

SACRAMENTO METROPOLITAN ARTS COMMISSION AGENDA

Meeting Date: November 15, 2000
4:00-6:30 p.m.

Central Library/WEST Meeting Room-Floor Level
828 I Street, Sacramento, CA 95814

For information, call (916) 264-5558

DISCLOSURE OF PUBLIC RECORDS

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

BROWN ACT INFORMATION

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

PUBLIC PARTICIPATION IN MEETINGS

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

- I. CALL TO ORDER
- II. APPROVE AGENDA OF OCTOBER 20, 2000
- III. APPROVE MINUTES OF SEPTEMBER 20, 2000
- IV. APPROVE MINUTES OF JULY 19, 2000
- V. COMMITTEE REPORTS (10 MINUTES) - None

NEXT COMMISSION MEETING WILL BE HELD ON DECEMBER 13, 2000

VI. ACTION ITEMS:

A. APPROVE COMMITTEE MEMBERS (KAMILOS);

PATRICIA OSFELD - AWARDS COMMITTEE
RHYENA HALPERN - AWARDS COMMITTEE
ERIKA JACKSON - AWARDS COMMITTEE

AWARDS DEVELOPMENT COMMITTEE: APPROVE Meeting _____ Ayes ____ Noes ____ Absent ____
COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

B. APPROVE NOMINATION FOR COMMISSION CHAIR (KAMILOS):

COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

C. APPROVE YEAR 2000 WILKERSON FELLOWSHIPS FOR TECHNICAL ARTS (HELLER):

AWARDS COMMITTEE ACTION: APPROVE Meeting _____ Ayes ____ Noes ____ Absent ____
COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

VII. PRESENTATION(S):

VIII. DISCUSSION ITEM(S)

IX. PUBLIC TESTIMONY

X. CHAIR'S REPORT

XI. DIRECTOR'S REPORT

XII. OLD OR NEW BUSINESS

XIII. ADJOURNMENT

BACKGROUND INFORMATION:

HISTORY OF FELLOWSHIP PROGRAM

The Commission is one of less than ten governmental Commissions in California providing cash fellowships to individual artists. Fellowships are intended to honor outstanding contributions of professional artists representing the diversity and quality of artistic expression in the greater Sacramento arts community. The Arts Commission established the series of fellowships as follows:

- 1995 Fellowships for Visual Arts
- 1996 Fellowships for Literary Arts
- 1997 Fellowships for Dance
- 1998 Fellowships for Music
- 1999 Fellowships for Theatre

Artists may use fellowships according to their needs. The six Fellowship award categories are:

- Arts Education
- Community Arts
- Emerging Artist
- Achievement Award
- Commissioner's Award
- Mayor & County Supervisors Award

WILKERSON FELLOWSHIP DEFINITIONS

Noting that prior Fellowships excluded many local artists, the Awards Committee created a Fellowship for 'behind-the-scenes' artists of exceptional talent in all disciplines. They named the Award in memory of Dennis Wilkerson who passed away in 1999. Wilkerson was noted artist whose career on stage and 'behind-the-scenes' had made him dearly loved in the arts community.

The Year 2000 Wilkerson Fellowships in the Technical Arts are intended to recognize artists

- In the visual, literary and performing arts
- Who interpret, support and enhance another artist's vision, production or individual talent
- Through their own expertise and artistry

The Fellowships for Technical Arts were developed by researching similar fellowship programs throughout the nation (of which there were very few) and through the assistance of a local advisory group.

PEER PANEL REVIEW PROCESS

The multi-disciplinary Review Panel (Exhibit A) convened to score each applicant's proposal (Exhibit B). The criterion used by the panel in reviewing the nominations/applications was:

- Quality of artistic expression evident in the support materials
- Record of professional activity and achievements detailed in the resume and letters of recommendation
- Continued aesthetic contribution to the discipline within the category nominated.

Applicants were notified of their score and rank and the dates for subsequent meetings of the Awards Committee and Commission. They also received panel notes regarding their application review. Biographies for the recommended winners are provided (Exhibit C).

WILKERSON ISSUES

The Wilkerson Fellowships for the Technical Arts are unique locally and in the nation. This was the first time "behind-the-scenes" artists have been recognized in Sacramento. To clarify the Commission's

definition of 'technical arts' and the meaning of 'interpret, support and enhance another artist's vision' a Policy Memorandum was developed and distributed to panelists and applicants (Exhibit D). However, it was often still difficult for panelists to distinguish between some applicants' work as a 'primary' artist and their work as a 'support' artist. Many applicants work as both throughout their career. The complexity of this issue resulted in a number of appeals.

APPEALS

Since no formal appeals process existed for the five applicants who 'appealed' their scores (Exhibit E) the Awards Committee adapted the Cultural Arts Award appeals process for the purpose of review. This required the applicant to establish

- Incorrect Processing of application materials (e.g., non-presentation of complete application); or
- Mis-statement of factual information in the application, and not corrected during panel review.

For the two accepted appeals up to .5 was added to applicants score (ranks did not change.) But since the appeals process was not explained to applicants in advance of the Committee meeting, the applicants felt at a disadvantage. It was also unfair to those applicants who *might* have appealed if they had been notified of appeals guidelines and process. Therefore staff recommends:

- Rescind all appeals; and
- Return to original scores from panel

CONVENE NEW PANEL

The Commissioners Award Category involved three of the six appeals (Exhibit F1-7). Since more time is needed to research the complex issues raised, this category will not be approved at this time.

- A new panel will be convened to review & score applications for Commissioner's Award.
- Several of these applicants have requested mediation through the Arts Arbitration Services of California Lawyers for the Arts (Exhibits G).

FUNDING CONSIDERATIONS: \$35,000 has been set aside for the Fellowship Program. Recommended Fellowships and Honorable Mentions total \$ 25,000 (not including Commissioner Award). If approved, staff will recommend funding allocations for the Commissioner's Award at a future Commission meeting.

ENVIRONMENTAL CONSIDERATIONS: NA

POLICY CONSIDERATIONS:

Rather than conducting a multi-disciplinary panel in which support artists from all disciplines are reviewed with only one panelist representing each discipline, staff recommends adding a Wilkerson Category to each Fellowship discipline. A panel consisting entirely of artists from one discipline would be better able to analyze the complex issues that may be raised. Each year the Commission would recognize one artist who "demonstrates a significant, creative contribution to the work of an artist in the (visual/literary/performing) arts. Key questions to address when reviewing Wilkerson artists would include:

- What is creative contribution?
- Who is artist being supported?
- What is artwork being supported?
- What is applicant's contribution to discipline?
- What is applicant's contribution to community?

Exhibit A
PANEL BIOS

Charles Berliner is a theatrical designer from Los Angeles. His scenic and costume designs have been used in plays, musicals, film, television and dance theatre. He has designed for many theatre companies throughout the country including Oregon Shakespeare Festival, Cleveland Playhouse and California Civic Light Opera. His designs for the National Theatre of the Deaf represented the United States in the 1999 Prague Quadrennial. His film designs include the fashion montage sequence for Diana Ross in MAHOGANY, and his costumes have graced personalities as diverse as Florence Henderson, Alfre Woodard and Dick Clark, among numerous individuals. He is one of the few recipients of a Design Arts Fellowship in Theatrical Design from the National Endowment for the Arts. A member of United Scenic Artists Local 829 (Costume and Scenery Design), Mr. Berliner is their current Western Regional Representative.

Linda Blackaby is a film, video and moving image consultant from San Francisco. Currently she is the Program Director for the San Francisco International Asian American Film Festival (presented by the National Asian American Telecommunications Association) and the Co-Director of Programming for the Hamptons International Film Festival (October 11-15, 2000). She was the Founding Director of the Philadelphia Festival of World Cinema from 1992-1997. She has served on many grant panels including for the Bush Foundation, the Princess Grace Foundation and the National Endowment for the Arts.

James K. Faerron is a multi-talented set designer/technical director/teacher in San Francisco. Raised in San Jose, Costa Rica, he currently works with Campo Santo and The Encore Theatre and teaches at San Francisco School for the Arts. He has been recognized on both coasts for his set designs, and his educational outreach programs have reached people from jail inmates to oversea graduate students. He is also an Actors' Equity Association Stage Manager and runs a fully operational scenic shop.

Vas Prabhu is the Director of Education at the Fine Arts Museums of San Francisco (de Young Museum and the Legion of Honor). She has worked in a variety of museums throughout the country, including Boston Children's Museum and the Museum of Contemporary Art in Los Angeles. She has won many national and regional awards for programs, shows and publications she has produced. These awards include both California and National Museum Educator of the Year and an American Graphics Association award for a MOCA Kiosk. Specialties include culturally sensitive interpretation of art and cultures, involving living artists in museum programs and developing projects that cross stereotypical "museum" lines of thinking. She advocates for the artist in a museum setting. She has served on panels for the National Endowment for the Arts, California Arts Council and the San Francisco Arts Commission.

Kathleen A. Walkup is Director of the Book Arts Program at Mills College and is a small press printer/publisher. She has a background of offset and letterpress printing, digital graphics and typography and combines those with a primary involvement in art. She is also an instructor in Graphic Communication at San Francisco City College and is a Founding Director of the Pacific Center for the Book Arts. She has published a number of papers, and lectured on the Book Arts including the involvement of women in books, pop-up and movable books and the Book Arts of California. She is currently the Northern California Regional Chapter President of the American Printing History Association. She has been an External Validator for Camberwell College of Art in London, England, and has won National Endowment for the Arts small press grants.

Jon Winet is a Bay Area artist, researcher and educator, specializing in digital photography, the interaction of arts and technology, and multimedia installations. He is currently in production with Margaret Crane on "Democracy-the Last Campaign", a year-long project focusing on the 2000 Presidential Elections, to be presented at venues throughout the country. He was Artist in Residence at Xerox Palo Alto Research Center for four years researching issues of art and technology, including the development of dynamic websites for both 1996 National Political Conventions and producing multimedia installations through California. He is an adjunct professor in photography at the California College of Arts & Crafts and has taught at U. C. Davis, San Francisco State University and the San Francisco Art Institute. He runs his own photography, design and creative services company, Jon Winet/41 Productions, working with numerous public, private, and individual clients and has been a member of three California Arts Council panels.

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- Describe applicant's body of work (locally, statewide, nationally, internationally)
- Describe public recognition of applicant (locally, statewide, nationally, internationally)

The Awards Committee recommends:

- Develop a formal appeals process for the Fellowship Program; and
- Enforce the guidelines to select only one artist per category by removing exceptions to this rule.

Staff notes that the need for an Appeal Process may end once the Wilkerson Awards are part of the annual discipline Fellowships with a panel consisting entirely of artists from one discipline.

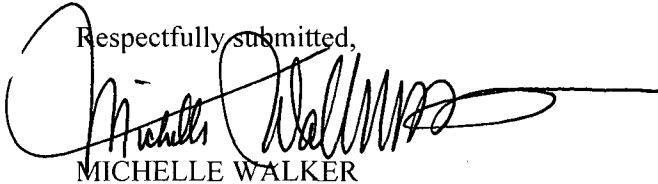
The Panel recommends:

- Applicants should be instructed to not exceed space allotted
- Letters should be current, from artists supported by applicant, and specific to Wilkerson Award
- Work samples should demonstrate support of other artists
- Arts Education and Community Arts should be better defined

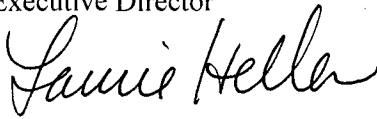
The Panel commended the Arts Commission on the fact the fellowship existed, wished it were in other locales, and hopes it continues in a more refined form.

E/SBD CONSIDERATIONS: The Arts Commission makes every effort to meet the City's E/SBD goals. Many of the funded artists are owners or employees of emerging and small businesses.

Respectfully submitted,



MICHELLE WALKER
Executive Director



LAURIE HELLER
Grants Program Coordinator



LAURA WESTON
Grants Program Assistant

LH/LW

Attachments: Exhibit A, Panel Bios
Exhibit B: Scores & Ranks
Exhibit C: Fellowship Recipients Bios
Exhibit D: Memorandum
Exhibit E: Awards Committee Appeals
Exhibit F: Commissioner's Award Matrix
Exhibit G: Mediation Request

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Pamela Z (sic) is a San Francisco-based composer/performer and audio artist who works primarily with voice, live electronic processing, and sampling technology. When performing, she uses equipment such as The BodySynth, a MIDI controller that allows her to manipulate sounds with her body. Working individually and collaboratively, she has composed, recorded and performed original scores for choreographers, film and video artists, and a number of commissioned audio pieces. Currently under commission for "Gaijin" through the San Francisco Art Commission, it will premiere at Theatre Artaud in May 2001. She is a member of the electroacoustic ensemble sensorChip and the interdisciplinary performance ensemble The Qube Chix. She spent the first half of 1999 in Japan on a residency awarded by the National Endowment for the Arts and the Japan/U.S. Friendship Commission and has won other awards and fellowships.

Exhibit B: Scores & Ranks

ARTIST	Ethnicity	Discipline	Recc	Score	Appealed Score	Award
EMERGING ARTIST AWARD - Artist working in field of technical arts for at least 5 years; with a body of work establishing strength in the field.						
John Jimenez	Latino	Cinematographer & Editor	Fellowship	9.57		\$ 2,500
Ronald Dumonchelle	Euro-American	Technical Design		8.14		
Lynn Malmberg	Euro-American	Art Director, Scenic Painter		7.17		
Kathryn Lewis	Bi-Cultural	Music Production		1.43		
ACHIEVEMENT AWARD - Artist who has overcome exceptional challenges including, but not limited to, physical or developmental.						
Dwight Head	Afr-American	Visual Artist		1.71		
COMMUNITY ARTS AWARD - Artist who has demonstrated outstanding success in community development using technical arts.						
Susie Owens	Euro-American	Theatre Technician	Fellowship	8.86		\$ 3,500
Steve Vanoni	unknown	Outsider Art Conservationist		8.86		\$ 3,500
M. Stevens/S. Adan	Euro-American	Art Gallery Curator & Director		8.43		
Larry Love	Afr-American	Curator & Visual Technician		8.29		
Les Light	Euro-American	Radio Theatre		6.86		
ARTS EDUCATION AWARD - Artist who has demonstrated outstanding success w/ school or other curriculum-based technical arts programs.						
Mike Jimena	Euro-American	Stagecraft, Design	Fellowship	9.29		\$ 3,500
Shawn Sullivan	unknown	Animation	Fellowship	9.29		\$ 3,500
Markos Egure	Latino	3D Design, Muralist		8.14		
Rosalie O'Donnell	Euro-American	Art Gallery Management		1.14		
COMMISSIONER'S AWARD - Artist who has distinguished him/herself in the field of technical arts and who is beginning to be recognized on a state or national level.						
Jim Normington*	Euro-American	Literary Translation		9.57		
Edward Duffy*	unknown	Technical Theatre		9.29		
Alan Osborne*	unknown	Sculptor-Foundry Owner		9.14		
Debra Madison	Euro-American	Conservator Bookbinder		8.87	8.93	
Polly Powell	unknown	Illustrator		8.57		
Michael Benjamin	Afr-American	Theatre Technician		7.57		
Deborah Ray-Sims	Afr-American	Videographer & Editor		6.29		
MAYOR & COUNTY SUPERVISORS AWARD - Artist who excelled in field of technical arts and has been recognized for lifetime contribution to discipline on a national level.						
Stephen Holsapple	Euro-American	Film Arts	Fellowship	10.00		\$ 7,500
Richard Bay	Euro-American	Designer & Master Puppeteer	H Mention	9.85	9.90	\$ 1,000
Lee Engdahl	Euro-American	Relief Printer & Typographer		6.67		

* The panel recommended Normington for the Fellowship and Duffy/Osborne for Honorable Mentions

Exhibit C
FELLOWSHIP RECIPIENT'S BIOS

Emerging Artist Award – *Awarded to an artist working in the technical arts for at least five years who has developed a body of work establishing the artist's strength in the field.*

John Jimenez

As a Director of Photography, Media Editor and recently a film director/writer, John Jimenez has had a career growing from a volunteer/trainee at Access Sacramento to winning two Northern California EMMY awards. Currently the Director of Post-Production at KXTV Channel 10, his work includes a number of public service announcements and documentaries for organizations such as Tower of Youth, the Urban League, WEAVE and the Latino Youth Leadership Project. He has a strong record of volunteering and mentoring for a number of organizations. He was Director of Photography for *Blood, Guts, Bullets & Octane*, a locally produced movie which has been shown at Sundance Film Festival and received a national release in early 1999.

Community Arts Award – *Awarded to an artist who has demonstrated outstanding work in community development of the technical arts.*

Susie Owens

Owens is a theatre technician, designer and stagehand. She has worked in the area for 25 years at venues from small art galleries, conferences and the B Street Theatre to Sacramento Theatre Company and the Community Center Theatre. She is one of the few women in the field, and is a very strong role model in that area, but her mentoring is inclusive. Owens has been Apprentice Committee co-Chair for the IATSE Local, has taught employees at local production houses, and works with volunteers for theatres and festivals. Her life-long dream, to work as a technician on a Broadway show, was fulfilled when she worked on *Peter Pan* in New York and on the National Tour during 1999-2000.

Steve Vanoni

Outsider art is a small but growing area of visual art. Vanoni is a curator and documents Duke Cahill's work in outsider art, bringing it to national attention. Working for the past ten years with Cahill, he has been able to save it from disappearing by writing articles, getting commitments for pieces from museums throughout the country, and working on a video of the works. A visual artist as well, he has run a gallery for outsider art and teaches at the Short Center and Folsom Prison. He has previously won a New Works Grant from the Arts Commission and received the 1995 SMAC Fellowship for Visual Arts, Arts in Education Award.

Arts Education Award - *Awarded to an artist who has demonstrated outstanding success with school and/or other curriculum-based technical arts programs.*

Mike Jimena

Jimena is a model teacher of technical and scenic art. In five years he has developed a ROP program from scratch teaching stagecraft and technical theatre to students at Natomas Charter School which is open to everyone in the county. Students receive a State Board of Education approved curriculum and standards and a training that is unsurpassed. His students have worked at many area theatre companies and production houses in paid and intern positions including Music Circus, Celebration Arts, Sacramento Opera, InterACT Asian Contemporary Theatre and Sacramento Theatrical Lighting. This summer, Jimena worked with SETA and ROP training at risk youth in technical theatre skills building displays for the State Fair and Downtown Plaza.

Shawn Sullivan

Sullivan is a teacher of computer animation at Sheldon High School that delivers professional training to his students. He began teaching art in 1994 and began building the Sheldon program in 1998. Since then his students have won a number of statewide group and individual competitions. He is the 2000-2001 Elk Grove Unified School District Teacher of the Year and has received recognition from Intel and Apple for his work with young people. Sullivan is expanding his program to an Advanced Animation class (already offers I, II and III) that will be college credit level and continued

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business collaborations with corporations varying from Hanna-Barbera to Alias Wavefront demonstrate that his work is just beginning, affecting his students and the community at large.

Mayor's Award – *Awarded to an artist who has excelled in the technical arts and who has been recognized for a lifetime contribution to the field on a national level.*

Stephen Holsapple

Holsapple is a wide-ranging film artist whose talents include Director of Photography, digital imagery, sound and editing. Winner of 2 Northern California EMMY Awards in 1986 and a National Telly Award in 1993, his career has spanned over 25 years benefiting film and the Sacramento community. Films Holsapple has worked on have been shown at film festivals throughout the country including Atlanta, Houston and Chicago. Most recently he directed/edited *Children of the Camps*, a film dealing with World War II internment of children, which was shown nationally on PBS. The fact that he was the only non-Asian on the crew speaks for his incredible reputation as a filmmaker and a person. Holsapple also finds time to volunteer in the Sacramento community as shown by his work with Hospice Care, Mustard Seed School and the Sacramento Children's Home among others.

HONORABLE MENTION

Mayor & County Supervisor's Award – Richard Bay

Bay is a master at a skill that is getting harder and harder to find: puppetry. A member of the arts community for over 25 years, Bay has worked with schools, libraries, theatres, festivals and many others creating puppet theatre. He has been recognized by the Henson Foundation for his outstanding work in the field, has worked with the American Puppet Festival and has been a California Arts Council Artist-in-Residence. Bay is a professor in the Department of Theatre and Dance at CSUS, thereby giving of his talents to hundreds of students from designers and builders of his puppets to the actors that manipulate them. Bay has made the world of puppetry accessible to all that see his work.

Exhibit D

AUGUST 21, 2000

MEMORANDUM

TO: FELLOWSHIP PANELISTS
FR: LAURA WESTON AND LAURIE HELLER

RE: POLICY NOTES

In light of the uniqueness of this program we wanted to clarify our approach so that we all apply a consistent policy as we review each application.

Our definition of Technical Arts as defined by the Arts Commission for purposes of this program is:

“Fellowships are intended to recognize and honor outstanding contributions of professional artists working *behind the scenes*, in technical fields related to the visual, performing and literary arts. Fellowships are awarded to artists working in technical areas in *support* of performing, visual, literary or film arts. Fellowships are awarded to individual artists who interpret, support, and enhance *another’s* artistic vision, production, or individual talent through their expertise and artistry, and may teach others to do so.”

To keep all of us on the same page, we suggest the following:

1. Sacramento is a small community and artists must wear many hats to make a living. Because the art scene in Sacramento is still developing, we encourage this cross-pollination of artistic talent. Therefore:
 - We don’t want to penalize technical artists if they have occasionally been a primary artist. As you read their application, look at their entire body of work, but focus your evaluation primarily on the portion of their career that is technical or support role(s).
 - For artists who work in the field of advertising, we do not want to penalize them for their commercial work. Again, focus on the entire body of work to identify areas that demonstrate a range of projects (in addition to ads). Evaluate their application primarily on the portion of their career that is not advertising.

Our policy already acknowledges that artists may have a variety of talents, since we allow them to apply for and win more than one Fellowship. Different talents are considered annually according to the Fellowship (e.g. Literary, Theatre, etc.).

2. For some artists, their creativity is reflected in the choices they make, such as selecting works to include in an exhibit, selecting words to translate a poem, or editing the artistic creation of primary artist(s).
 - Sometimes administrative roles, such as gallery director or theatrical producer, involve “creativity” when they curate exhibitions or select a theatre season.
 - Some muralists, working in the community, must edit the work of many artists to arrive at the final composition.
3. In some technical fields, such as conservator, the focus is not on originality but on craftsmanship, technical skill, and mastery of medium. Use these concepts when evaluating the “artistic expression” of the applicant.

P.c.: Michelle Walker, Executive Director

**Exhibit E
Awards Committee – Appeals**

Applicant/ Speaker	Basis for Appeal	Accepted/ Denied	Vote	Change in Score
Susie Owens	Opposed to recommendation to grant 2 Community Arts Fellowships; Co-winner does not have body of work to support Award	Denied – No factual or processing error	0 aye, 3 nay	
Miriam Gray, for Edward Duffy	Disagreed with Commission’s definition of “technical”. Wilkerson should be restricted to technicians in theatre arts.	Withdrawn		
Debra Madison	1. Applicant believes panelist had conflict of interest and should have been recused 2. Support material for artists books was not considered although bookmaking was eligible per Guidelines 3.	Accepted – Processing error	2 aye, 1 nay. 3 aye, 0 nay	+ .5 From 8.43 To 8.93
Dwight Head	Unclear about meaning of ‘support’ and assumed volunteer activities would be eligible.	Withdrawn		
Francine West, Jason Adair, Kristin Phillips, for Richard Bay	Applicant was not given the same opportunity other applicants were, to add materials for his role as ‘support’ artist	Accepted – Processing error	3 aye, 0 nay	+ .5 From 9.40 To 9.90
Polly Powell	The panel considered several of Powell’s works ‘advertising’ and therefore ineligible for review. Powell considers them editorial – and therefor eligible.	Withdrawn		

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September 24, 2000

Sacramento Metropolitan Arts Commission
800 Tenth Street, Suite 1
Sacramento, CA 95814
ATTN: Awards Committee Members

Ladies and Gentlemen:

SUBJECT: WILKERSON FELLOWSHIPS

On August 28th, I was ranked in a tie for the Community Arts Award of the Wilkerson Fellowship with artist, Steve Vanoni. I address this letter to you to encourage you to look further into this award and the proceedings surrounding its processing. Honored though I am to have received any recognition from SMAC for my efforts, I am unwilling to share this award with Mr. Vanoni, and I encourage you to decide, between the two of us, who should have this award. For my part, I take exception to the fact that Mr. Vanoni--himself an accomplished local artist who is a 1995 Visual Arts Fellow and who has received a New Works Grant from SMLAC--does not exhibit a substantial body of work as a "technician." I take exception to the fact that Mr. Vanoni's application addresses only one project, that being the documentation of the "outsider" artwork of Mr. Duke Cahill. While "outsider" art is very exciting and certainly beneficial to our local arts community, this is not a cultural award that is being presented in support of a single art project. A Fellowship, as I understand it from the SMAC application, addresses a body of work in the "technical arts." I also take exception to the fact that panelist Jon Winet, who disclosed that he had known Steven Vanoni for sixteen years, was not recused from the proceedings. I have a difficult time believing that one who has knowledge of another individual and their artwork for sixteen years would not have feelings for that individual. Moreover, I take grave and serious exception to the fact that these proceedings were so poorly administered that the language of its own application appears to be ignored. I site the following examples of published language not supported by Mr. Vanoni's application, and not challenged by senior arts staff:

- ❖ According to the guidelines for the Fellowship published by SMAC, "The panelist(s) will be instructed to select only one artist per category except under extraordinary circumstances." I do not see that extraordinary circumstances exist in this category. While I am personally supportive of Mr. Vanoni's extensive work in the arts in this community, and while I applaud his representation of Duke Cahill's work in "outsider art," I do not see anywhere in the documentation of these proceedings where Mr. Vanoni's ten-year association with Mr. Cahill's artwork qualifies for the Community Technical Arts Fellowship. If a Fellowship represents acknowledgment for a body of work in a given field, then the panel is awarding Mr. Vanoni for his work on one project, as opposed to the one hundred or more projects that I have been technically involved in during that same span of time.
- ❖ From the stated purpose of the Fellowship, the publication goes on to state that "Fellowship awards are granted to individual Technical Artists of exceptional talent," and it states further that "Fellowships are intended to recognize and honor outstanding contribution of professional artists working behind the scenes in technical arts." While it is true that Mr. Vanoni has extensively documented the work of Mr. Cahill using a video camera, this is the only contribution that Mr. Vanoni has made to an area that can be remotely interpreted as being technical. There is no other involvement with the other arts disciplines in a technical manner, there is only this one association.

2314 C STREET
SACRAMENTO
CALIFORNIA

September 25, 2000

- ❖ To be eligible for the Technical Arts Fellowship, an individual needed to be "...actively working in the discipline and be able to demonstrate a body of work." One project for ten years does not mean, to me, that a body of work is being represented.
- ❖ Concerning the actual award category (the Community Arts Award), the publication states that one of the criterion for consideration is that one has demonstrated "...outstanding success in community development (of) technical arts." To substantiate Mr. Vanoni's stature in this community, he presents for your consideration three letters of reference dated 12/2/98, 1/15/99 and 1/27/99. Each of these letters addresses the art work of Duke Cahill and does not, as the publication and guidelines state, "reflect the artistic quality, skills and commitment of the artist (Steve Vanoni) and how they reflect the award nominated for.."
- ❖ Using Mr. Vanoni's own words from his artistic statement, he states that "It is most rewarding for me as an artist to approach museums to make this vision real and bring it down to earth; this is one of the jobs of the artist." Quoting from my own artistic statement, I state that "I am one of a proud group of technicians who comes with a bag of tricks in tow; a stockpile of gel for color, some adapters for cable and instruments, an assortment of hardware to make something out of nothing."

I have spent the last month trying to determine whether I was making "something out of nothing." After all, I have won an award, and I do share it with one of Sacramento's best artists. Although that is very flattering, it is still not right. I think of Dennis Wilkerson. I see him as the template used to determine whether an applicant fits this Fellowship. I feel confident that I fit the mold established by the late Dennis Wilkerson. I feel confident that I have satisfied the guidelines established by SMAC staff to qualify for a Fellowship. The body of my work as submitted to SMAC reflects that I am a technician before anything else. And like Dennis Wilkerson, that is what I will always be.

Respectfully,



Susie Owens
cc: Laura Weston
Laurie Heller

When I first received the application for the Wilkerson Fellowships, and I read about Dennis Wilkerson, it made me think of Richard Bay. The application stated, "Dennis Wilkerson was Director/Producer of California Stage, Managing Director of the Sacramento Regional Theatre Alliance and an instructor at Cosumnes River College". Richard Bay is Director/Producer of Richard Bay Puppet Theatre, and a college instructor, professor in the Department of Theatre and Dance at CSUS. It continued, "Throughout his career, Dennis Wilkerson was always a technician. For two decades he designed and built dozens of sets and props for area productions/events". Richard Bay, as well. Dennis Wilkerson "transformed a warehouse into a theatre and studio space for artists and the community at large. Richard Bay has a warehouse and studio space where he also supports artists and students... including me. Dennis Wilkerson "set the standard in the technical arts. He honored people and their capabilities. He gave others a chance to develop their own voice, and augmented and enhanced who they were and what they had with artistry, service and quality". Richard Bay as well. Dennis Wilkerson was a man who wore many hats. Richard Bay as well.

When I met Richard I already had my own voice as an artist. I was the first woman scenic artist hired at NBC in 1965. I have acted as the lead artist in painting murals and what Richard Bay does in puppetry is not the same at all. When I paint a mural with assistants the mural itself is a finished piece of art. When Richard builds a puppet, the art is not complete. Each puppet that he creates is an instrument until the artist picks it up, and brings it to life. He has built hundreds of puppets, and taught others to do so. You can throw away all the other hats and judge him as an instrument maker and a teacher alone. In this way, his technical artistry has supported hundreds of other artists.

Richard Bay has supported me personally. In 1992 I won the American College Theatre Festival's National Competition in Scenic Design at Kennedy Center in Washington DC, for a production of Hamlet in Exile at CSUS. Richard Bay did masks and puppets for that production directed by a master's student.

When I read the bio of Dennis Wilkerson, I felt that Richard Bay's work exemplifies the essence of why this award was so named. I read that the panel shall be instructed to select only one artist per category except under extraordinary circumstances. I believe that this is an extraordinary circumstance. It is my hope that you will think so too, and choose to honor Richard Bay.

Minutes

My name is Kristen Phillips and I am currently a student of Professor Richard Bay at CSUS.

I started learning from Richard at the age of seventeen as a freshman at CSU, Sacramento and I can earnestly and honestly say that he has changed my life. Richard first influenced me while I was a sophomore in high school. A former student of Richard's, my theatre teacher organized a field trip to see the CSUS production of A Mid-Summer Night's Dream. This was my introduction to theatrical puppetry and it swept me off my feet.

Seeing Richard's work prompted me to attend CSUS. And am I ever glad I did. Richard immediately took me under his wing and began to teach me how to build and manipulate puppets. Through his generous guidance, Richard has encouraged me to develop and build my own ideas, causing me to grow in ways I had previously never thought possible.

I am now nineteen, a junior at CSUS, and developing my own body of work. From time to time I am employed outside of the university as a puppeteer and I have designed and constructed puppets for two productions in community theatre.

Richard embodies the type of professional I someday hope to become. He is a hard man to classify. He is accomplished in all areas of production both on and off stage. This is an amazing attribute that I too wish to develop. While at times he is responsible for several aspects of a single production, he is not running a one-man show. His kindness and gentle guidance always make me feel more like a collaborator than a worker.

I admire the fact that while Richard is employed at CSUS, he spends a great deal of time outside the university working in the Sacramento community, bringing the art of puppetry to the public. And, of course, I admire the hundreds of exquisite puppets that he has designed and built.

Surely, I consider them a work of art in themselves but I always remember that puppets are instruments. And in order for a puppet production to be an artistic success the puppets must support the play and the design values of a production. Furthermore, the art form is not complete without proper manipulation. The instrument must be played. Beautiful puppets do not make a production an artistic success, they can only enhance. But when a wonderful story and talented performers are enhanced by beautiful puppets-- prepare to be amazed!

When I met Richard Bay, I did not have a voice as an artist but he is teaching me my scales and making me practice so that, one day, I too may sing.

A teacher of teachers. An inspiration to artists. That is Richard Bay.

Minutes

Over the years I've worked with many different theater artists, in many different capacities, but I've never worked with anyone like Richard. I believe it is his background as a teacher that allows him give power to his actors so that they may more fully explore their own potential. For example, the first time I worked with Richard as a puppeteer I was cast to do a children's show of his called "Androcles and the Saber Tooth Tiger". I went out to his warehouse to learn the show, a process that began with myself watching Richard perform it. At the end I said I thought I could do the job and asked for the script. He told me that if he gave me the script I would end up doing his show, and that would not be my show. The point being that he wasn't interested in creating a clone of himself to do his shows for him, he wanted me to become something more than that. At first I thought he was crazy and that there was no way I could do a show that would be anywhere near as good as his, and I would not have even tried if he hadn't been there to light the fire under me. From that point on Richard has always been there to help me with my performance skills, and give me the technical know how to construct my own puppets and helped me to develop the skills necessary to perform as a competent performer within the world of puppetry. Last year I got my first job as a puppeteer in a professional theater. I was the lead puppeteer in Sacramento Theater Company's "Kokoro". The puppet for the show was built by Richard and the show was directed by Peggy Shannon, and was her debut as a director of puppetry. It was my intimate knowledge of many different styles of puppetry, fostered of course by Mr. Bay, that afforded me the ability to competently work a Japanese style "Bunraku" puppet. Without that, this puppet would just be a doll, but thanks to the time Richard spent with me, I now have the ability to perform in a dramatic medium I had never even given a second thought to before I met him. He has nurtured an artist within me, one that I didn't even know existed, and speaking here today on his behalf is just a small token of my appreciation to a great man. Thank you.

Jason Adair

**Exhibit F-1
COMMISSIONER'S AWARD APPEALS MATRIX**

Michael Benjamin	
18 years old	50-59
Actively working	directing, works w/ community
Body of Work	designer, director, teacher, producer, consultant, community organizer
Resident for 3 years	yes
10 Years of work in Field	over 25
Recognized locally	3 letters, 1978 City Council Resolution
Recognized regionally, state, national	1998-Best Designer for World Champion Freelancers Drum & Bugle Corps; 1990, 91, 99-involved with National Black Theatre Festival; 1997- guest speaker Black Theatre Network
Panel Score & Recommended Award	7.57 No Award
Protests & Appeals	No Appeal
Staff's Research	
Findings	

**Exhibit F-2
 COMMISSIONER'S AWARD APPEALS MATRIX**

Edward Duffy	
18 years old	yes
Actively working	design/build sets, props, consult
Body of Work	designer, builder, consultant, facility design & build
Resident for 3 years	yes
10 Years of work in Field	22 (1978 1 st year on resume)
Recognized locally	3 letters (one mentions state exhibits going out of country)
Recognized regionally, state, national	1994-builder of State exhibit went to Finland; 1987 & 94-SF art installations; 1985, 88-Bay Area designs; 1999-"Cake" music video (MTV), 1991-99 national film & TV projects, commercials
Panel Score & Recommended Award	9.29 \$ 1,000 Honorable Mention
Protests & Appeals	<ul style="list-style-type: none"> • Panel Proceedings confusing & unclear; Difficulty with term "technician" <ul style="list-style-type: none"> a) Richard Bay's hour long discussion resulted in 2 panelists abstaining from voting b) concern that "technician" didn't relate to Wilkerson Fellowship • Panelists laughing at times at expense of artist reviewing • Felt some panel disclosures should have been recusals • Problems with this Fellowship <ul style="list-style-type: none"> a) that Primary artists were allowed to apply as technical b) use of "technician" as multi-disciplinary not just theatre • Problems with J. Normington <ul style="list-style-type: none"> a) (letters of recommendation were for poetry not translation as applied b) professional representation did not include work he was paid for • Questioned high level praise from panelists yet lower score than literary artist without appropriate references • Process for Appeals was not clear
Staff's Research	<ul style="list-style-type: none"> • Use of word "technician" can cross many disciplines. Per our Guidelines, the intent of the award is to recognize individuals behind the scenes in all the arts. This was explained in detail at the July 8 workshop. • There are no restrictions in the Guidelines regarding letters for applications. J. Normington's letters, although dated, and for another Fellowship, do mention translation, his application subject. • Per the Guidelines, a "professional artist is one who is recognized as such by his/her peers and has a history of presentation". They do not say the individual must be paid for their work. • Panelists should not laugh at applicants qualifications • Panelist denies relationship that would require recusal per Commission policy • Individual being discussed for an hour was in another category and was regarding his "primary" versus his "secondary" art, not regarding "technician" • Appeals process was not clear
Findings	Deny all protests/appeal points made except for appeals process not being clear.

F-2a

25 September 2000

Awards Committee
Sacramento Metropolitan Arts Commission
800 Tenth Street, Suite 1
Sacramento, CA 95814

Members of the Awards Committee:

For the past thirty years, I have been active in the Sacramento arts community as an actor-director-producer-playwright-teacher in local theater. I have a long history with the Sacramento Metropolitan Arts Commission especially in its early years. I served on the ad-hoc committee that established the ArtReach Program and was a workshop leader touring northern California with Bill Moskin, SMAC's first director. My organization, the Miriam Gray Acting Studio has received county cultural awards, a special projects grant, and I, individually have received three New Works grants from the Arts Commission. I served as a panelist for the county cultural awards for two consecutive years. I share this information with you so that you will know that I have an understanding of the process from the perspective of both an applicant and a panelist.

I nominated Edward Duffy for a Wilkerson Fellowship. I attended the workshop offered to potential applicants on Saturday, July 8, 2000 at the Coloma Community Center. After that workshop, I felt I had a good understanding of the Wilkerson Fellowship requirement and prerequisites. I also felt secure in my knowledge of this fellowship, because I had known Dennis Wilkerson and his work for over twenty years. I assumed it was named after him to honor the primary work that he did in this community. Laura Weston of the commission staff proved very helpful when I had additional questions. I attended the panel hearings on Monday, August 28, 2000 again at the Coloma Community Center. I was an observer for over seven hours.

I found the proceedings at times confusing and the decision-making process at times erratic. My impression was that the panelists may not have received proper and thorough orientation, or perhaps, they were advancing a personal agenda. This is because there was consistent debate over the definition of a technician. This was more than surprising to me since at the July 8th workshop it had been emphasized that a technician is one whose primary work is supporting the work of other artists. In one instance, there was an hour-long discussion of one application that resulted in two panelists abstaining from ranking that application. As the day went on, it became more and more clear to me that some panelists, based on their comments and many of their actions, had no clear idea of the term technician as it related to the Wilkerson Fellowship. There were comments lauding a particular "project" rather than the body of work. One comment from a panelist was that it was the nature of artists to apply for anything to get a grant whether they were qualified for it or not. They all had a good laugh over this. But my thought at the time was that this laugh was at the expense of the professional qualified technical artists in our

community who rarely apply for any grants. I also thought that some of the panelists who revealed disclosures should have recused themselves from certain applications.

However, what I found most disturbing was the fact that applications from established artists in other disciplines were accepted as technicians. This was contrary to what I have learned at the July 8th workshop and from the commission's own guidelines in the application form. Applications from individual artists who were clearly recognized by their peers, the community, the media, and by virtue of their resumes and letters of recommendations, were now technicians. For instance, in the Commissioner's category a candidate that had been defined as a literary artist by the Sacramento Metropolitan Arts Commission, as a recipient of its Literary Fellowship in 1995 and its New Works Grant in 1998 (to publish a book of his own poetry) was now a technician. I know that the arts commission does not allow playwrights to submit for a Literary Fellowship, only a Theater Fellowship. Why is it that an artist, whose primary work is literary, by the arts commission's own definition, is now a technician? Why are your rules, which are strictly adhered to in the other fellowships, so manipulated in this one?

The Wilkerson Fellowship for the Technical Arts, 2000 guideline states under "purpose" the following: **"Fellowships awards are granted to individual technical artists of exceptional talent."** Under "What To Submit" in that same document, it states the applicant must submit **"three letters of recommendation reflecting the artistic qualities, skills and commitment of the artist and how they reflect the award nominated for. They should be from organizations or individuals worked with recently and community leaders who can attest tot he benefits and the success of the nominee within that community."** The literary artist's letters of recommendation, all dated in March 1996 praised his talent as a haiku poet, and his letter from poet laureate of this city, Dennis Schmitz, stated "I recommend him for a commission writing award." His third letter, from the poet Gary Snyder also commend his writing talent. The literary artist's reviews included in the application all dealt with his poetry readings and his haiku poetry. The guidelines also request **"a record of professional activity and achievements, detailed in resume and letters of recommendation; and continued aesthetic contribution to the discipline within the category nominated."** The commission gives its own definition of "professional" but I submit to you that conventional wisdom as well as the Oxford English Dictionary define "professional" as "one that engages in a particular pursuit, study or science for financial gain or livelihood." The nominator of the literary artist stated he could not pay for the nominee's services in publishing the translations and in his Artistic Statement, the literary artist stated he had never received payment for his translation work in twenty years. Although this type of effort is commendable and altruistic, it doesn't qualify as professional given the widely accepted definition.

I listened to the lead reader refer to Edward Duffy as a "master", a "magician" one who "shares his genius with other artists" and that "the professional quality of his work shines through everything he does" that his shop "provides other artists with a place to learn and grow" and that he not only is "a technician, but one who builds theaters" and that "his work could stand up in any city in the country, no, the world". After that amazing

endorsement, I was more than shocked to find that he ranked .25 of a point behind the literary artist.

Finally, I would like to direct your attention to the biography of Dennis Wilkerson found in the fellowship guidelines. After it lists Dennis' many associations and affiliations it states the following, "**But throughout his career he was always a technician. For two decades, he designed and built dozens of sets and props for area productions/events. He transformed a warehouse into a theater and studio space for artists and the community at large. In an unobtrusive and unassuming way, he set the standard for service in the technical arts.**" What you do here is most important, not only to the memory of one so beloved by the arts community, but as a model and perhaps pilot for other arts agencies to follow. This is a groundbreaking fellowship, and the onus is on the Sacramento Metropolitan Arts Commission to do it right. I urge you to nominate the highest-ranking "**professional technical artist**" in each category. Do not allow valid artists in other disciplines to receive a Wilkerson Technical Fellowship. That is a slap in the face to those technical artists who work so hard behind the scenes and receive such little recognition.

Sincerely,



Miriam Gray
916 E Street
Sacramento, CA 95814
Phone: 916.448.5337
Fax: 916.442.2346
E: artfab1@aol.com

**Exhibit F-3
 COMMISSIONER'S AWARD APPEALS MATRIX**

Debra Madison	
18 years old	40-49
Actively working	sole prop. "Honestly Bound Books", work w/Central Library
Body of Work	restorer, consultant, teacher, book artist (via "Honestly Bound Press" –write, design, illustrate, print & bind limited edition & one-of-a-kind books)
Resident for 3 years	yes
10 Years of work in Field	restoration: 10/1989-began 18 month apprenticeship @ State Library (10 yrs.) book arts: possibly began study 1992 (8 yrs.) w/D'Ambrosio, otherwise started press in 1996 (4 yrs.)
Recognized locally	letter from Central Library, articles from local publications
Recognized regionally, state, national	restoration: 1998-taught class in Downey, CA for L A Cnty. Dept. of Education book arts: 1997-"Art of Campbell's Soup" contest, 2 nd place; 1998- juried shows in Portland & SF
Panel Score & Recommended Award	8.43 before appeal, 8.93 after appeal at Awards Committee No Award
Protests & Appeals	<ul style="list-style-type: none"> • Only 50% of application was reviewed: Staff in its application review thought book arts (see definitions below) were not allowable. Staff advised Madison that book arts component of application would not be reviewed and asked that she strengthen restoration components of application. Madison was given less than one week to provide new slides. • Lead Reader Panelist Kathleen Walkup should have recused self as she did not disclose a conflict with Madison's mentor Ms. LaPlantz who wrote a letter of support for Madison. • Panelist Walkup was heard to be supportive of translation because her husband is a translator. • Panelist Walkup is a Book Arts expert not a translator • Panelist Walkup's opinion as a Book Arts expert minimized the fact that Madison is in two disciplines which Madison and her letters of support thought was unusual and interesting. • Guidelines were not followed: there is no mention of an appeals process. The Cultural Arts Awards Appeal Process was used.
Staff's Research	<ul style="list-style-type: none"> • Bookmaking is listed on the Guidelines; book "arts" is not. The following definitions were found: <ol style="list-style-type: none"> a) Restoration: Craft which preserves information, ideas, images¹ b) Artist's Books: Books which are intended as artworks themselves²; reflect primarily creative ideas of binder³ c) Book Arts: Fine printing, book design, nook structure, binding and lettering⁴

¹ Scott Keller
² Tom Guist
³ Scott Keller
⁴ Kathy Barr

	<ul style="list-style-type: none"> • All of her slide support material for restoration was reviewed. Part of her video, which she did not change, was seen, including a book art piece. • A Policy decision is needed regarding eligibility: Madison appears to have 8 years (including study) in the Book Arts field. The Guidelines require 10 yrs. She has been a restorer for over 10 years. • Panelist Walkup sent a letter (Exhibit F-3b) denying a conflict with Ms. LaPlantz and describes a brief meeting in person long enough to say hello”. • The comment by Panelist Walkup supporting the translator - Staff did not find it on the tape of the Meeting. • Several panelists in addition to Walkup attested to quality of translation. Additionally, Francisco Alarcon, Professor at UC-Davis examined the translations (with translators’ name removed) and attests to the work of Normington. • Staff researched Madison’s letters of support and listened to tape regarding comments on two disciplines. Staff found it only in one letter. It could be interpreted to mean either it is an unusual pathway going from restoration to book arts OR that the fact that a book artist is “entrusted with restoring extremely rare and valuable books” is unusual. Panelist Walkup states on the tape that she believes that conservation is a very normal pathway into book artistry and that it is a perfectly logical way of moving material into different uses. She does not appear to discredit the other statement, rather she is stating a difference of opinion. • Appeals process not listed in our Guidelines and other applicants were not informed of this opportunity. Additionally, the Cultural Arts Awards process was used.
<p>Findings</p>	<ul style="list-style-type: none"> • Ms. Madison notes her work in two distinct disciplines <ul style="list-style-type: none"> a) restoration: 10 years experience and b) book arts: 8 years experience The Policy decision should be explored; if viewed broadly and inclusive of two disciplines then her application as a whole should be allowed; if viewed separately then Madison doesn’t meet the requirements of the Guidelines and her book arts cannot be considered due to length of work in field • Staff recommends, after hearing both sides that the point raised of Panelist Walkup recusing herself should be denied. This is in line with the Commission Policy of accepting Panelists disclosures on their Conflict on Interest as true and the Staff’s procedure of investigating allegations. • Panelist Walkups’ comment supporting the translator cannot be found by Staff and there is outside support of Normington’s work. • If Madison’s work is determined to be Book Art, per the definition it is primary art (not support) and therefore not eligible for Wilkerson Fellowship. • The Appeals process should not have been used, therefore the recommendation is not to use changes in scores as a result of the unauthorized appeal process.

F-3a

August 29, 2000

Dear Ms. Heller;

I attended yesterday's panel review of my work and that of several other candidates for the Wilkerson Fellowship Awards 2000. Based on my observations--and recently discovered information-- I am requesting an appeal of my score of 8.43. My reasons are as follows:

1. Kathleen Walkup, should have recused herself from the panel.

Several years ago she had a confrontation with Shereen LaPlantz at a Book Arts Seminar at Humboldt College. Ms. La Plantz was one of the people in charge at this event. Ms. La Plantz, one of my mentors and teachers, wrote one of my letters of recommendation. It was quite evident from my resume and Ms. La Plantz's letter that she has played an important role for me in the field of book arts. I learned about the confrontation between Ms. Walkup and Ms. LaPlantz Monday night when Ms. LaPlantz called to see how I had ranked.

I related to her how the lead person of my review, (Ms. Walkup), challenged a statement that Ms. LaPlantz had included in her letter. The statement was, "this (conservation) is an unusual background (conservation) for a book artist." I told Ms. LaPlantz how the lead person had said that the letter writer (Ms. LaPlantz) was wrong and said that, in fact, it is a very common occurrence for a book conservator to go into the field of book arts.

At this point Ms. LaPlantz asked who the lead person was. I told her it was Kathleen Walkup, director of the book arts program at Mills College. It was then that Ms. LaPlantz informed me of the incident that had occurred between herself and Ms. Walkup and the apparent resulting ill feeling Ms. Walkup has had towards her since that time.

Of course one could say that Ms. Walkup is entitled to her opinion. However, Joe D'Ambrosio, a 30-year veteran, world renowned, book artist wrote in his letter on my behalf, "institutions were graduating students schooled in creative binding projects, but had no training in the basics of conservation bookbinding." He went on to say that I am one of those who can do both.

By implying to the others on the panel that my background was quite the norm, Ms. Walkup minimized the breadth, scope and overall knowledge that I have in both disciplines.

Furthermore, a librarian who had been an Administrative Officer for the Preservation Office at the Library of Congress for more than 15 years wrote my third letter of recommendation. She wrote in great detail and praised my conservation and bookbinding skills. She summed it up by saying that my work is, "beautiful, both technically and aesthetically." Rather than cite the strength of this letter, Ms. Walkup chose to take issue with a statement written by Ms. LaPlantz and publicly discredited her.

2. Ms. Walkup instructed the other panel members to disregard my book arts material and consider only my conservation work, saying that my book arts was primary

5. The Sacramento Metropolitan Arts Commission staff failed to require candidates to adhere to the commission's written guidelines and parameters with regard to the artist's statement portion of the fellowship application.
6. I am requesting an appeal of my score for the aforementioned reasons.

I trust that you will reply promptly.

Sincerely,

A handwritten signature in cursive script that reads "Debra Madison". The signature is written in black ink and is positioned to the right of the word "Sincerely,".

Debra Madison
2720 D Street
Sacramento, CA 95816
916-448-3519

F-36

September 21, 2000

Dear Awards Committee Member,

I am appealing the score of 8.43 that I received for the Wilkerson Fellowship Awards.

Having not been informed of any formal procedure for appealing, I submitted a letter of appeal to Laurie Heller on August 29, 2000, the day after the panel review took place.

Last week, I was told a copy of my letter of appeal would be attached to the staff report that you receive from the commission and that I will be allowed 3 minutes to verbally present my concerns at the Awards Committee Meeting held September 25, 2000.

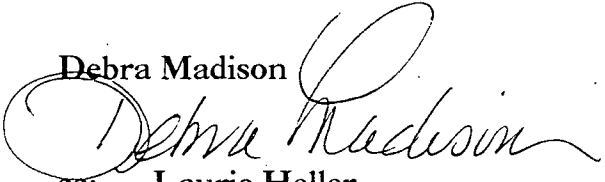
I trust that you will read the letter so that you have some background as to why I have decided to appeal my score.

I look forward to giving my 3 minute presentation and hope that you will take into consideration the manner and circumstances under which I received that score. Please feel free to contact me at (916) 443-2665 if you have any questions.

Thank you.

Sincerely,

Debra Madison


cc: Laurie Heller
Laura Weston

F-3C

Mills College
5000 MacArthur Boulevard
Oakland, California 94618

MILLS

24 September, 2000

Awards Committee
Laura Weston
Wilkerson Fellowships
Sacramento Metropolitan Arts Commission
800 Tenth Street, Suite 1
Sacramento, California 95814

Dear Committee:

Thank you for giving me the opportunity of responding to the letter of appeal by Debra Madison concerning the recent panel in which recommendations were made for the Wilkerson Fellowships for the Technical Arts. For clarity, I will respond to the points Ms. Madison made using the same numerical form in which she wrote them:

1. I did attend a workshop which was, as I recall it, appended to a conference or seminar held on the campus of, but not associated with, Humboldt State College. Since this workshop is not part of my recorded professional activities and does not appear on my c.v., I have only an informal note in my files that indicates it took place in June of 1996. As I recall, Ms. LaPlantz, who I believe organized this gathering, was ill or was otherwise unable to attend the workshop. At one point during the several-day workshop Ms. LaPlantz did drop in, and it was at that time that I met her for the first and, to my recollection, only time. Again, as I recall, this meeting was quite brief; no more than hellos were exchanged. I have no further memory of any contact with Ms. LaPlantz, nor of any particular difficulty over the workshop at all other than the fact that, when I arrived, my registration had been lost and the dormitory representative where I was to stay suggested that I spend the night in a hotel. Since it was late and I had been driving for several hours, and since I had already paid for my accommodations, I declined to do this, and subsequently the dormitory staff was able to find me a room and clear up the problem.

I can honestly say that I have no recollection whatsoever of any 'confrontation' with Ms. LaPlantz at any time during or after this workshop, let alone one forceful enough to warrant my considering a disclosure, not to mention a recusal, from a panel in which an applicant's referees included Ms. LaPlantz. Further, since again to the best of my knowledge

I have had no further contact with Ms. LaPlantz in the intervening four years, there are simply no grounds for me to be harboring ill feelings against her.

As for my comments about the fields of conservation and book arts as being quite compatible, with a number of professionals working in both arenas, I did not in any way intend to undermine Ms. Madison's accomplishments, nor do I believe I characterized the referee as 'wrong' or the combination 'common'. I did feel that some clarification might be needed for the other panel members that Ms. Madison's background was strongly situated within the professional practice of conservation, bookbinding, and book arts in combination. To elucidate, the following professional conservators, all of whom are highly skilled bookbinders and widely exhibited book artists, come to mind as fitting this model: Hedi Kyle, Head of Conservation, American Philosophical Society and Adjunct Associate Professor, Graduate Book Arts, University of the Arts, Philadelphia; Mindell Dubansky, Chief Book Conservator, Thomas J. Watson Library, Metropolitan Museum of Art, New York; Peter D. Verheyen, Preservation and Access Librarian, Special Collections, Syracuse University, and list administrator for the internet discussion group book_arts-l; Gary Frost, Chief Conservator, University of Iowa, and instructor for the course The Structure of the Handmade Book; and Pamela Spitzmuller, James W. Needham Chief Conservator for Special Collections, Harvard Library, Harvard University.

Ms. Madison further quotes Joe D'Ambrósio in his letter supporting her application that 'institutions were graduating students schooled in creative binding projects, but had no training in the basics of conservation bookbinding.' This statement certainly has merit, but has little bearing on the earlier statement that a conservation background was unusual for a book artist; I assume that the listing of the names above suffices to indicate that my attempt to situate Ms. Madison's professional work was more than merely opinion. At the same time, I in no way meant, by providing what I felt was a reasonable statement about the professional field in which Ms. Madison operates, to denigrate the scope or breadth of her own work. In fact, the list above attests to an impressive field of practitioners in which to operate.

Finally in Point 1, Ms. Madison suggests that I did not sufficiently cite a letter of recommendation from her third referee. As head readers were asked to spend no more than three minutes outlining the activities and achievements of the applicant, and as each panelist had had ample prior opportunity to thoroughly read each file (and, as evident in the discussions, had done so) many points mentioned in the applications or their accompanying documentation were not explicitly brought forth by those readers in the necessarily brief discussions.

2. The issue of what constitutes technical vs. primary art is clearly a difficult one, and one that the Wilkerson Fellowship and its administrators must grapple with on a continual basis. Indeed, that discussion was repeated again and again throughout the panel's various

deliberations. I can understand Ms. Madison's concern about how this might be answered. In Ms. Madison's case, the thrust of my presentation toward what constituted her technical work came from the slides she presented for consideration by the panel. Prior to the panel review each panelist received all of the documentation sent in by each of the applicants. As lead reader on Ms. Madison's application, I spent considerable time reviewing her materials, which included the list of the slides she submitted for the review. When I arrived in Sacramento the night before the panel review, I was given a package which contained a substitute list of slides submitted by Ms. Madison and supporting her application, with instructions to discard the original list. This second set of slides, voluntarily submitted as I understand it at the suggestion of the Wilkerson administration, contained a preponderance of work in the field of conservation and clearly shifted the focus of her work for the purposes of the Wilkerson application from book arts to conservation. I took this as a directive that the conservation work was meant to be the focus of her presentation for a technical arts fellowship, and adjusted my notes accordingly. As panelists we were repeatedly reminded throughout the day to emphasize the technical art aspects of each applicant, as guided by their documentation. In fact, after sitting through the morning's deliberations with regard to this very issue of technical work, I passed up the opportunity to enjoy lunch with my fellow and sister panelists in order to carefully review once again Ms. Madison's application to be certain that what she emphasized as her technical work was put forward by me as the focus of her application.

Since I don't have notes about how much of Ms. Madison's video went unviewed by the panel, I cannot comment on this aspect of her appeal. I believe the panel did see at least one slide example of Alice Looking Through a Wonderland of Glass. Few if any of the applicants had their documentary materials viewed in total. I do not believe that Ms. Madison's work was unfairly edited by me as I strove, just as my colleagues were doing, for a reasonable balance between the allotted time and the work of each applicant.

3. This question about where bookbinding might fit within the realm of technical and primary art is of interest, and Ms. Madison's queries are perceptive. Of course this discussion is not for me to address at this point, but I would point out that Ms. Madison did revise her application for the technical arts by providing a set of slides that emphasized her conservation work. I feel that I would have been remiss had I not emphasized this work in my presentation.

4. This point does not of course directly concern me, and I feel it would be inappropriate for me to comment on it.

I have already addressed the points reiterated in Ms. Madison's summary. I do believe that I in no way dismissed a significant portion of Ms. Madison's support material, and I do not believe that I had any grounds whatsoever for recusing myself from the panel. I

Exhibit F-4
COMMISSIONER'S AWARD APPEALS MATRIX

Jim Normington	
18 years old	40-49
Actively working	poet, translator
Body of Work	poet, translator, teacher
Resident for 3 years	yes
10 Years of work in Field	15-first published work in 85, however in 78 (22 yrs.) was founding member of American Literary Translator's Association
Recognized locally	Poetry Center, articles, letters, winner Emerging Artist 1996 Literature Fellowship (2 of 3 letters are from '96 but both mention translation)
Recognized regionally, state, national	2 translated books previously published by national presses; readings since 1978 of poet translated throughout country
Panel Score & Recommended Award	9.57 \$5000 Fellowship Award
Protests & Appeals	No Appeal
Staff's Research	
Findings	

Exhibit F-5
COMMISSIONER'S AWARD APPEALS MATRIX

Alan Osborne	
18 years old	yes
Actively working	owner Art Foundry Gallery, teacher
Body of Work	castings, sculptor, teacher
Resident for 3 years	yes
10 Years of work in Field	14 (1987) at least as support with castings, 1978/80 as bronze sculptor
Recognized locally	letters, articles
Recognized regionally, state, national	installations throughout country starting in 80s; visiting artist in British Isles 1982; CAC committee 1984-87
Panel Score & Recommended Award	9.14 \$1000 Honorable Mention
Protests & Appeals	No Appeal
Staff's Research	
Findings	

**Exhibit F-6
 COMMISSIONER'S AWARD APPEALS MATRIX**

Polly Powell	
18 years old	30-39
Actively working	illustrations for clients throughout country
Body of Work	illustrator, speaker, non-profit org. volunteer
Resident for 3 years	yes
10 Years of work in Field	10 (1990 Visual Development artist with Disney) began free-lance in 91
Recognized locally	articles, speaking engagements, volunteer illustrating activities
Recognized regionally, state, national	letters, reviews (both national), client list since 1991
Panel Score & Recommended Award	8.57 Score No Award
Protests & Appeals	Verbal appeal made at Awards Committee Meeting. Powell considered some of her work "editorial" and should have been allowed as supporting the articles written. Panel considered them "advertising" and therefore ineligible for review. Powell believed Guidelines were unclear regarding what would be eligible. After discussion, Powell withdrew appeal.
Staff's Research	
Findings	Clarify future Guidelines as to "editorial" versus "advertising" art.

Exhibit F-7
COMMISSIONER'S AWARD APPEALS MATRIX

Deborah Ray-Sims	
18 years old	40-49
Actively working	multi-media & telecommunications consultant, videographer
Body of Work	consultant, TV producer, editor
Resident for 3 years	yes
10 Years of work in Field	22 (1978)
Recognized locally	letters, article
Recognized regionally, state, national	articles, copies of awards won in Detroit, listed in various Who's Who, instructor in Nigeria, winner of PBS award
Panel Score & Recommended Award	6.29 Score No Award
Protests & Appeals	No Appeal
Staff's Research	
Staff's Recommendation	

Exhibit
6

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Arts Arbitration and Mediation Services

a program of California Lawyers for the Arts

October 18, 2000

Michelle Walker, Executive Director
Sacramento Metropolitan Arts Commission
800 10th Street, #100
Sacramento, CA 95814

Dear Michelle Walker:

Miriam Gray, Deborah Madison and Susie Owens contacted Arts Arbitration and Mediation Services (A.A.M.S.), a program of California Lawyers for the Arts that assists artists and arts organizations with alternative methods of resolving disputes. Ms. Gray requested A.A.M.S. to arrange a mediation with you and other appropriate members of SMAC concerning a dispute over the administration and appeals process of the Dennis Wilkerson Fellowships.

AAMS is neutral in this dispute. People who seek our services are usually attempting to resolve a conflict *without* resorting to the courts or law enforcement. The goal of mediation is avoid escalation and to attempt to find a resolution that is mutually satisfactory. Mediators do not determine who is right or wrong and have no decision making power. Because the agreement is crafted by the parties themselves, in a confidential setting, there is no "winner" or "loser"; the goal is a win/win solution. The process aims to enhance communication between the participants and foster mutual respect and recognition, rather than to cement the differences that created the disagreement. When artists and arts organizations work closely together, it is in the best interest of the community to resolve disputes quickly and confidentially.

Enclosed is our brochure, an information sheet about mediation, and a fee schedule. Each party to a dispute pays a modest fee based on a sliding scale.

We do not to represent any individual's point of view but rather facilitate communication between the parties. Using Arts Arbitration and Mediation Services is entirely voluntary for all participating. We are neutral and do not provide legal advice. The entire proceeding is confidential. Our purpose is to assist people and organizations to settle disputes, resolve problems and negotiate agreements. We offer conciliation, mediation, arbitration, and facilitation.

In conciliation, we assist with negotiations by phone or letter. This is particularly useful when people are at a distance. The mediation process involves two mediators who meet with the disputing parties for a session that is usually three hours in duration. In the case of long distances between parties, a mediation can be accomplished by telephone with a single mediator. The mediators assist the parties to reach their own agreement. This written agreement is enforceable as a contract. In arbitration we provide an arbitrator who makes a binding decision after parties have presented the facts and issues. When a larger group meeting is involved, we can provide a facilitator. Please review the enclosed literature and contact our office immediately. I am available to assist you if you have any questions or concerns. My telephone number is 916/442-6210.

Very truly yours,

Ellen Taylor
AAMS Program Coordinator
cc: Laurie Heller, Program Coordinator

enclosures