

Tri-Valley Rep used all of the grant funding allocated for this project.

**17 For FINAL REPORT: Describe the accomplishments of the project funded through Community Grant funds. Provide detail on how the project responded to needs within the community (in reference to what you identified in question 10 of the application.)**

The microphones will be an important part of the training and education that all participants will receive. While TVRT does not offer any programs that are specifically targeted towards any particular groups, populations or constituencies, it is important to note that there is no fee or any other cost associated with appearing as a performer in any of our productions. For our programs which have participant fees, we offer need-based scholarships for low-income participants. Naturally, our volunteers need pay nothing for their participation either. These things being the case, our community theatre is an excellent artistic avenue for persons of low-income backgrounds.

**18 For FINAL REPORT: Does the agency feel this project was a success? How do you measure the success of the project? Did it meet or exceed the goals and outcomes described in the in the original application? If not, why?**

This project is considered a terrific success by Tri-Valley Repertory Theatre. We have received letters from patrons complimenting the better sound. We exceeded our goals by being able to negotiate a better price for the microphones making it possible for us to get better mics

**19 For FINAL REPORT: Describe any problems or delays encountered with the project. How were they handled? What effects, if any, were there on the project? Describe any changes that made the project successful or will make it successful in future years.**

There were no problems or delays encountered with this project

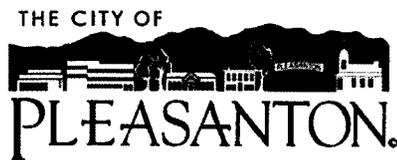
**20 For FINAL REPORT: List agencies you collaborated with on the project. Describe the nature of the collaboration. Enter "N/A" if not applicable.**

N/A

*\* ZoomGrants™ is not responsible for the content of uploaded documents.*

Application ID: 14928

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City of Pleasanton  
 FY 2013/14 Community Grants - Civic Arts  
 1/21/2013 deadline

Tri-Valley YMCA

## Arts Education as a Vehicle for Asset Development

**Tri-Valley YMCA**  
 6693 Sierra Lane  
 Suite F  
 Dublin, CA 94568  
 United States

Tel: (925) 263-4444  
 Fax: (925) 263-4445  
 Web: [www.trivalleyymca.org](http://www.trivalleyymca.org)  
 EIN: 94-1156317  
 DUNS:

**Project Contact**  
 Kenny Altenburg  
[kaltenburg@ymcaeastbay.org](mailto:kaltenburg@ymcaeastbay.org)  
 Tel: 9252634444

**\$7,500 Requested**

Submitted: 1/21/2013 4:39:31 PM  
 (Pacific)

**Additional Contacts**  
[kdulka@ymcaeastbay.org](mailto:kdulka@ymcaeastbay.org)

**Executive Director**  
 Kelly O'Lague Dulka  
[kdulka@ymcaeastbay.org](mailto:kdulka@ymcaeastbay.org)

### Application Questions

**1 Provide a brief summary of the project for which your agency is seeking funding for (no more than 3 sentences; this text will be used widely during the review and implementation process to describe your project.)**

The Tri-Valley YMCA exists to meet unmet community need. With cuts in education that have resulted in diminished arts education, the Tri-Valley Y seeks to increase arts education in our afterschool and summer programming as a way to address this unmet community need. With a focus on asset development in children, the arts education program will result in youth who are more confident and connected, more well-rounded and better educated in the arts.

**2 Describe the following:**

*a. The problem(s), need(s), issue(s) or service gaps to support the need for this project in Pleasanton. b. How your project relates to the problem, need, issue or service gap. c. How this relates to the Cultural Plan or Youth Master Plan.*  
 One of the stated goals in Pleasanton's 1998 Cultural Plan is to support cultural enrichment activities and programs for the young people of Pleasanton. The report states that there is conclusive evidence that children who participate in comprehensive arts education do better in all aspects of their school work. This even includes social skills development.

Meaningful engagement in arts education can have a life-changing impact on children. Utilizing a holistic approach that integrates arts learning with principles of youth development, the Tri-Valley YMCA intends to further the work we do every day to build character in kids through arts education.

Research shows that high-quality instruction in the arts has many benefits for individuals and communities. When these programs are sustained and respond to community needs, they encourage cognitive development, increase creativity, improve self-esteem, and promote better health. Community arts education programs also build social capital, foster democratic decision making, advance economic growth, and generate a sense of shared culture and community belonging. They can add to or enrich K-12 education and serve as catalyst, convener, and conduit for innovative and collaborative community-wide and cross-sector alliances. When well coordinated, these alliances can leverage vital resources for arts education, create networks of support, and ensure that the arts learning needs and interests of all Americans—including young children, older adults, ESL students, learning-disabled students, and many others—are adequately addressed.

We know that arts and cultural programming plays an important role in providing education about the historical and cultural context of a community and in providing opportunities for participation in community life through festivals, events and performances, interactive classes and workshops, and a variety of other activities.

**3 Please describe your agency and its mission.**

At the Tri-Valley YMCA our commitment is to nurture the potential of kids, promote healthy living and foster a sense of social responsibility. We believe that lasting personal and social change can only come about when we all work together to invest in our kids, our health, and our neighbors. That's why we focus our work in three areas:

Youth Development—Nurturing the potential of every child and teen.

Healthy Living—Improving the nation's health and well-being.

Social Responsibility—Giving back and providing support to our neighbors.

**4 Please provide information to justify your agency's capacity to conduct this project (management, fiscal staff resources, and expertise, etc.) Enter N/A if not applicable.**

The Tri-Valley YMCA is a branch of YMCA of the East Bay. The Y has been a presence in the East Bay since 1879 and the Tri-Valley branch has been offering high quality programs for children and their families since 1965. The Tri-Valley YMCA has an active and engaged Board of Managers made up of members, community leaders and business leaders who oversee the branch operations. An executive director and branch operations director head up the management team and a staff of 40 provide the day to day services the Y provides. Both directors hold master's degrees and each has 20+ years of experience in the fields in which they provide direction. The Tri-Valley YMCA has an annual operating budget of \$1.7 million which is carefully managed to ensure that the branch remains in the black. Over the past five years, the diligent fundraising efforts of board and staff have resulted in a significant increase in the number of low income and marginalized families we are able to serve.

**5 Explain how this project will be implemented, administered and operated.**

The goal of the project is for children in our childcare and camp programs to gain in-depth arts education knowledge and skills in the arts. The project will provide opportunities for participatory learning that engages students with accomplished artists and teachers; align with either national or state arts education standards; and include assessments of participant learning. The project will include the following elements:

**Experience:** Participants will experience exemplary works of art—in live form where possible. With guidance students will study works of art in order to understand the cultural and social context from which they come, and to appreciate the technical and/or aesthetic qualities of each work. Participants will gain increased knowledge and skills in the art form.

**Create:** Informed by their experience and engagement in an art form, participants will create or perform art.

**Assess:** Participant learning will be measured and assessed according to state arts education standards.

Using the extended hours available in the summer months when many of the children are in our care for 11 hours each day, five days a week, we will ensure that the arts education curriculum is developmentally appropriate and culturally diverse.

**6 Identify the organization(s) that your agency will partner with on this project. (A Collaboration Agency Affidavit Form is required for each collaborating agency.) Enter N/A if not applicable.**  
N/A

**7 Please choose a common indicator that your agency will use to measure.**

- Audience (performance)
- Spectators (event)
- Participants
- Clients

**8 Estimate the total number of unduplicated Pleasanton residents to be served by this project.**

Kindergarten Readiness Program: 24 Pleasanton residents  
Y-Kids Sites: 195 Pleasanton residents  
Y-Zone Sites: 54 Pleasanton residents  
Summer Camps: 225 Pleasanton residents not counted elsewhere

Total number of unduplicated Pleasanton residents: 498

**9 Describe the specific population your agency anticipates serving with these funds and how they will benefit from the implementation of this project. (e.g. low income, youth, disabled, etc.)**

The project will be implemented in all of our programs in which Pleasanton youth participate at least weekly. The populations we serve in each of these programs are very diverse, both ethnically and socio-economically. They cross all demographics of the community that include families with children and mirror the demographic makeup of Pleasanton.

**10 What type of community grant is your agency applying for?**

- Seed
- Capital
- Operating

**11 Describe in detail the role of the Community Grant funds in this project (e.g., what specifically will the Community**

**Grant funds be used for?)**

The grant funding will be used to develop and implement a curriculum that will allow students and encourage students to understand and appreciate the value of the arts in their lives and in the lives of their communities. The funds will allow us to hire a part-time arts educator who will be responsible for developing the curriculum, planning opportunities for arts engagement and evaluating the effectiveness of the efforts. The ultimate goal is to foster a love for the arts while strengthening each child's character.

At each of our childcare sites and in our summer day camps, the credentialed arts educator would implement curriculum and would train our staff to assist in the implementation so that it would be integrated into the rest of the curriculum.

Motivation, inspiration and concentration are some of the most prominently recorded benefits that a young student participating in arts education has been observed to have gained. For a young person's personal growth and development an education in art is something that is considered to be very important as changing the way one looks at the world is one of the most important art education goals.

**12 Describe how this project is cost effective and the budget is reasonable for the anticipated result.**

Because the YMCA would not have to expand its administrative overhead to accommodate the expansion of programming all of the funding would go directly to benefit the children receiving services. YMCA employees are known for loving their work so much that they worry less about compensation and more about satisfaction.

The successful implementation of such a program has a positive impact on individual children and on the community at large.

This project will reach a large number of youth within existing programs minimizing the cost of implementation and maximizing the outcomes. It is both cost effective and results driven.

**13 If this project does not receive funding, what will be the effect on this project?**

If this application does not receive funding we will continue to seek funding from other potential partners. It is critically important that children have the opportunity to engage in arts education that is meaningful and impactful.

**14 If your agency received funding from the City of Pleasanton in the past 5 years please describe and include the project, funded level and in what year funding was received. Enter N/A if not applicable.**

No funding for 2012-13

Youth Grants for Youth & Government for 2011-12 to encourage low income students to participate in this youth leadership development program. Funded at \$7,000.

Human Services grant in 2011-12 for Families in Transition, a program to support families through counseling and case management services while going through the various transitions families encounter. Funded at \$7,500

Civic Arts Grant for 2010-11 to incorporate a variety of arts experiences into our summer childcare and camp programs. Funded at \$4,000.

**15 Please indicate your City of Pleasanton Business License No.**

200462

**16 Please confirm that you have uploaded the following in the "Documents" tab:**

- Current annual budget for the entire agency, including revenue
- Agency organization chart
- List of Board of Directors/Governing Board with their contact information
- Board of Directors' authorization to request funding
- Community of Character Declaration
- Collaboration Agency Affidavit Form
- Most Recent Agency Audit or Tax Return
- Articles of Incorporation/Bylaws
- Personnel Information

**Budget**


---

**Funding Sources/Revenues**
**Amount Requested**
**Amount Committed**

Community Grant	\$7,500.00	\$0.00
Community Partners	\$7,500.00	\$7,500.00
Corporate Contributions	\$5,000.00	\$2,500.00
<b>Total</b>	<b>\$20,000.00</b>	<b>\$10,000.00</b>

<b>Funding Uses/Expenses</b>	Total Program Budget	Amount Requested
Personnel Costs		
Admin Salaries* (see instructions)		
Benefits* (see instructions)		
Program Staff Salaries	\$15,000.00	\$7,500.00
Program Staff Benefits	\$3,000.00	
Non-Personnel Costs		
Professional Fees		
Equipment Rental/Maintenance		
Outreach/Promotion	\$500.00	
Printing/Publication		
Supplies/Material	\$1,500.00	
Other (define below)		
<b>Total</b>	<b>\$20,000.00</b>	<b>\$7,500.00</b>

**Budget Narrative**

We would like to hire a program coordinator 15 hours a week to focus on arts education utilizing asset development as the foundation. Recognizing that art takes many forms in a diverse community like Pleasanton the arts are a great vehicle in which to develop kids who will have abundant assets for the future.

The solid administrative foundation that we have at the Tri-Valley Y would allow us to add this position without increasing administrative overhead making it extremely cost effective.

**Documents**

**Documents Requested \***

**Required? Attached Documents \***

Current annual budget for the entire agency, including revenue.

Budget

Agency Organization Chart (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before OR if there have been changes to your organizational makeup in the last year.)

Org Chart

Current List of Board of Director/Governing Board with their contact information. A minimum of one (1) Board member must be a Pleasanton resident.

Board roster

Board of Directors' authorization to request funding.

Board authorization

Community of Character Declaration (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before.)  
[download template](#)

Comm of Character

Collaboration Agency Affidavit Form (Required if you have Collaboration Agencies.)  
[download template](#)

Most Recent Agency Audit or Tax Return

Audit

Articles of Incorporation/Bylaws (Required if they have not been supplied before or have been changed in the last year.)

Articles of Incorporation

Personnel Information

Personnel Info

**Report 1** due 11/25/2013 (submitted 11/21/2013)

**1 Name of Person Completing Report:**

Kris Farro

**2 Title:**

Branch Operations Director

**3 Telephone:**  
925-263-4444

**4 Email:**  
kfarro@ymcaeastbay.org

**5 Describe the current status of your project (e.g. planning, pre-development, activity underway, marketing, etc.) and the current focus of any activity.**

We are conducting interviews for staff to write and implement curriculum for this project.

**6 Describe any significant actions taken during the reporting period.**

Designed the curriculum framework. interviewing staff to provide details and implement program.

**7 If applicable, describe any modifications to the project goals, timelines, etc., and reason(s) for change. If you have not submitted invoices due to project delays, please provide details here.**

We have shifted the timeline. The planning will conclude in early December and implementation will begin in late December. We will submit invoices when the new staff person begins working on this project.

**8 Were any costs incurred for this project (from any source) during this reporting period?**

- Yes
- No

**9 Were any Pleasanton grant funds expended for this project during this reporting period? If yes, have you submitted invoices yet and if so for what amount. If no, please explain why no funds have been expended to date.**

no - we are currently hiring staff

**10 Please indicate how participant data are reported for this project (please keep consistent for question 11 and with your original application):**

- Audience (performance)
- Spectators (events)
- Participants
- Clients

**11 Please complete the following table regarding NUMBER OF CLIENTS SERVED during this reporting period using the indicator chosen above (Audience, Spectators, Participants OR Clients):**

498	A) Numeric GOAL stated in your application for the number of Pleasanton residents to be served by THIS PROJECT (unduplicated):	498 total to date
0	B) Total number of people served by THIS PROJECT:	0 total to date

**12 What method do you use to track your participant data for this project?**

- Database
- Ticket sales
- Sign-in sheet 1 total to date
- Other

**13 If you answered "other" to the preceding question please explain. Enter "N/A" if not applicable.**

-no answer-

**14 Please include any additional comments or clarifications here about your grant that you feel the Commission will benefit from:**

-no answer-

**15 For FINAL REPORT [DO NOT ANSWER UNTIL FINAL REPORT]: Name and title of person completing the report:**

-no answer-

**16 For FINAL REPORT: Did the agency use all of its grant funding? If not, explain why the agency did not spend the entire grant and what obstacles the agency faced.**

-no answer-

**17 For FINAL REPORT: Describe the accomplishments of the project funded through Community Grant funds. Provide detail on how the project responded to needs within the community (in reference to what you identified in question 10 of the application.)**

-no answer-

**18 For FINAL REPORT: Does the agency feel this project was a success? How do you measure the success of the**

**project? Did it meet or exceed the goals and outcomes described in the in the original application? If not, why?**

*-no answer-*

**19 For FINAL REPORT: Describe any problems or delays encountered with the project. How were they handled? What effects, if any, were there on the project? Describe any changes that made the project successful or will make it successful in future years.**

*-no answer-*

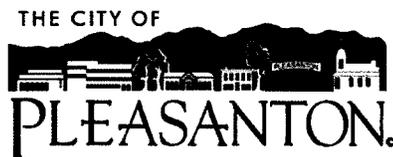
**20 For FINAL REPORT: List agencies you collaborated with on the project. Describe the nature of the collaboration. Enter "N/A" if not applicable.**

*-no answer-*

*\* ZoomGrants™ is not responsible for the content of uploaded documents.*

Application ID: 15635

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City of Pleasanton  
 FY 2013/14 Community Grants - Civic Arts  
 1/21/2013 deadline

Valley Concert Chorale  
**50th Anniversary: Choral Master Classes**

**Valley Concert Chorale**  
 P.O. Box 286  
 Livermore, CA 94551  
 United States

Tel: (925) 866-4003  
 Fax: (925) 443-6815  
 Web: [www.valleyconcertchorale.org](http://www.valleyconcertchorale.org)  
 EIN: 23-7034400  
 DUNS:

**Project Contact**  
 Bill Leach  
[ryder1331@gmail.com](mailto:ryder1331@gmail.com)  
 Tel: 925.443.6815

**\$6,000** Requested

Submitted: 1/16/2013 1:54:57 PM  
 (Pacific)

**Additional Contacts**  
*none entered*

**President**  
 David Brunswick  
[dave@brunswicks.net](mailto:dave@brunswicks.net)

**Application Questions**

**1 Provide a brief summary of the project for which your agency is seeking funding for (no more than 3 sentences; this text will be used widely during the review and implementation process to describe your project.)**

As a part of Valley Concert Chorale's 50th Anniversary Season coming up in 2013-2014, American choral composer and director Morten Lauridsen has agreed to come to the Tri-Valley to host choral workshops in our local high schools and colleges. For the more experienced choruses and choirs in the schools, these can be tailored as Master Classes that should add considerably to singers' knowledge. We ask the City to help fund this experience for Pleasanton's young singers.

**2 Describe the following:**

*a. The problem(s), need(s), issue(s) or service gaps to support the need for this project in Pleasanton. b. How your project relates to the problem, need, issue or service gap. c. How this relates to the Cultural Plan or Youth Master Plan.*

*a. A successful vocal music program already exists in Pleasanton high schools, and this is an opportunity to ramp expertise up to a higher level. Choral singing can be a lifetime activity, made more enjoyable and productive when youthful experience is enhanced with the knowledge and attention that respected masters can bring.*

*b. Because of this successful vocal music program in Pleasanton high schools, we have asked Mr. Lauridsen to concentrate his secondary-school efforts in Pleasanton. This will provide high school chorus members with exposure to modern choral repertoire and technique, from one of the country's most respected composers and conductors.*

*c. A key thesis of the Cultural Plan is to create a vibrant cultural climate that enhances the aesthetic life of the community. This project, although targeted at the schools, will remind all Pleasanton citizens of our contribution to that cultural climate and assure them of our contribution going forward. The Cultural Plan objectives of Communication and Participation are also certainly addressed by this Project.*

**3 Please describe your agency and its mission.**

Valley Concert Chorale, about to enter its Fiftieth Year of singing, is an independent non-profit SATB adult chorus whose mission is to encourage the appreciation and enjoyment of choral music by both audience and performers, to provide an opportunity for singers to perform substantial choral works from traditional and contemporary repertoire, and to offer the citizens of Pleasanton and surrounding communities excellent choral concerts with instrumental accompaniment whenever possible and appropriate.

We sing three or four concert sets per year, sing at community events such as Pleasanton's Main Street, carol at libraries and senior centers, sponsor a community sing-it-yourself 'Messiah', plus write and perform musical plays in elementary schools -- this latter is through our Music-In-the-Schools troupe. VCC Members assist in every aspect of the organization, from singing to selling tickets and raising funds. Our seasons run July 1 through June 30, and we are typically dormant during summer months.

The Chorale complies with the Civil Rights Act of 1964, the Rehabilitation Act of 1973 as amended, and the Age Discrimination Act of 1975. All programs and services are completely accessible to the public.

Artistic Director John Emory Bush has been with us since 1998. Mr. Bush is a Juilliard School graduate and has been effective

in increasing the proficiency of the Chorale, broadening the scope of our repertoire, and enhancing our reputation as the premier adult chorus of the Tri-Valley.

**4 Please provide information to justify your agency's capacity to conduct this project (management, fiscal staff resources, and expertise, etc.) Enter N/A if not applicable.**

The Chorale has an experienced Board capable of coordinating large projects such as this. Mr. Bush has already arranged the agreement with Mr. Lauridsen, and the Pleasanton high schools have agreed to the Project. The Chorale's financial reserves are sufficient to handle Mr. Lauridsen's workshops at local colleges. Our history shows a stable, responsible, and conservative business approach.

**5 Explain how this project will be implemented, administered and operated.**

Morten Lauridsen will conduct Master Classes/Workshops in mid-May 2014 at Amador Valley and Foothill High Schools: Mark Aubel, Music Director at Amador Valley, is coordinating this, and both high schools have agreed to be in the Project. We expect that Mr. Lauridsen will also be guiding these choruses in preparation for a joint choral concert May 16-18, 2014, with Valley Concert Chorale.

Mr. Lauridsen will conduct similar master classes at Las Positas College and CSU Hayward, both of whom are on board. We are in discussions with Ohlone College as well. VCC will handle the financing of the college events. The college choruses would join in the final concert, and this exposure to more experienced singers should be of value to the Pleasanton high school singers.

Morten Lauridsen is a National Medal of Arts recipient and is said to be the "most-performed American choral composer". He was the subject of a recent film documentary "Shining Night: A Portrait of Composer Morten Lauridsen". Links to more information on Lauridsen's qualifications may be found in the Personnel attachment.

Musical selection will be made jointly by Mr. Lauridsen and Mr. Bush, our Artistic Director. Mr. Bush will prepare VCC singers over 8 rehearsals. A very large venue will be needed for the final joint concert -- nothing has been booked yet. A lot of publicity is planned so that the community will realize the value of the professional instruction that students are getting from us and from Mr. Lauridsen, and to entice residents to come to the final concert.

**6 Identify the organization(s) that your agency will partner with on this project. (A Collaboration Agency Affidavit Form is required for each collaborating agency.) Enter N/A if not applicable.**

The high schools and colleges are more recipients of services than they are collaborators, but if the Commission thinks that Collaboration Forms are needed, we will provide those after agreements are finalized later this year.

**7 Please choose a common indicator that your agency will use to measure.**

- Audience (performance)
- Spectators (event)
- Participants
- Clients

**8 Estimate the total number of unduplicated Pleasanton residents to be served by this project.**

There will be about 35 singers from each high school, for a total of 70 participants. If we can get and fill a 500-600 seat hall, probably most audience members will be Pleasantonians, so total served could be 400-600.

**9 Describe the specific population your agency anticipates serving with these funds and how they will benefit from the implementation of this project. (e.g. low income, youth, disabled, etc.)**

We serve the music-loving public of Pleasanton and the Tri-Valley, which covers all ages, all types of people. Seniors are regular patrons, families with children come, and the venues we choose encourage the disabled to attend as well.

**10 What type of community grant is your agency applying for?**

- Seed
- Capital
- Operating

**11 Describe in detail the role of the Community Grant funds in this project (e.g., what specifically will the Community Grant funds be used for?)**

Grant Funds will be used to cover Mr. Lauridsen's fee to run master classes at the two high schools and to help us offset the cost of renting a large venue for the final concert. Funds will not be used to support his classes at the colleges.

**12 Describe how this project is cost effective and the budget is reasonable for the anticipated result.**

In this Fiftieth Anniversary Year we want to do something different and significant to keep the next generation of choral singers enthused about singing for the rest of their lives. Time spent with a well-respected American modern choral composer could impact these high-schoolers in just that way.

**13 If this project does not receive funding, what will be the effect on this project?**

Since we are convinced that this Project is well worth doing, we would attempt to finance it through appeals to the community and to local businesses, and by dipping into our bank account.

**14 If your agency received funding from the City of Pleasanton in the past 5 years please describe and include the project, funded level and in what year funding was received. Enter N/A if not applicable.**

We have been awarded funding by the City in each of the past five years. Each project was a choral concert, and in each project the City helped by funding expenses like instrumental accompanists, Director's fees, professional-soloist fees, or rental of rehearsal space. Awards have ranged from \$2400 to \$7500.

**15 Please indicate your City of Pleasanton Business License No.**  
200511

**16 Please confirm that you have uploaded the following in the "Documents" tab:**

- Current annual budget for the entire agency, including revenue
- Agency organization chart
- List of Board of Directors/Governing Board with their contact information
- Board of Directors' authorization to request funding
- Community of Character Declaration
- Collaboration Agency Affidavit Form
- Most Recent Agency Audit or Tax Return
- Articles of Incorporation/Bylaws
- Personnel Information

**Budget**

Funding Sources/Revenues	Amount Requested	Amount Committed
Dues	\$1,400.00	
Contributions	\$2,200.00	
Ticket Sales	\$10,000.00	
Grants: Pleasanton	\$6,000.00	\$6,000.00
Grants: Other	\$500.00	
All other sources (See Note 1)	\$100.00	
<b>Total</b>	<b>\$20,200.00</b>	<b>\$6,000.00</b>

Funding Uses/Expenses	Total Program Budget	Amount Requested
Personnel Costs (See Note 2)	\$7,000.00	
Admin Salaries* (see instructions)	\$0.00	
Benefits* (see instructions)	\$0.00	
Program Staff Salaries	\$0.00	
Program Staff Benefits	\$0.00	
Non-Personnel Costs		
Professional Fees	\$4,950.00	\$2,000.00
Equipment Rental/Maintenance	\$500.00	
Outreach/Promotion	\$1,000.00	
Printing/Publication	\$600.00	
Supplies/Material	\$150.00	
Other (define below)		
Facility rentals	\$5,350.00	\$4,000.00
Insurance etc. (See Note 3)	\$220.00	
Mailings	\$300.00	
<b>Total</b>	<b>\$20,070.00</b>	<b>\$6,000.00</b>

**Budget Narrative**

'Revenue Sources Committed Funds': For the 2013-14 season revenue will begin September 2013.

Unless a revenue source or expense can be wholly attributed to the Project the figure shown is the portion of season income/expense prorated on the basis of 8 weeks of a 39-week season or about 20% of season total.

Note 1: Includes program advertising/CD sales/eScrip rebate/interest.

Note 2: This is Director John Bush (25000/year) and rehearsal accompanist Daniel Glover (est. 5800/year).

Note 3: Also includes Permits/Memberships/office/Internet/Voicemail/Miscellaneous/Unassigned.

Morten Lauridsen's fee is under Professional Fees. He has agreed to 4000 but only half of this is attributable to his time at the high schools. Also under Professional Fees is the organist we expect to hire for the final concert. I have added 10% for contingencies since the Project is more than a year in the future.

The figure in Facility Rental is the sum of rehearsal space and an estimate for renting a hall at roughly the capacity and cost of the Bankhead (although no venue has been reserved yet).

**Documents**

<b>Documents Requested *</b>	<b>Required?</b>	<b>Attached Documents *</b>
Current annual budget for the entire agency, including revenue.	<input checked="" type="checkbox"/>	<a href="#">Season Budget</a>
Agency Organization Chart (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before OR if there have been changes to your organizational makeup in the last year.)	<input type="checkbox"/>	
Current List of Board of Director/Governing Board with their contact information. A minimum of one (1) Board member must be a Pleasanton resident.	<input checked="" type="checkbox"/>	<a href="#">VCC Board of Directors</a>
Board of Directors' authorization to request funding.	<input checked="" type="checkbox"/>	<a href="#">Board Authorization</a>
Community of Character Declaration (Required if you have not applied for a Community Grant Program Grant on ZoomGrants before.) <a href="#">download template</a>	<input type="checkbox"/>	
Collaboration Agency Affidavit Form (Required if you have Collaboration Agencies.) <a href="#">download template</a>	<input type="checkbox"/>	
Most Recent Agency Audit or Tax Return	<input type="checkbox"/>	
Articles of Incorporation/Bylaws (Required if they have not been supplied before or have been changed in the last year.)	<input checked="" type="checkbox"/>	<a href="#">VCC By-Laws</a>
Personnel Information	<input checked="" type="checkbox"/>	<a href="#">Personnel</a>

**Report 1** due 11/25/2013 (submitted 11/3/2013)

**1 Name of Person Completing Report:**

Bill Leach

**2 Title:**

Board Member/Grant Writer

**3 Telephone:**

925.443.6815

**4 Email:**

ryder1331@gmail.com

**5 Describe the current status of your project (e.g. planning, pre-development, activity underway, marketing, etc.) and the current focus of any activity.**

Currently still in planning stage, e.g. lining up participating choruses.

**6 Describe any significant actions taken during the reporting period.**

Completed booking arrangements for the final, post-workshop concert in May 2014 (Amador Theater), and booked the Vine Theater for a showing of the Morten Lauridsen biographical film "Shining Night: A Portrait of Composer Morten Lauridsen" in May 2014.

**7 If applicable, describe any modifications to the project goals, timelines, etc., and reason(s) for change. If you have not submitted invoices due to project delays, please provide details here.**

So far, so good.

**8 Were any costs incurred for this project (from any source) during this reporting period?**

Yes

No

1 total to date

**9 Were any Pleasanton grant funds expended for this project during this reporting period? If yes, have you submitted invoices yet and if so for what amount. If no, please explain why no funds have been expended to date.**  
No funds spent so far.

**10 Please indicate how participant data are reported for this project (please keep consistent for question 11 and with your original application):**

- Audience (performance)
- Spectators (events)
- Participants
- Clients

**11 Please complete the following table regarding NUMBER OF CLIENTS SERVED during this reporting period using the indicator chosen above (Audience, Spectators, Participants OR Clients):**

0 A) Numeric GOAL stated in your application for the number of Pleasanton residents to be served by THIS PROJECT (unduplicated):	0 total to date
0 B) Total number of people served by THIS PROJECT:	0 total to date

**12 What method do you use to track your participant data for this project?**

- Database
- Ticket sales
- Sign-in sheet
- Other

1 total to date

**13 If you answered "other" to the preceding question please explain. Enter "N/A" if not applicable.**  
N/A

**14 Please include any additional comments or clarifications here about your grant that you feel the Commission will benefit from:**  
Nothing additional to report at this time.

**15 For FINAL REPORT [DO NOT ANSWER UNTIL FINAL REPORT]: Name and title of person completing the report:**  
-no answer-

**16 For FINAL REPORT: Did the agency use all of its grant funding? If not, explain why the agency did not spend the entire grant and what obstacles the agency faced.**  
-no answer-

**17 For FINAL REPORT: Describe the accomplishments of the project funded through Community Grant funds. Provide detail on how the project responded to needs within the community (in reference to what you identified in question 10 of the application.)**  
-no answer-

**18 For FINAL REPORT: Does the agency feel this project was a success? How do you measure the success of the project? Did it meet or exceed the goals and outcomes described in the in the original application? If not, why?**  
-no answer-

**19 For FINAL REPORT: Describe any problems or delays encountered with the project. How were they handled? What effects, if any, were there on the project? Describe any changes that made the project successful or will make it successful in future years.**  
-no answer-

**20 For FINAL REPORT: List agencies you collaborated with on the project. Describe the nature of the collaboration. Enter "N/A" if not applicable.**  
-no answer-

**Report 2** due 7/22/2014 (submitted 7/20/2013)

**1 Name of Person Completing Report:**  
William R. Leach

**2 Title:**  
Board Member and Grant Writer

**3 Telephone:**  
925.443.6815

**4 Email:**  
ryder1331@gmail.com

**5 Describe the current status of your project (e.g. planning, pre-development, activity underway, marketing, etc.) and the current focus of any activity.**  
Project is completed.

**6 Describe any significant actions taken during the reporting period.**  
A full schedule of ten rehearsals, concluding with a choral performance of the Duruflé "Requiem" and the Lauridsen "Lux Aeterna" on April 13, 2013, as originally planned in our Grant Application.

**7 If applicable, describe any modifications to the project goals, timelines, etc., and reason(s) for change. If you have not submitted invoices due to project delays, please provide details here.**  
The only modification was to cancel the use of a string ensemble, due to its cost. The organ accompaniment we used was very satisfactory.

**8 Were any costs incurred for this project (from any source) during this reporting period?**

- Yes 1 total to date  
 No 1 total to date

**9 Were any Pleasanton grant funds expended for this project during this reporting period? If yes, have you submitted invoices yet and if so for what amount. If no, please explain why no funds have been expended to date.**  
Grant funds were expended, and an Invoice was submitted on 5/19/13. Grant funds were used to pay our Artistic Director and Conductor, John Emory Bush, and our rehearsal Accompanist Daniel Glover. Documentation from our QuickBooks ledger will be sent when our Treasurer returns from an extended vacation in late July.

**10 Please indicate how participant data are reported for this project (please keep consistent for question 11 and with your original application):**

- Audience (performance) 1 total to date  
 Spectators (events)  
 Participants  
 Clients

**11 Please complete the following table regarding NUMBER OF CLIENTS SERVED during this reporting period using the indicator chosen above (Audience, Spectators, Participants OR Clients):**

330	A) Numeric GOAL stated in your application for the number of Pleasanton residents to be served by THIS PROJECT (unduplicated):	330 total to date
220	B) Total number of people served by THIS PROJECT:	220 total to date

**12 What method do you use to track your participant data for this project?**

- Database  
 Ticket sales 2 total to date  
 Sign-in sheet  
 Other

**13 If you answered "other" to the preceding question please explain. Enter "N/A" if not applicable.**  
-no answer-

**14 Please include any additional comments or clarifications here about your grant that you feel the Commission will benefit from:**  
Nothing special to note.

**15 For FINAL REPORT [DO NOT ANSWER UNTIL FINAL REPORT]: Name and title of person completing the report:**  
William R. Leach, Board Member and Grant Writer

**16 For FINAL REPORT: Did the agency use all of its grant funding? If not, explain why the agency did not spend the entire grant and what obstacles the agency faced.**  
We happily spent it all.

**17 For FINAL REPORT: Describe the accomplishments of the project funded through Community Grant funds. Provide detail on how the project responded to needs within the community (in reference to what you identified in question 10 of the application.)**

With the help of the Community Funds, we reinforced the fact that there is a vibrant cultural climate in Pleasanton that enhances aesthetic life here. The Cultural Plan encourages collaborations between arts groups, so we did that, too.

**18 For FINAL REPORT: Does the agency feel this project was a success? How do you measure the success of the project? Did it meet or exceed the goals and outcomes described in the in the original application? If not, why?**  
Musically and artistically, the Project was a fine success. We are a bit disappointed that we didn't attract as many patrons as we had hoped, but those that came told us later that they were much moved by the music.

**19 For FINAL REPORT: Describe any problems or delays encountered with the project. How were they handled? What effects, if any, were there on the project? Describe any changes that made the project successful or will make it successful in future years.**  
There weren't any problems that had an effect on the Project. All went smoothly.

**20 For FINAL REPORT: List agencies you collaborated with on the project. Describe the nature of the collaboration. Enter "N/A" if not applicable.**  
Las Positas College Chamber Choir collaborated with VCC on the Project, adding their voices to ours.

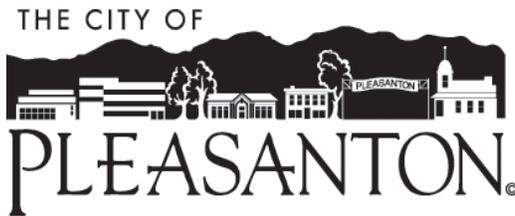
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**COMMUNITY GRANTS - FY 2013/14  
Compliance Summary Report- Midterm**

GRANT NO.	AGENCY	PROJECT	AMOUNT OF GRANT	INVOICES		BALANCE	ADDENDUM	AGREEMENT	INSURANCE	BUSINESS LICENSE	MIDTERM REPORT	FINAL REPORTS	NOTES
				Date	Amount								
<b>Arts and Culture Category</b>			<b>GRANT TOTALS</b>	<b>\$40,416.06</b>	<b>\$15,341.48</b>	<b>\$25,074.58</b>					<b>Due 11.25.13</b>	<b>Due 7.22.14</b>	
CA-1401	Cantabella Children's Chorus	Production of Ben Britten's Norye's Fludde	\$5,366.20		\$5,366.20	\$0.00	X	X	X	200579	11/25/2013		
CA-1402	Livermore Valley Opera	Opera at the Firehouse	\$3,366.20			\$3,366.20	X			200695			Addendum not returned by the 5.31.13 deadline- Addendum received 12/10/13. Contract in process, Midterm not received yet.
CA-1403	Livermore Valley Opera	Student Opera Performance	\$5,600			\$5,600.00	X			200695			Addendum not returned by the 5.31.13 deadline- Addendum received 12/10/13. Contract in process. Midterm not received yet.
CA-1404	Pacific Coast Repertory	Equipment Enhancement	\$4,693.26	10/02/13	\$4,457.52	\$235.74	X	X	X	1005130	11/27/2013		
CA-1405	Pleasanton Community Concert Band	Program and Audience Enhancement	\$3,780.00			\$3,780.00	X	X	X	94-3008838	12/10/2013		
CA-1406	The Gatehouse Academy	enGAGE Summer Camp	\$2,850.40	08/27/13	\$1,857.76	\$992.64	X	X	X	1000776	11/20/2013		
CA-1407	Tri-Valley Repertory Theater	Sound Microphones	\$3,660	07/01/13	\$3,660.00	\$0.00	X	X	X	200082	11/25/2013		
CA-1408	Tri-Valley YMCA	Arts Education/Asset Development	\$7,500			\$7,500.00	N/A	X	X	200462	11/21/2013		
CA-1409	Valley Concert Chorale	50th Anniversary Choral Master Classes	\$3,600			\$3,600.00	X	X	X	200511	11/3/2013		



## Civic Arts Commission Agenda Report

January 6, 2014  
Item 7

**SUBJECT: APPROVE THE LOCATION OF THE PUBLIC ARTWORK, "ROCK, PAPER, SCISSORS" AT 777 PETERS AVENUE**

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### **SUMMARY**

On December 6, 2011, at its regular meeting, City Council approved the purchase of the public art piece, "Rock, Paper, Scissors", as part of the Harrington Public Art Acquisition Plan Phase II. "Rock, Paper, Scissors" is a bronze and metals sculpture mounted on top of a black metal base. This report recommends that it be installed at the Pleasanton Chamber of Commerce building located at 777 Peters Avenue.

The property owners at 777 Peters Avenue have agreed to have the piece placed on their property. In accordance with the City's Public Art Program, "Rock, Paper, Scissors," and its location, was approved by the Public Art Selection Subcommittee. If approved by the Civic Arts Commission, the matter will be forwarded to the City Council, for review and their consideration.

### **RECOMMENDATION**

That the Civic Arts Commission approve the location of the public artwork, "Rock, Paper, Scissors" at 777 Peters Avenue.

### **FINANCIAL STATEMENT**

The artwork "Rock, Paper, Scissors," which is valued at \$19,500, has been donated to the City by Nancy and Gary Harrington. Pursuant to the terms of the Harrington Art Partnership, it is the City's responsibility to coordinate and pay for the installation of the public artwork. The cost of installing the piece is estimated between \$2,000- \$4,000 and will be funded through the Public Art Acquisition Fund # 038-900-4385.

## **BACKGROUND**

Through the Harrington Art Partnership (Another Harrington Arts Partnership Piece for You), Nancy and Gary Harrington have graciously donated the bronze and metal sculpture “*Rock, Paper, Scissors,*” by artist Kevin Box, to add to the City’s public art collection. In 2011, the sculpture was reviewed and approved by the City’s Public Art Selection Subcommittee (PASS), the Civic Arts Commission, and the City Council.

## **DISCUSSION**

Originally suggested by the Harrington’s, the proposed site for the permanent location of “*Rock, Paper, Scissors,*” at the Pleasanton Chamber of Commerce has great appeal due to its high visibility and its ‘approachability’ by pedestrians.

At its August 16, 2013 meeting, the Public Art Selection Subcommittee (PASS) discussed a variety of potential locations and selected the Pleasanton Chambers of Commerce building located at 777 Peters Avenue. The property owners (Jim and Jo Betty Allen), have agreed and signed the City’s “Letter of Intent to Participate” agreement which states that they agree and understand the public art piece will be placed on their property located at 777 Peters Avenue.

If approved, the sculpture would be installed on the east side of the Pleasanton Chamber of Commerce alongside St. John’s Street. This location will provide strong visibility for downtown visitors. The Harrington’s, the City’s art conservator, and City staff, all believe that the proposed location and installation details will showcase the artwork.

## **ALTERNATIVE ACTION**

Any other action as determined by the Civic Arts Commission.

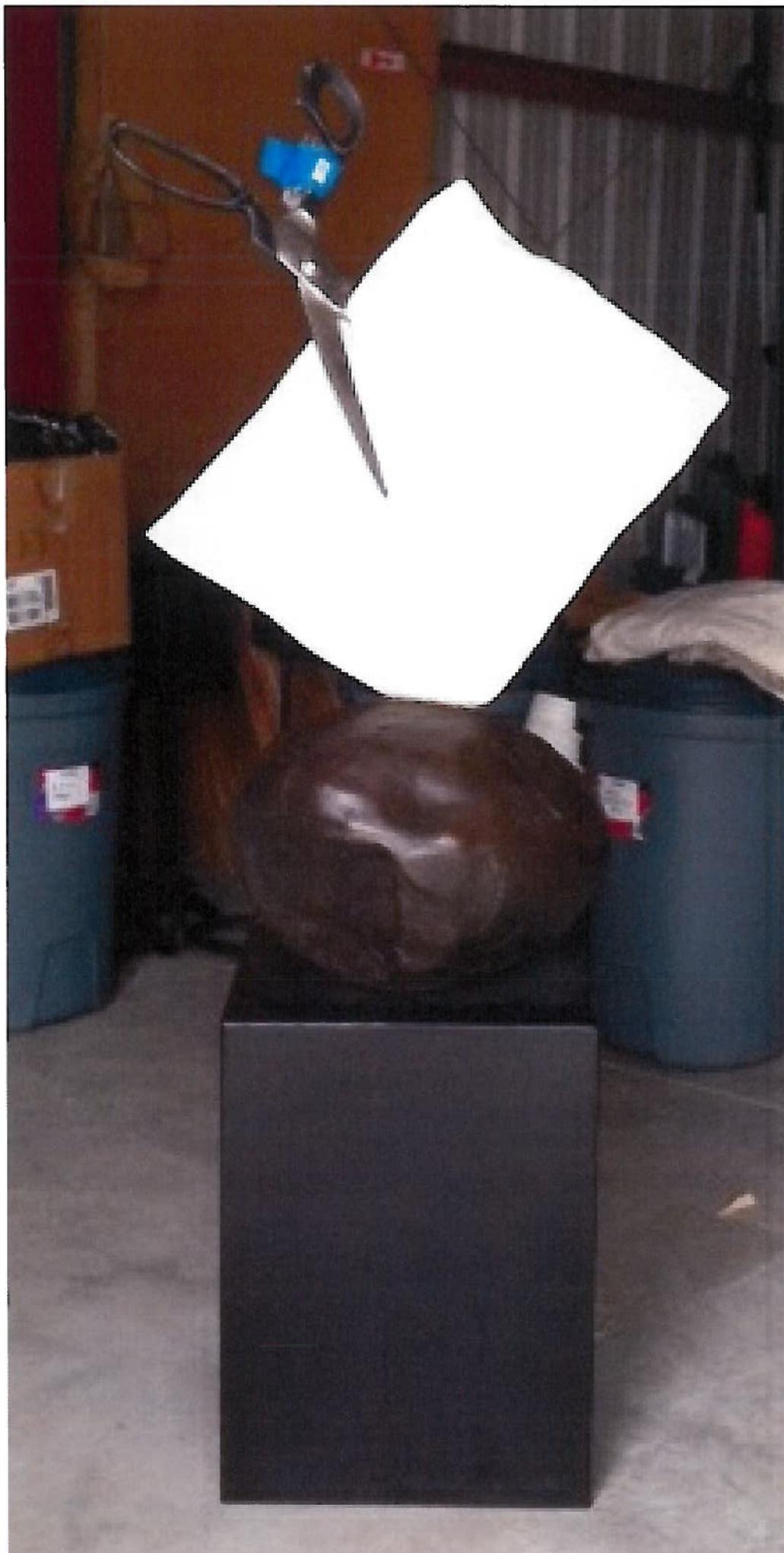
Submitted by:

/s/

Michele Crose  
Community Services Manager

Attachments:

1. Photo of the public art piece
2. Digital image of the proposed location with the public art piece
3. Letter of Intent to Participate
4. City Council Agenda Report (December 6, 2011)





**Letter of Intent to Participate  
Harrington Art Partnership**

NOV 18, 13  
Date

The City of Pleasanton and The Harrington Art Partnership are partnering to bring a variety of high quality, artistically pleasing public art pieces to the Downtown area.

The mission of the Harrington Art Partnership is to expose children to a variety of public art enabling them to witness the ways in which artists use their creativity, senses, emotions and materials to express themselves and to elicit responses from those who view their work.

All public art pieces placed in the city are reviewed by a Public Art Selection Sub-Committee, the Civic Arts Commission and ultimately approved by City Council. By joining this partnership you are agreeing to place a piece of public art on, near or in front of your place of business. The art piece is property of the city and will be maintained by the city with maintenance funds. Once the piece is approved by City Council a formal License Agreement will be signed by the property owner and the City and installation of the piece will begin.

This Letter of Intent identifies Jim and JoBetty Allen as a partner and agrees to have the art piece Rock, Paper, Scissors located on, near or in front of their place of business.

Should additional information be needed on the City of Pleasanton and The Harrington Art Partnership, please contact City of Pleasanton Community Services Manager, Michele Crose at 925.931.5347 or [mcrose@cityofpleasantonca.gov](mailto:mcrose@cityofpleasantonca.gov)



11-18-13



## CITY COUNCIL AGENDA REPORT

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December 6, 2011  
Community Services

**TITLE: APPROVE PROPOSED ARTWORKS FOR PHASE TWO OF THE HARRINGTON PUBLIC ART ACQUISITION PLAN**

### **SUMMARY**

Pleasanton residents Nancy and Gary Harrington have proposed a 10-year plan to help the City of Pleasanton acquire public art. The overall plan has been reviewed and approved by the Civic Arts and Parks and Recreation Commissions, the Economic Vitality Advisory Committee, and the Board of Directors of the Pleasanton Downtown Association. On behalf of Mr. and Mrs. Harrington, the Civic Arts Commission, and the Public Art Selection Subcommittee, staff is requesting that the Council review and approve 12 newly-proposed artworks that have been identified by Mr. and Mrs. Harrington for addition to the City's public art collection.

### **CIVIC ARTS COMMISSION RECOMMENDATION**

That the City Council approve the selected artworks, allowing for their acquisition and addition to the City's collection.

### **RECOMMENDATION**

That the City Council approve the selected artworks, allowing for their acquisition and addition to the City's collection.

### **FINANCIAL STATEMENT**

Funding for the acquisition of all 12 artworks will be arranged and provided by Nancy and Gary Harrington and other private donors. Incidental costs for site preparation, or installation and signage will be borne by the City from its Public Art Acquisition Fund. Approximately \$45,000 is currently available in the fund, and is included in the FY 2011/2012 Budget.

## **BACKGROUND**

On December 29, 2009, the Harringtons met with Civic Arts staff to present their idea for a 10-year plan to add to Pleasanton's public art collection by the acquisition or commission of several sculptures – including two (2) murals. Through a process of collaboration with individuals and local businesses, the Harringtons' goal is to raise financial support in the community and to personally match any donation of \$3,500 or more until sufficient funding for a particular sculpture or mural has been achieved.

To date, the Harringtons and/or their co-donors have acquired and donated five (5) sculptures to the City: "Spiral Motion III," by artist Jon Seeman, located southeast of the Firehouse Arts Center building; "Joyful Play," by artist Dominic Benhura, to be installed in a prominent location on Main Street; "Dancers," by artist Greg Hawthorne, installed on the grounds on the east side of the Firehouse Arts Center building, "Special Friends," by artist Carol Dunford-Jackman, recently installed on Main Street at Civic Park, and "Eternity," by artist James Hunolt, proposed location to be at the Firehouse Arts Center.

**Current selections:** On October 5, 2011, City staff and designated representatives from the Civic Arts and Parks and Recreation Commissions, and the Pleasanton Downtown Association, met as a "Selection Subcommittee" to consider 32 artworks that the Harringtons had proposed for addition to the City's public art collection. In considering the artworks, the subcommittee applied the selection criteria noted in the Downtown Public Art Master Plan, as well as additional "nuts and bolts" criteria suggested by staff (the City Engineer and City Landscape Architect). After carefully considering and discussing each of the 32 artworks, the subcommittee unanimously selected a total of 11 sculptures that they felt met the criteria for addition to the City's collection.

At its regular meeting on November 7, 2011, the Civic Arts Commission reviewed and approved the subcommittee's proposed selections, and approved one additional sculpture, "Rock, Paper, Scissors." The 12 proposed artworks are:

- "Sioga" by Julie Speidel
- "Spira" by Thomas Brewitz
- "On Wheels," "Rolling," and "Red Run Red" by Jorge Blanco
- "Walking the Dog" by Pat Kennedy
- "On the Alert" by Rosetta
- "Rock, Paper, Scissors" by Kevin Box
- "Double Dipper" by Mark Lundeen
- "On the Count of Three" by Jane DeDecker
- "Nurture" by Jeff Laing
- "Sphere" by Dave Regier

While possible installation locations for some of the artworks were discussed by the subcommittee, in most cases, no specific locations have been determined as yet, and the Civic Arts Commission will be asked to address that matter upon the acquisition of each artwork.

**DISCUSSION**

Following on the success of Phase One of the Harrington Public Art Acquisition Plan, the Civic Arts Commission, Nancy and Gary Harrington, and City staff are requesting that the City Council review and give its final approval for the acquisition of the 12 new artworks identified in Attachment 1. If approved and later acquired, the Commission will formally recommend to the Council permanent locations for the artwork.

Submitted by:



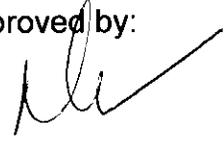
Susan Andrade-Wax  
Director of Community Services

Fiscal Review:



Emily Wagner  
Director of Finance

Approved by:

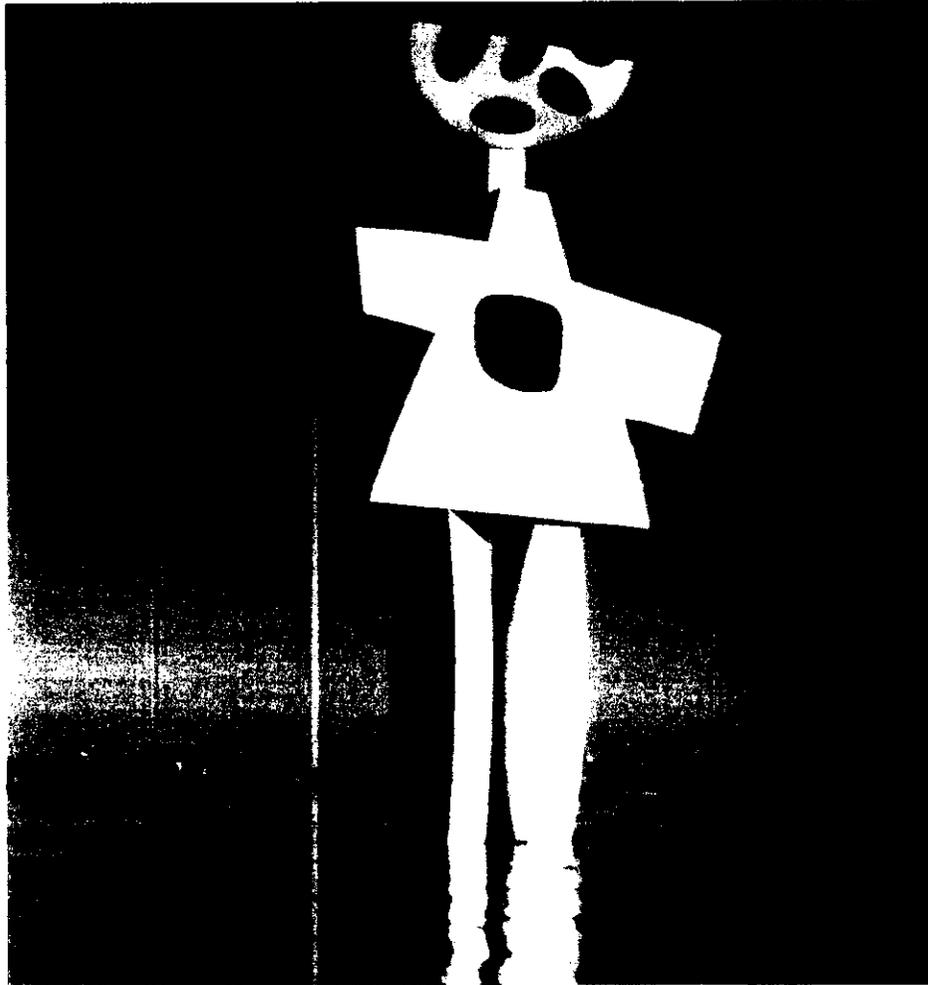


Nelson Fialho  
City Manager

Attachment:

1. Proposed additions to Public Art Collection

# Attachment 1

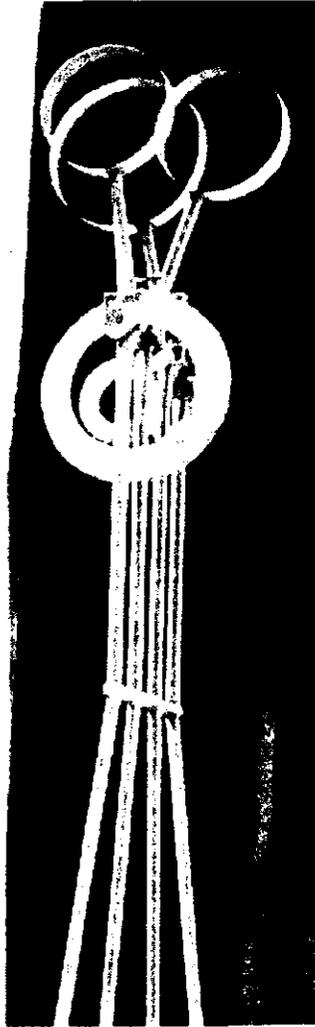


Painted Bronze 72 x 29 x 15 \$42,000

**JULIE SPEIDEL – “Sloga”**

Julie Speidel's sculptures engage an extraordinary array of cultural influences, reaching back through antiquity to the stone- and bronze-age peoples of Europe, the early Buddhists of China, the indigenous tribes of her native Pacific Northwest, and on into twentieth-century modernism. Depending on our own spheres of knowledge, we may find in her work echoes of the British Isles' megalithic stone structures, Cycladic Greek fertility figures, Native American totem poles, and dozens of other iconic cultural forms, some universally recognized, others buried by history. At the same time, her work is strongly linked to that of modernists like Henry Moore and Picasso, who were likewise enormously influenced by the language of antiquity and sought to reinterpret it through a contemporary lens.

"The inspiration for my work is rooted in the power of travel," Speidel remarks, and indeed, her sculptures assimilate cultural influences in a manner reminiscent of travelogue—organic and intuitive, not academic or preordained. Her work encourages us to make complex associations, but it delights as well in purely formal properties; color, carefully poised compositions, the natural qualities of bronze, glass, and stone. Seen in a landscape, Speidel's sculptures have a Zen-like relationship with the surrounding area, humbling themselves to the natural world while simultaneously enhancing it, amplifying its effect. This, perhaps, is among the most remarkable aspects of Speidel's sculpture; its capacity to engage in dialogue with the world—not only with its natural elements, but also with the whole of human history and art.



Stainless steel Kinetic sculpture 16'-17' \$20,000 range/15' \$15,000 range

**THOMAS BREWITZ – "Spira"**

"In my experience as an artist for over 30 years, a successful kinetic sculpture is a rhythmic form of art that entertains and electrifies audiences. Influence by sculptors such as Calder, Rickey, Smith and others, I use stainless steel as the preferred medium due to its longevity, reflective quality, and receptiveness to brushed finish applications. Each piece should not only move, but also be a unique composition in and of itself.

The environment where the sculpture is placed influences the whimsical elements of the piece in an ever-changing art-in-motion display.

Exploiting computer design tools helps me to generate concepts and explore ideas as accurately as possible well before committing to fabrication. By placing conceptual drawings into site specific photographs, I am able to afford the client a view of how the piece will interact against existing architecture and landscape features prior to installation. Once a commitment is made to construct the work, balance, alignment are evaluated and adjusted during the manufacture of the piece to maximize and ensure a quality kinetic sculpture performance that is engaging, pleasing to the eye and stir the imagination of onlookers.



6-7 tall Aluminum (Order at least 2)

### **JORGE BLANCO - "On Wheels"**

Jorge Blanco was born in Caracas, Venezuela. He graduated with a degree in Industrial Design from the Neumann Institute of Design of Caracas and studied at the Academy of Fine Arts in Rome, Italy. During the last 30 years Blanco has developed distinguished careers as a sculptor, graphic designer, humorist, cartoonist, and illustrator. In addition, he designed the corporate image of the Caracas Children's Museum (Museo de los Niños), the science, art, and technology center in which he served as Art Director for 18 years.

**In his sculptures, Blanco works with profound levels of humor that pervade the toy-like character of his pieces. Without being banal or trivial, he is fully aware of the involving dialogue established with the viewer. He emphasizes the planes of his minimalist forms by using carefully calculated geometric shapes. Solid bands of highly saturated color reign with splendor in his sculpture, and his pieces, integrated with urban landscapes, seem to tell us that there will always be a possibility that art can entertain us and make life more joyful.**



6'-7' tall Aluminum

### **JORGE BLANCO – “Rolling”**

Jorge Blanco was born in Caracas, Venezuela. He graduated with a degree in Industrial Design from the Neumar Institute of Design of Caracas and studied at the Academy of Fine Arts in Rome, Italy. During the last 30 years Blanco has developed distinguished careers as a sculptor, graphic designer, humorist, cartoonist, and illustrator. In addition, he designed the corporate image of the Caracas Children's Museum (Museo de los Niños), the science, art, and technology center in which he served as Art Director for 18 years.

**In his sculptures, Blanco works with profound levels of humor that pervade the toy-like character of his pieces. Without being banal or trivial, he is fully aware of the involving dialogue established with the viewer. He emphasizes the planes of his minimalist forms by using carefully calculated geometric shapes. Solid bands of highly saturated color reign with splendor in his sculpture, and his pieces, integrated with urban landscapes, seem to tell us that there will always be a possibility that art can entertain us and make life more joyful.**



6'-7' tall Aluminum (Order at least 2)

### **JORGE BLANCO – “Red Run Red”**

Jorge Blanco was born in Caracas, Venezuela. He graduated with a degree in Industrial Design from the Neumann Institute of Design of Caracas and studied at the Academy of Fine Arts in Rome, Italy. During the last 30 years Blanco has developed distinguished careers as a sculptor, graphic designer, humorist, cartoonist, and illustrator. In addition, he designed the corporate image of the Caracas Children's Museum (Museo de los Niños), the science, art, and technology center in which he served as Art Director for 18 years.

**In his sculptures, Blanco works with profound levels of humor that pervade the toy-like character of his pieces. Without being banal or trivial, he is fully aware of the involving dialogue established with the viewer. He emphasizes the planes of his minimalist forms by using carefully calculated geometric shapes. Solid bands of highly saturated color reign with splendor in his sculpture, and his pieces, integrated with urban landscapes, seem to tell us that there will always be a possibility that art can entertain us and make life more joyful.**



6 ft. tall Bronze with patina finish (This photo is of the clay model.)

**PAT KENNEDY – “Walking the Dog”**

As a professional artist since 1978 Pat Kennedy has worked in a wide range of styles and techniques, from loose and casual sculptures to precise and detailed. Pat’s love of birds and wildlife as a child brought out his talent of sculpting his earliest works of art were his falcon, mourning doves and many species of ducks.

Pat worked at Art Castings of Colorado for 14 years. During which time he became skilled and knowledgeable in all aspects of design and production. He was soon sought out by major artists to recreate and enlarge their sculptures. In 1998 Pat opened his own studio in Loveland, Colorado and was quickly recognized by the Loveland High Plains Art Council when they purchased his sculpture “Louis Papa” which was installed in Loveland’s Benson Park. Since then Pat’s artwork has been purchased by collector’s world wide. In every sculpture Pat has produced he studies and extensively researches the subject before starting a project.

Pat is a Military Veteran of 27 years. Pat lives with his wife, Linda in Loveland, CO .



39" x 36" x 26" Bronze Ed. Of 10 2008 \$15,000

**ROSETTA – "On the Alert"**

Here is our great American Mountain Lion, interrupted mid-stride by some slight noise or flash of movement which demands his immediate attention. Ever "on the alert", this magnificent predator doesn't miss much that goes on in his immediate vicinity.

Although drawn to modeling in clay at a very young age, Rosetta's formal art training was in commercial art, culminating at the Art Center College of Design in Los Angeles. Once established in a successful graphic design career, the urge to pursue her love of creating in three dimensions resurfaced and now she is sculpting full-time.

Her subjects are animals, another childhood passion. Stuffed animals took the place of dolls, and recurring nightmares of being stalked by big cats evolved into wonder-filled dreams of friendly encounters with them. Admiration and respect for the grace, power, and nobility of the wild ones is evident in Rosetta's sculptures, which capture their spirit, form, and movement in a unique hard-edged yet fluid style.

Rosetta has exhibited extensively both nationally and internationally, has completed corporate, public and private commissions and has received numerous awards for her work. "I don't consider creating sculpture to be part of my job. Whether it was carving animals out of soap as a child, trying to capture the personality of my fiancée in a clay portrait while still at art school, or carving building scraps into decorative elements for the house my husband and I designed and built in a Redwood forest, sculpture has always been something I have done for the pure joy of it.



Cast stainless steel 4'H x 29" W x 18"D Put on pedestal 3'H \$17,500

**KEVIN BOX – “Rock, Paper, Scissors**

Kevin Box grew up in Bartlesville, Oklahoma. Kevin's creative passion was evident at a very young age and was he determined to realize his 'visions.'

Developing an interest in design, he apprenticed at an uncle's design firm in Atlanta, Georgia. He spent three years studying art and art history at the School of Visual Arts in Savannah, Georgia, completing his degree at the main campus in New York City. In 1999, Box began his career in the foundry. Bronze spoke his artistic language; what he refers to as 'deep time conversation.' Over the next four years he labored under self-imposed apprenticeships to become proficient in bronze casting. Working for sculptors and foundries, he attained an exhaustive knowledge of the casting techniques, fabricating and finishing processes necessary to create monumental works of art. Eventually his dedication to the process helped build a large fine art foundry near Austin, Texas.

Throughout these experiences, Box took every opportunity to develop his work, becoming a fulltime artist in 2003. He and his wife live in Santa Fe, New Mexico.

"In the world we live in today, I am privileged in the work that I do. Creativity is a powerful exercise that magnifies and strengthens those who participate in it. I believe art is a historic dialogue that continues to connect the content of our humanity across generational, geographical and linguistic divides. Art should engage us in a memorable exchange."



Lifesize Bronze \$27,000 w/bench

**MARK LUNDEEN - "Double Dipper"**

Mark Lundeen is a highly realistic sculptor with a fine sense of detail and creates sculpture with fluid lines, balance and integrity. A native of Holdrege, Nebraska, Mark was educated at the University of Nebraska and received a BS in Business. After graduating from college, Mark spent 8 months in Europe studying the old masters. In 1981 he moved to Loveland, Colorado, established his sculpting studio and began his career as a sculptor.

Mark can capture one moment in time and translate that moment into eternity. A natural born storyteller, he stages his artwork around the stories or emotions the characters portray, allowing each viewer to find a different version.



Bronze 6'H x 6'W x 3.5'D \$69,000  
**JANE DEDECKER – “On the Count of Three”**

“My work is a cumulative process made of my life experiences and my desire to sculpt the human form. Each piece tells a story of how it was created—every stroke supporting the narrative. I try to retain in the sculpture the beginning strokes and gestures, because for me they contain the truth of the spirit. The finished piece hopefully reveals my thoughtful study of the subject and the energy of the creative process.”

Part of Jane's artistic genius is her ability to select a moment to which all of us can relate on a personal level. These moments span all generations, depicting a universally recognized scene. This scene may speak of the love between parent and child, the freedom of a child's imagination, or the simple dignity of everyday tasks.

DeDecker has a long and successful history of public art placements across the nation. She is one of ten children and lives in Loveland, Colorado with her husband and two children. Four of her siblings work with her in her studio.

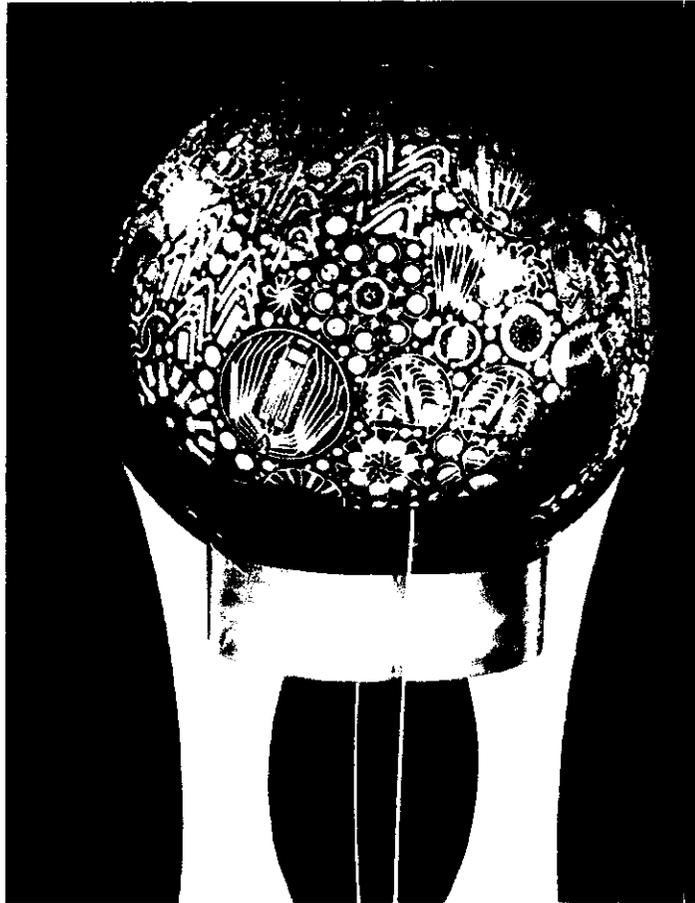


**Stainless steel**  
**JEFF LAING – ‘Nurture’**

Influenced by his father's untimely death in 1991, Jeff Laing turned his back on the corporate grind. After 15 years in the hospitality industry, he realized he needed to follow his heart and feeling as if his father was guiding him and pursued a career in art, just as his father had done. Always interested in form, Jeff found sculpture to be a rewarding path. The satisfaction of working with his hands to create a beautiful line-a form from raw steel-gave life new meaning.

His work began with stylized forms representative of the Native Americans. With his sculpture, he endeavored to honor this mystical and spiritual culture and in the process, remember his connection with spirit. As he has gained experience in his medium and confidence in his own artistic expression, Jeff found his creative process branching into conceptual art. He uses his work to express emotion, to connect with the viewer, and to express the joy of creating.

Currently working in stainless steel, bronze, and copper, he creates work recognized for its simple elegance and flowing lines of light. Many works utilize negative space and color to draw the viewer in letting interpretation be determined by the viewer's own experiences.



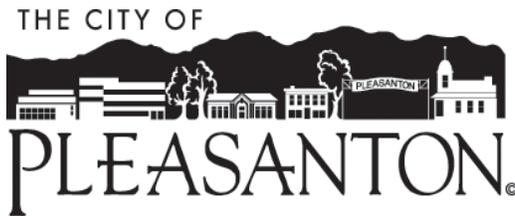
49"H x 27"W x 22"D 280 lbs. Stainless steel Commissioned  
(Would include any symbols Pleasanton chooses)

**DAVE REGIER - "Sphere"**

Dave Regier, whose art background includes photography and classical violin, has a private sculpture design studio in Corpus Christi, Texas. Using standard structural shapes in stainless steel, he elicits images and concepts unique to the individual viewer's personal viewpoint.

Stainless steel, an alloy of metals including chromium and nickel, provides an elegant medium that invites touch as well as the visual survey so often associated with traditional metal sculpture. Each sculptural element is carefully fabricated and flawlessly assembled to maintain a sense of precise unity within each piece. Dave combines crisp contemporary design and Old World craftsmanship creating signature pieces unique to the genre.

Dave grew up with steel sculpture, and was apprenticed with his father, Arlie Regier, a master sculptor, who studied under the highly respected sculptor Richard Stankiewicz. He embraces the very technology portrayed in many of his pieces by incorporating computer-assisted design to transform a creative concept into a larger scale sculpture. Pieces range in size and weight from 15 inches to 9 feet and 40lbs. to 550lbs. Each piece, with its attention to detail, balance, perceived movement and energy invites the patron to experience the elegance of stainless steel in an unexpected celebration of form and personal interpretation.



## Civic Arts Commission Agenda Report

January 6, 2014  
Item 8

**SUBJECT: APPROVE THE LOCATION OF THE PUBLIC ARTWORK, "PENNINGTON"  
AND "SYLVESTER AT 3670 NEVADA STREET**

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### **SUMMARY**

On April 19, 2011 at its regular meeting, City Council approved the purchase of the public art piece, "*Pennington*" and "*Sylvester*", as part of the Harrington Public Art Acquisition Plan Phase II. "*Pennington*" and "*Sylvester*" are bronzes sculptures. This report recommends that it be installed at the Valley Humane Society facility located at 3670 Nevada Street.

The property owners at 3670 Nevada Street have agreed to have the piece placed on their property. In accordance with the City's Public Art Program, "*Pennington*" and "*Sylvester*", was approved by the Public Art Selection Subcommittee. If approved by the Civic Arts Commission, the matter will be forwarded to the City Council, for review and their consideration.

### **RECOMMENDATION**

That the Civic Arts Commission approve the location of the public artwork, "*Pennington*" and "*Sylvester*" at 3670 Nevada Street.

### **FINANCIAL STATEMENT**

The artwork "*Pennington*," and "*Sylvester*" which are valued at \$23,200, has be donated to the City by Nancy and Gary Harrington. Pursuant to the terms of the Harrington Art Partnership, it is the City's responsibility to coordinate and pay for the installation of the public artwork. The cost of installing the piece is estimated between \$2,000- \$4,000 and will be funded through the Public Art Acquisition Fund # 038-900-4385.

## **BACKGROUND**

Through the Harrington Art Partnership (Another Harrington Arts Partnership Piece for You), Nancy and Gary Harrington have graciously donated the bronze sculptures “*Pennington*” and “*Sylvester*”, by artist Marty Goldstein, to add to the City’s public art collection. In 2011, the sculpture was reviewed and approved by the City’s Public Art Selection Subcommittee (PASS), the Civic Arts Commission, and the City Council.

## **DISCUSSION**

Originally suggested by the Harrington’s, the proposed site for the permanent location of “*Pennington*” and “*Sylvester*”, at the Valley Humane Society has great appeal due to its high visibility and its ‘approachability’ by patrons and pedestrians alike.

Seeing the natural connections between the property and the art pieces, the property owner (Valley Humane Society), has agreed and signed the City’s “Letter of Intent to Participate” agreement which states that they agree and understand the public art piece will be placed on their property located at 3670 Nevada Street.

The public art pieces provide a strong connection to the location and help enhance this particular location of town. The Harrington’s, the City’s art conservator, and City staff, all believe that the proposed location and installation details will showcase the artwork.

## **ALTERNATIVE ACTION**

Any other action as determined by the Civic Arts Commission.

Submitted by:

/s/

Michele Crose  
Community Services Manager

Attachments:

1. Photo of the public art pieces
2. Digital image of the proposed location with the public art piece
3. Letter of Intent to Participate
4. City Council Agenda Report (April 19, 2011)



Pennington







3670

# Harrington Art Partnership

Gary & Nancy Harrington Pleasanton, California 925-846-9757 nancyrh1@sbcglobal.net

## Letter of Intent to Participate Harrington Art Partnership

\_\_\_\_\_  
Date

The City of Pleasanton and The Harrington Art Partnership are partnering to bring a variety of high quality, artistically pleasing public art pieces to the Downtown area.

The mission of the Harrington Art Partnership is to expose children to a variety of public art enabling them to witness the ways in which artists use their creativity, senses, emotions and materials to express themselves and to elicit responses from those who view their work.

All public art pieces placed in the city are reviewed by a Public Art Selection Sub-Committee, the Civic Arts Commission and ultimately approved by City Council. By joining this partnership you are agreeing to place a piece of public art on, near or in front of your place of business. The art piece is property of the city and will be maintained by the city with maintenance funds. Once the piece is approved by City Council a formal License Agreement will be signed by the property owner and the City and installation of the piece will begin.

This Letter of Intent identifies <sup>MS</sup> Valley Humane Society as a partner and agrees to have the art piece S. Marton & Sylvester located on, near or in front of their place of business. Bronze Dogs Pennington

Should additional information be needed on the City of Pleasanton and The Harrington Art Partnership, please contact City of Pleasanton Community Services Manager, Michele Crose at 925.931.5347 or [mcrose@cityofpleasantonca.gov](mailto:mcrose@cityofpleasantonca.gov)

Melanie Sader  
Business Owner/Property Manager Signature

11/15/13  
Date

Executive Director  
Title

Melanie Sader  
Print Name



Our hearts' mission:  
Expose children to a variety of public art enabling them to witness ways in which artists use their creativity, senses, emotions, and materials to express themselves, and to elicit responses from those who view their work.



## CITY COUNCIL AGENDA REPORT

# 12

April 19, 2011  
Community Services Department

**TITLE: APPROVE PROPOSED ARTWORKS FOR "PHASE" TWO OF THE HARRINGTON PUBLIC ART ACQUISITION PLAN**

### **SUMMARY**

Pleasanton residents Nancy and Gary Harrington have proposed a 10-year plan to help the City of Pleasanton acquire public art. On December 7, 2010, the City Council approved the Harrington Public Art Acquisition Plan and the implementation of "Phase One" of the Plan.

On behalf of Mr. and Mrs. Harrington, staff is requesting that the City Council approve the proposed artworks as "Phase Two" of the Harrington Public Art Acquisition Plan.

### **CIVIC ARTS COMMISSION RECOMMENDATION**

That the City Council approve the proposed artworks as "Phase Two" of the Harrington Public Art Acquisition Plan.

### **RECOMMENDATION**

That the City Council approve the proposed artworks as "Phase Two" of the Harrington Public Art Acquisition Plan.

### **FINANCIAL STATEMENT**

Funding for the acquisition of all 14 artworks will be provided by Nancy and Gary Harrington and other private donors. Incidental costs for site preparation, or installation and signage will be borne by the City from its Public Art Acquisition Fund. Approximately \$45,800 is currently available in the Fund, and is included in the FY 2011/2012 Budget.

## **BACKGROUND**

### Harrington Public Art Acquisition Plan

On December 29, 2009, the Harrington's met with Civic Arts staff to present their idea for a ten-year plan to add to Pleasanton's public art collection by the acquisition or commission of several sculptures – including two (2) murals. Through a process of collaboration with individuals and local businesses, the Harrington's goal is to raise financial support in the community and to personally match any donation of \$3,500 or more until sufficient funding for a particular sculpture or mural has been achieved.

### "Phase One"

As part of "Phase One" of the Plan, the Harrington's and other donors have acquired and donated three (3) sculptures to the City. They include: the steel sculpture "Spiral Motion III," by artist Jon Seeman, recently installed on the grounds southeast of the Firehouse Arts Center building; the large steel sculpture "Two Dancers," by artist Greg Hawthorne, which will also be installed on the grounds of the Firehouse Art Center building; and the carved stone sculpture "Joyful Play," by artist Dominic Benhura, which will be delivered to the City in late April, 2011 and installed in a prominent location along Main Street.

### "Phase Two"

On February 1, 2011, staff met with representatives from the Civic Arts and Parks and Recreation Commission(s) as part of the "Public Art Selection Subcommittee" to review and discuss 36 artworks that the Harrington's had proposed for "Phase Two" of the Plan. In reviewing the various artworks, the Subcommittee applied the selection criteria noted in the Downtown Public Art Master Plan, as well as their practical application in an outside public area. A copy of the selection criteria has been attached as a reference (Attachment 1).

After careful review, the Subcommittee selected a total of 14 artworks which included 12 sculptures, one (1) mobile and one (1) mural (Attachment 2). While possible locations for some of the artworks were discussed, no decision regarding their permanent locations was made. The permanent location of any public artwork is an important consideration; therefore, following the acquisition of any artwork, the Civic Arts Commission will review and discuss their proposed locations.

At its regular meeting on April 11, 2011, the Civic Arts Commission reviewed and approved the 14 proposed artworks and determined that they would be desirable additions to the City's public art collection.

## **DISCUSSION**

Following on the success of "Phase One" of the Harrington Public Art Acquisition Plan and the Civic Arts Commission's recommendation, staff is requesting that the City Council approve the proposed 14 artworks as "Phase Two" of the Harrington Public Art

Acquisition Plan. If approved, the future locations of each acquired piece will be forwarded to the City Council for its review and consideration.

Submitted by:



Susan Andrade-Wax  
Director of Community Services

Fiscal Review:



Emily Wagner  
Director of Finance

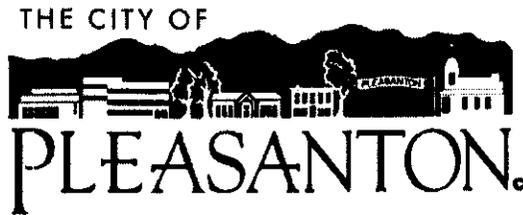
Approved by:



Nelson Fialho  
City Manager

Attachments:

1. Public Art Selection Criteria
2. Proposed 14 Artworks

**MEMORANDUM**

**Date:** February 1, 2011  
**To:** Public Art Selection Subcommittee  
**From:** Mike Fulford, City Landscape Architect   
**Subject:** Selection Criteria for the Harrington Proposed Artworks

The purpose of the criteria is to provide direction for the selection of works of art in public spaces in accordance with the Pleasanton Downtown Public Art Master Plan. The following are the suggested criteria to be used in the evaluation of each art piece in the Harringtons' proposal.

1. Does the proposed art piece conform to the goals and themes identified in the Pleasanton Downtown Public Art Master Plan?
  - Enhance downtown Pleasanton and reinforce community identity
  - Involve and serve diverse residents and visitors
  - Artistic excellence and creative innovation
  - Relationship of the art piece to other works in the City's collection and its ability to become a noteworthy addition of enduring value
2. Is the proposed art piece suitable for public display and approach?
  - Safety (structural and surface integrity, public safety and public liability)
  - Cost of installation - shipping, mounting
  - Durability (protection against theft, vandalism, environmental degradation) of the art piece and ease of maintenance
  - Cost of maintenance/conservation of the art piece over its lifetime
3. Is the proposed art piece particularly suited to a specific site?
  - Visibility
  - Accessibility
  - Appropriateness of the art piece to the site in terms of scale, form, content, and materials
  - Relationship of the art piece to existing or proposed architecture, landscaping, urban design and development, traffic and circulation

Attachment: Selection and Review Procedures, Pleasanton Downtown Public Art Master Plan

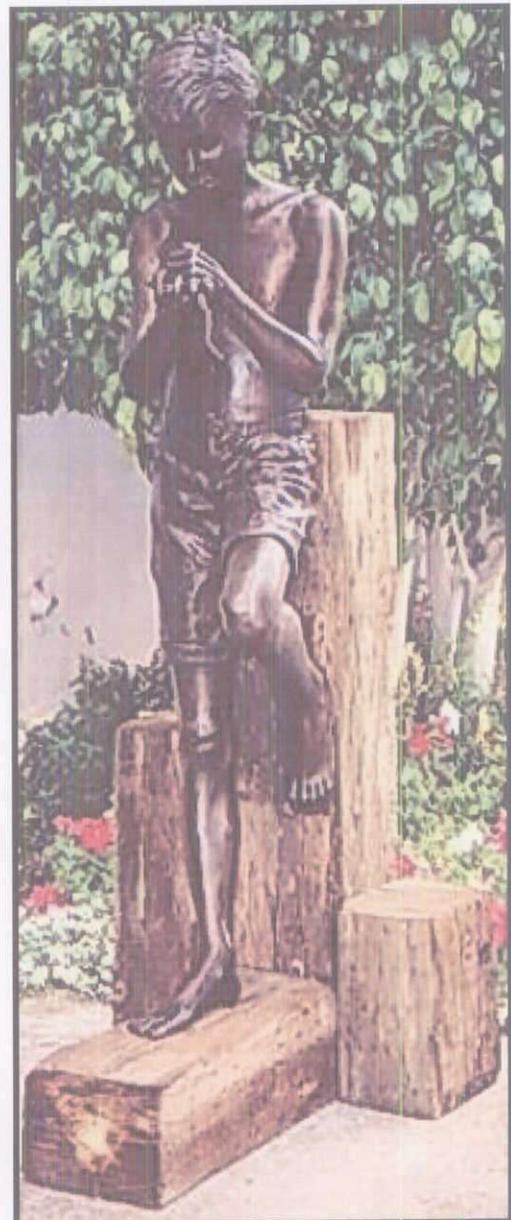
## Carol Dunford-Jackman – “SPECIAL FRIENDS”

Carol Dunford-Jackman considers the human form to be the Lord's ultimate creation, and as such, men, women, and children present the greatest inspiration and challenge to her artistically. Sculpting chiefly women and children, she draws from her experiences as a woman and mother to achieve greater emotion in her work.

A native of Provo, Utah, she attended Brigham Young University where she graduated with a BA degree in Fine Art, with an emphasis in oil and watercolor. After raising five children, she returned to BYU to study sculpture under Dallas Anderson. She soon found that sculpture was her true love and quickly began to flourish as an artist.

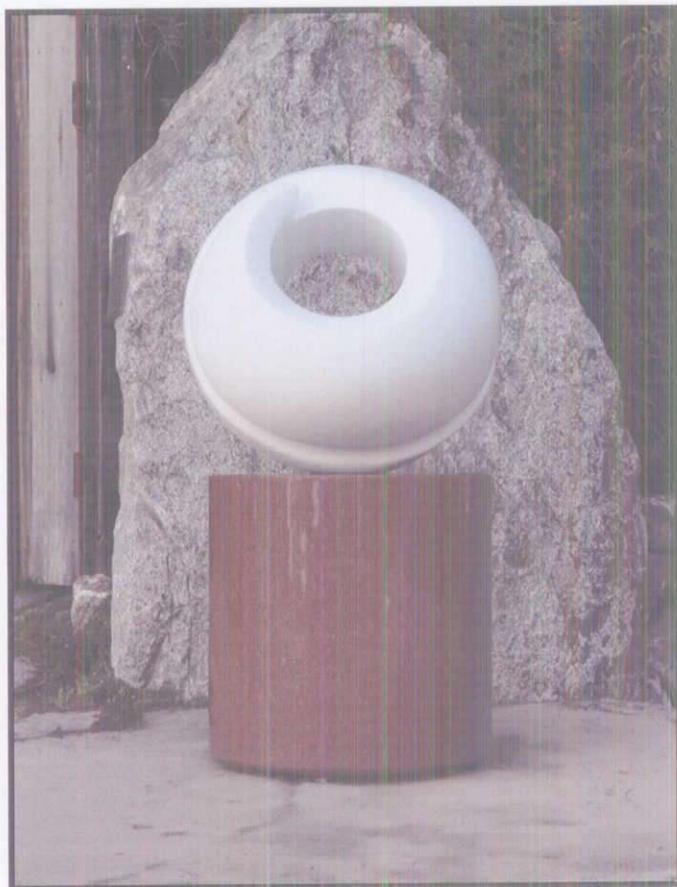
She has found success with her sculpture, receiving Juror's Choice awards at the Springville Art Museum Spring Salon, Purchase Award from an American Congress of Art and Design exhibit, the Sculpture Award at the Mormon Arts Festival, and many others. She has also executed many life size pieces, including a monument honoring hospital volunteers at the Utah Valley Regional Medical Center. Her work is represented in many private garden settings and in collections across the country.

“My sculpture is an integral part of who I am, and I hope that my work portrays the joy I feel for life, and for the creation of the work. I sculpt for the love of it, and from the deep emotional need to do it.”



Bronze 61" x 23" x 25"  
No delivery costs  
Last one, artist selling out  
\$16,000

## Jim Hunolt – “ETERNITY”



Carved granite on marble base  
33”H x 30”W x 33”L with pedestal  
30”H x 30”W  
One of a kind  
No delivery/installation costs  
Discounted from \$45,000 to \$38,250  
Proposed location: In front of  
Firehouse Gallery, in rt. Side inset

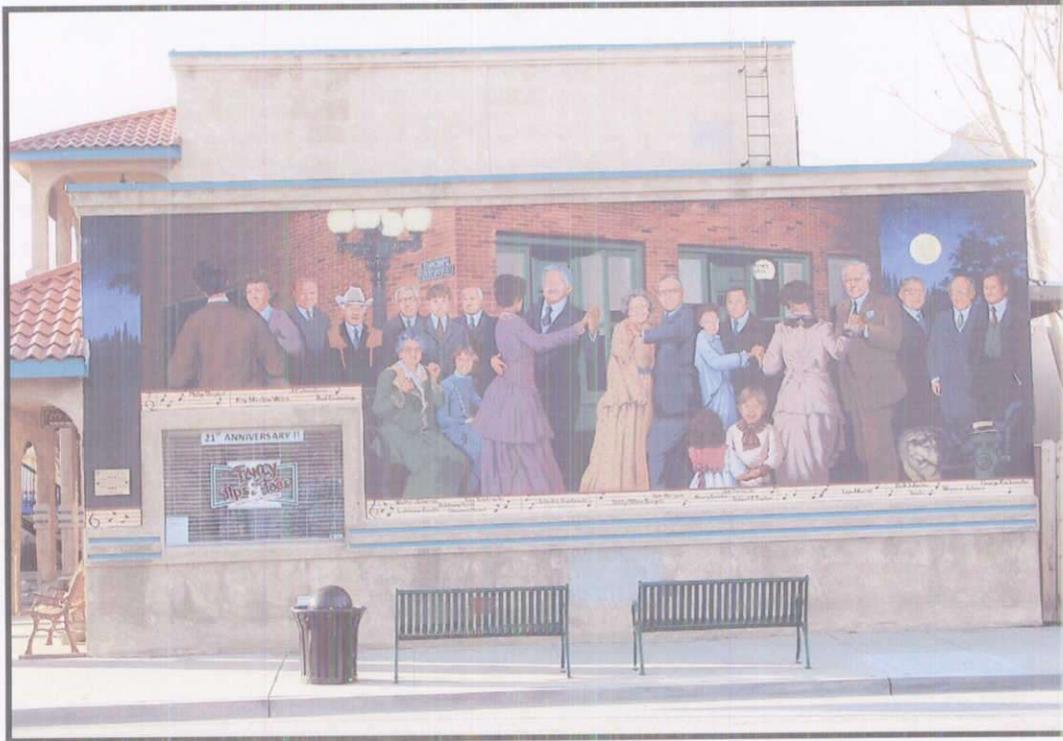
Born in 1939, James Hunolt grew up in Berkeley where his family was in the textbook business. Surrounded by scholars and students, he was swept up by the endless inquiries about life. In 1964, after completing his studies at the University of California, Jim settled in Big Sur, on California’s coast and so began a 25 year engagement with a breathtaking environment.

As he settled into the area, he began a course in pottery and discovered he could mold clay. Within a year he had become captivated by the expansiveness of three dimensional forms.

Jim met master sculptor Gordon Newell and spent two years sharing a studio with him on Cannery Row. During this period, he helped Gordon carve two granite fountains at the entrance to the Ellipse Circle that adjoins the White House, the Haupt Fountains.

He deals with one subject: Mankind, along and together, Warriors and Lovers. “Warriors and Lovers have two things in common—intensity. Possibly it is the intensity I am most interested in.”

## “PIONEER FOUNDERS”



Proposed location: Wall across from Alexander's Fine Art on Main, by the driveway.  
\$15,000

Approved by building owner & Rosalinda, owner of gallery. Wall measures: 24'W x 99.5"H

The photo shown above for example only is of the founders in the City of Tehachapi which forms the foundation of this mural. Proposed, is a mural of Pleasanton's founding pioneers including 14 individuals who have been identified with the help of the Museum on Main.

Chief Tarino  
Agostin Bernal  
Joseph F. Black  
Henry P. Mohr  
Jack Kolln

John & Marie (Bernal) Kottinger  
Jose Guzman "Indian Joe"  
General Alfred Pleasanton  
Joshua & Angela (Bernal) Neal  
Rep. Meadowlark Dairy-Briggs

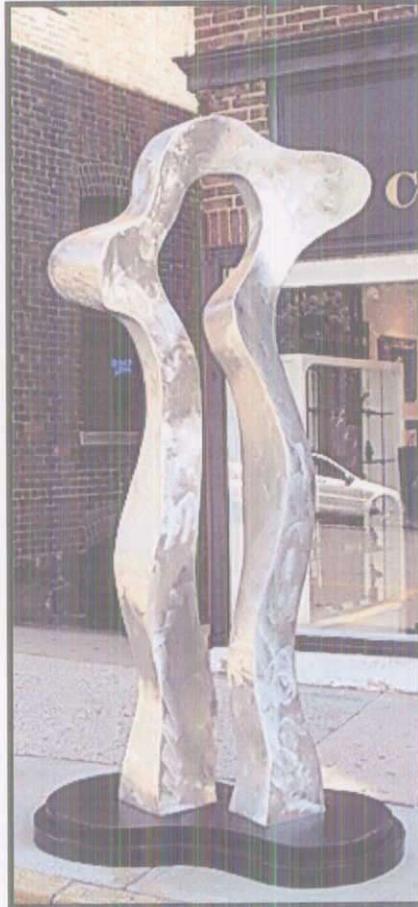
Phoebe Hearst  
Jose Narcisco Sunol  
Rep. Orloff Dairy  
Rep. Hop Farming

The individuals would be in period dress. The setting would be inside Phoebe Hearst's home. The people would be in small groupings standing/sitting. Two of the individuals, General Alfred Pleasanton, and Chief Tarino, would be shown in portraits on the wall. Along the bottom of the mural the names of these prominent people would be written so they can be easily identified. The Museum on Main assisted in sharing photos of the inside of Phoebe Hearst's home as well as photos of all but three of the pioneer founders.

Two muralists have been contacted. This price was given by Bill Weber and Ron Norman.

## Hans Van de Bovenkamp – “DANCE”

Stainless steel  
96" x 36" x 12"  
One of a kind  
\$45,000



Hans Van de Bovenkamp was born and raised in Holland, where he studied architecture. Within ten years of his subsequent graduation from the University of Michigan at Ann Arbor, he achieved wide success in the United States, showing in New York City (New York University, Tiffany's, 10 Downtown, Bryant Park, etc.), Houston, TX (Contemporary Arts Museum), Stamford, CT (Stamford Museum, University of Connecticut), and in several other states. In the following 25 years, Van de Bovenkamp showed in Italy, Lebanon, Venezuela, Switzerland, Canada, and he placed his works in ten museum, embassy, and sculpture center shows, as well as in numerous universities, public gardens and institutes. His sculpture is widely shown in galleries throughout Europe and the US.

Van de Bovenkamp received recognition quickly for his large-scale abstract works in bronze, stainless steel, painted steel, or aluminum, and he received large commissions for corporate, private and public collections as early as 1964 (the year he was also awarded the Emily Lowe Award). His undulating abstract forms of varying width and depth often contrast with clean circles or thrusts of vertical shapes to offer accomplished compositions of impressive grace.

"Most of my shapes are soft and round; they are very feminine and sensuous, I hope. But I do them in stainless steel so hard, you can make knives from it."

## Max Demoss – “COMET”

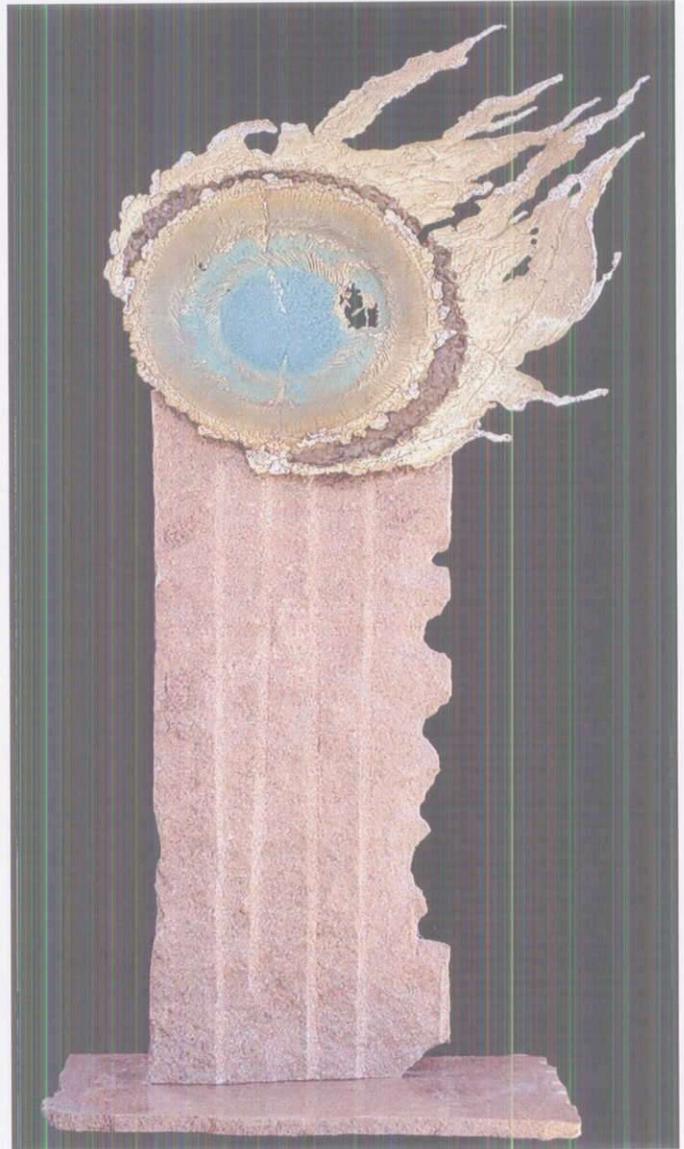
Sculptor Max DeMoss plays with the mysteries in the ancient art of bronze casting in the creation of him completely unique figures, bowls and platters.

“The mass entertainment of the Renaissance was painting, when art audiences were captured by the artist’s use of line,” says DeMoss. “In my work, I introduce the line to reflect the process of creation, and to add thoughtfulness and depth to each piece.”

DeMoss uses the centuries-old method of “lost wax” casting. His work comes alive specifically because each piece is broken open, letting in light and space, subtly informing the observer of its origins. The sculptural fragmentation implies motion, suggests the transition from the artist’s imagination to reality — and has the effect of expanding the figure’s presence, as if tugging on the space around it. In these ways, the feeling of aliveness in DeMoss’ work is genuinely unmatched.

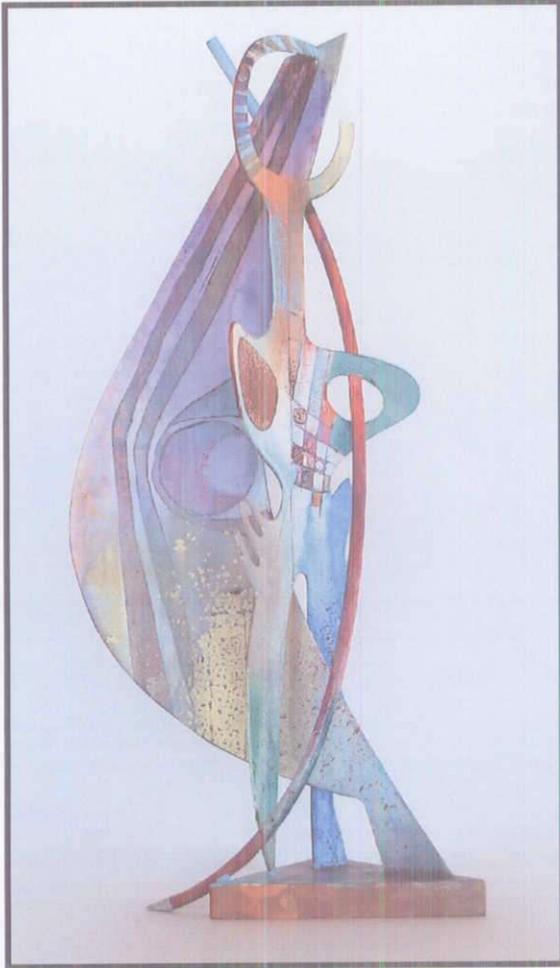
While DeMoss’ figurative sculptures can convey a variety of emotions, his platters and bowls are more serene in feeling. Again, DeMoss uses fragmentation of these pieces, in both bronze and with inlaid silver, to create a line which the viewer’s eye follows.

DeMoss works daily in his own foundry where he lives near rural Hemet, California.



Bronze & silver on granite 136” x 30” x 62” One of a kind \$23,500  
Proposed location: Behind Firehouse near building on left side near theater

## Greg Hawthorne – “WIND SONG”



Sealed & painted in polychrome 1/2" plated steel  
180"H x 79.2"W x 57.6"D    \$38,000  
Commissioned piece

Artist and entrepreneur, Gregory Hawthorne founded the Hawthorne Gallery in Big Sur in 1995. Gregory, his wife Susan, and friends spent an afternoon at Nepenthe over 30 years ago. To the amusement of his family and friends, Gregory announced that he would build his studio and create a dynamic art gallery “across the street.”

Perhaps those who knew Greg as an art student at Wayne State University and before, as a gifted parochial student in a suburb of Detroit, would not be surprised to learn that several years and much hard work later, his dream came true.

His varied creations offer a kaleidoscope of moving, changing sensations that will flex your imagination. His work encompasses a remarkable variety of mediums from paintings and full color human figures to outdoor acid-etched sculptures and furniture that is really functional art. Fused glass has been the most recent medium to be undertaken. Greg’s work is the expression of his observations of people, current events, and personal interests.

He believes art to be “a continuous process, influenced by all aspects of a changing society.” His artwork is displayed in hundreds of private and corporate collections worldwide.

## Rosetta – “RED FOX”



Bronze 21" x 35" x 12.5" Edition of 12 Needs pedestal \$15,000

Although drawn to modeling in clay at a very young age, Rosetta's formal art training was in commercial art, culminating at the Art Center College of Design in Los Angeles. Once established in a successful graphic design career, the urge to pursue her love of creating in three dimensions resurfaced and now she is sculpting full-time.

Her subjects are animals, another childhood passion. Stuffed animals took the place of dolls, and recurring nightmares of being stalked by big cats evolved into wonder-filled dreams of friendly encounters with them. Admiration and respect for the grace, power, and nobility of the wild ones is evident in Rosetta's sculptures, which capture their spirit, form, and movement in a unique hard-edged yet fluid style.

Rosetta has exhibited extensively both nationally and internationally; has completed corporate, public and private commissions; and has received numerous awards for her work.

"I don't consider creating sculpture to be part of my job. Whether it was carving animals out of soap as a child, trying to capture the personality of my fiancée in a clay portrait while still at art school, or carving building scraps into decorative elements for the house my husband and I designed and built in a Redwood forest, sculpture has always been something I have done for the pure joy of it.

"Red Fox Maquette" won the People's Choice Award for sculpture at the 2005 Western Rendezvous of Art in Helena, MT.

## Dennis Smith – “ROOTS & WINGS”



Bronze 76”H Edition of 12 \$61,800

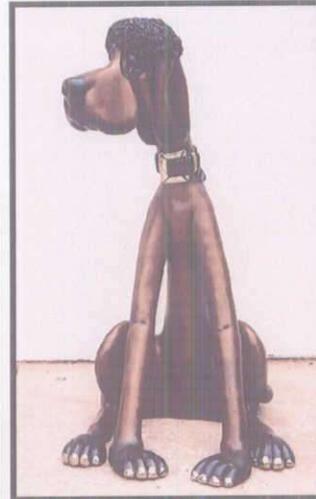
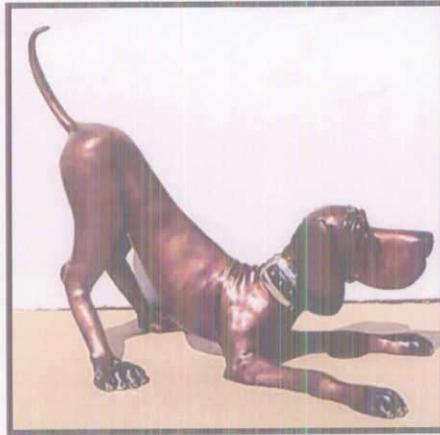
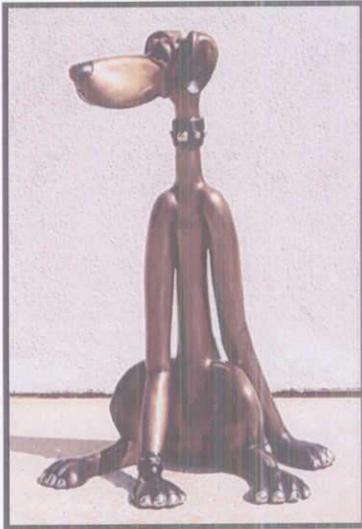
For the last 40 years, Dennis Smith’s work and presence has been a driving force in sculpture in the United States. His representations of Families, Mothers, and Children in sculpture are becoming a national treasure. Join with us to celebrate the man that is very well Utah’s most prolific Sculptor. His work is truly located in hundreds of public and private collection, in museums and public squares throughout the entire United States, and in many countries of the world.

Dennis Smith is as much a philosopher as he is an artist. His work is a window into who he is and his views on life. His impressionistic style captures his exuberance for life and embodies his passion for transcendence – expressed through the spontaneity of children, reflections of the past and hopes for the future.

At the core of Dennis’ work is the spirit of the human soul. We often see this represented through the innocence of childhood. To Dennis, the child is a metaphor for life. Children’s lives, as they explore the world around them, parallel our lives as adults as we discover our identity in this universe. Each piece by Dennis Smith captures this spirit, still vibrant and alive, frozen in the moment of discovery.

## Marty Goldstein

### “MADISON, SYLVESTER & PENNINGTON”



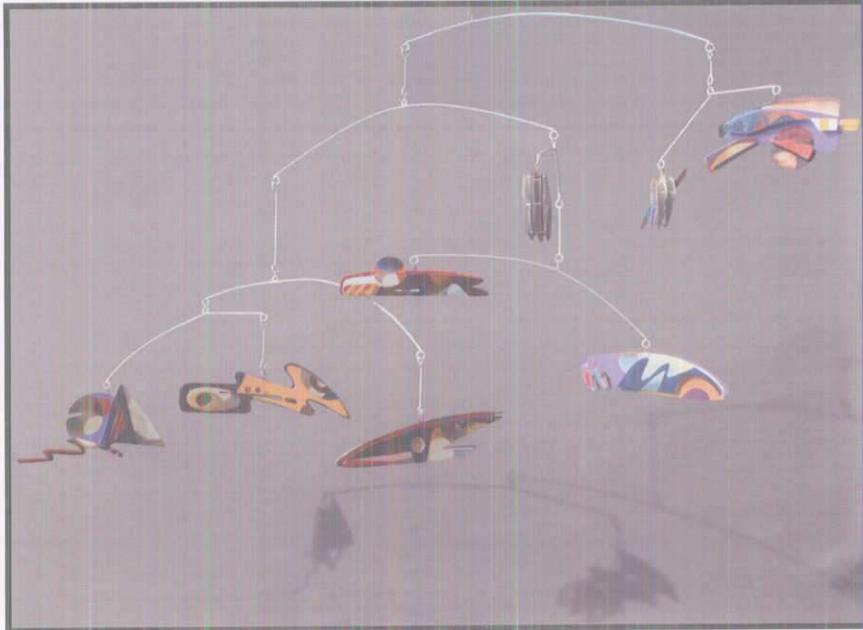
Bronze 24" x 27" x 32" \$7,500 50" x 31" x 38" \$9,900

At the sweet, tender age of two months (his mother assures us of this) Marty became infatuated with all manner of stuffed, furry creatures. Puppies with long ears or short ears, a riot of expressions, and puppies with soulful eyes, soon became his most treasured possessions.

Of course, as the early years went by, those funny stuffed animals were exchanged for a real live puppy who responded to his Master with unmitigated love and who made him laugh time and again as he went off to work for many years.

Then one day at the age of 62, Marty retired from the stressful corporate world. After taking numerous sculpting classes, he found himself eager to create a series of whimsical bronze "Harvey Dogs" which he enjoys sharing with anyone who loves animals, or who simply delights in beginning each day with a smile or a chuckle. It's very difficult not to smile when you look at a "Harvey Dog!" In fact, Marty considers his day a successful one if at least one person has smiled while viewing his creation of Harvey Dogs, Harvey Pigs, and Harvey Kids!

## Greg Hawthorne – “FUSED GLASS MOBILE”



Fused glass & stainless steel

120”H x 120”W x 120”D

\$42,000

Eleven moving parts each 24” wide & double-sided w/different designs on each side.

Proposed location: In lobby of Firehouse to the left of the back exit

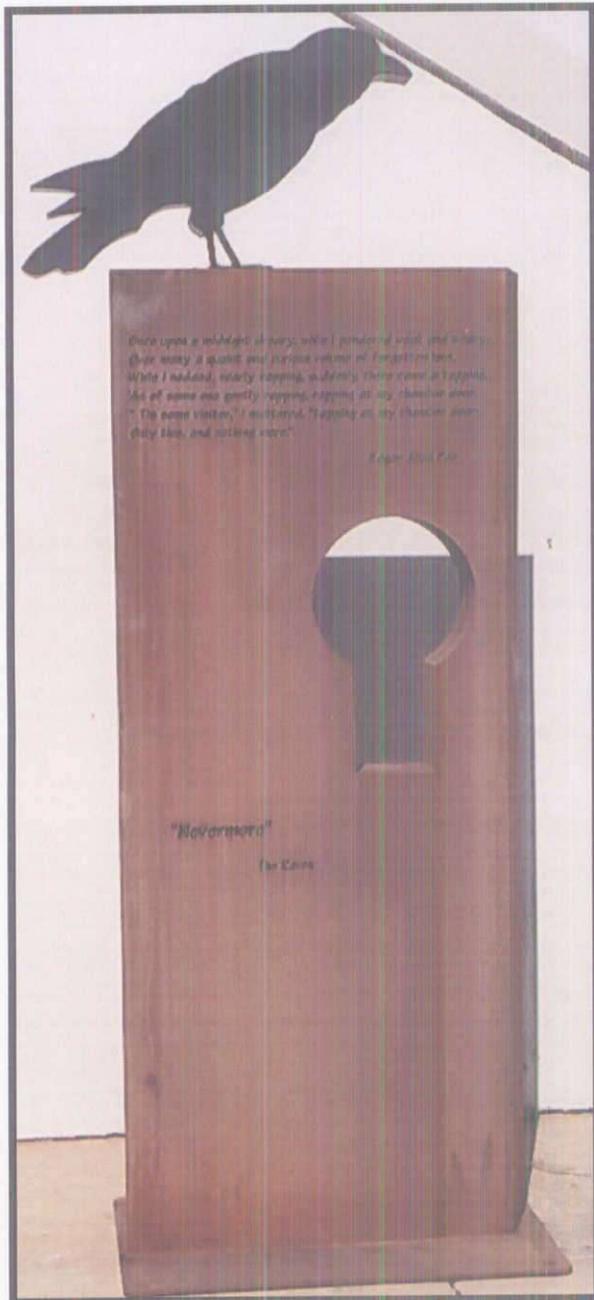
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He believes art to be “a continuous process, influenced by all aspects of a changing society.” His artwork is displayed in hundreds of private and corporate collections worldwide

## Dale Rogers – “DOOR WITH RAVEN”



Dale Rogers Jr. has made a full circle during his first 30 years. In high school, he was active in art classes and felt that creativity was his rock during adolescent years. After pursuing a Bachelor's Degree in Marketing, he returned home to work on the family farm in his parent's bottled water plant. Rebuilding and maintenance of the machinery was Dale's facet of the business, and his creativity began to develop once again.

Dale started to lay the groundwork for his move to full-time metal sculpting several years ago. His metal work took on more precision and his focus on combinations of stone and steel forms evolved. In his stone and steel sculptures, Dale achieves a sense of balance and harmony within conflicting materials. He says, "I have always tried to balance home and travel, friends and family, business and pleasure. When I create sculpture, it is important for me to explore and create a balance between natural and industrial materials."

Most of Dale's large sculptural work incorporates stainless steel or rusted steel and stone. He spends considerable time in contemplation before he creates a new work. As his "mental vision" of the piece becomes clear, then – and only then – he begins the construction process.

Core 10 steel  
91" x 38" x 23"  
One of a kind  
\$5,400

## Giuseppe Palumbo – “ALL TOGETHER NOW”



Bronze 45" x 45" x 29" \$33,000

Giuseppe Palumbo was born in 1958 in Rochester, NY. He has studios in Eldorado Springs, Colorado and Sausalito, California.

“My work is figurative; the objective is not to create a replica of the living, but to capture the essence of a being, not a frozen pose, but a sculpture alive in texture, spirit and warmth.

My objective is to communicate in a language that words don't convey. If my work moves the viewer, stirs their soul, is a reflection of our times or pleases the aesthetic then I have achieved my goal.

My chapter in the story of the sculpture is short, once finished with the piece it then becomes an endless tale as each viewer relives and creates their own story.

As the son of a professional artist from Italy, I have always been drawn to creating. Prior to sculpting fulltime, I was involved in many architectural and building projects. Recently, I have added furniture design to my interests. I view these mediums as being interconnected in the world of aesthetics and function.”

## Dale Rogers – “TWO FARMERS”

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Cor-Ten 10 steel  
47" x 30" x 61"  
One of a kind  
\$5,500

## Josh Garber – “SATTVA”



Josh Garber was born in 1963 in London and was raised in Ontario, Canada. He attended school from 1986-87 Banff Centre of Fine Arts, Banff, Alberta, Canada; 1986 B.F.A., New York State College of Ceramics at Alfred University, Alfred, New York; and 1985 Camberwell School of Art, London, England

“My sculptures refer to what we humans do when we communicate. We gesture, “Squeeze,” “Laughter,” “Woo,” are all human non verbal signals frozen in metal calling for the bracing of humanistic connections.

My work is about interpreting gestures through mappings of coordinates. It is very influenced by digital pixilation which dissects images with thousands of dots. Similarly, I use thousands of aluminum bars to map and then construct each piece.

Several paradoxical elements have influenced my work. The interplay between static industrial materials and fluid organic forms; the requirement for elemental simple objects in the construction of a greater complex whole; the need for continuous controlled repetition to

generate a spontaneous free sculpture. These elements are resolved through a time absorbing meditation that permits me to present my expression of our human relationships with each other. Not only is the shape and form informative, an added dimension is its tactility as it may be explored through touch.”

Aluminum rods in concrete  
78” x 32” x 42”  
One of a kind  
\$40,000