LIVERMORE
CALIFORNIA

COMMISSION FOR THE ARTS

AGENDA
TUESDAY, OCTOBER 27, 2026

COMMISSION FOR THE ARTS REGULAR MEETING – 4:30 PM

MEETING PARTICIPATION INFORMATION CAN BE FOUND AT THE END OF THE AGENDA

CIVIC CENTER MEETING HALL
WILLIAM M. MENDENHALL COMMUNITY ROOM
1016 S. LIVERMORE AVENUE

Natalia T Custodio, Chair
Thomasin J Dewhurst, Vice Chair
Tauheeda Babar, Commissioner
Cathleen Deornelas, Commissioner
Robert Gausman, Commissioner
Rajagopal R Kowligi, Commissioner
Monya Lane, Commissioner
Laurence E Milder, Commissioner
Tracy Sahn, Commissioner

1. CALL TO ORDER

2. ROLL CALL

Commissioner Tauheeda Babar
Commissioner Cathleen deOrnelas
Commissioner Robert Gausman
Commissioner Rajagopal R Kowligi
Commissioner Monya Lane
Commissioner Laurence E Milder
Commissioner Tracy Sahn
Vice Chair Thomasin J Dewhurst
Chair Natalia Custodio

3. OPEN FORUM

- In conformance with the Brown Act, no Commission for the Arts action can occur on items presented during Open Forum.
- To provide public comment, please submit a speaker card. When your name is called, walk to the lectern to address the Commission.
- Comments are limited to a maximum of 3 minutes per person, per item. The Chair may reduce the amount of time based on the number of persons wishing to speak.
- Open Forum will conclude after 30 minutes; however, if there are additional speakers, Open Forum will reconvene after Matters for Consideration.

4. CONSENT CALENDAR

Consent Calendar items are considered routine and are acted upon by the Commission with a single action. Members of the audience wishing to provide public input must submit a speaker card.

4.1 Approval of Draft Minutes - August 25, 2026, Commission for the Arts Regular Meeting.

Recommendation:
Staff recommends the Commission for the Arts approve the draft minutes.

Attachments:
1. DRAFT Commission for the Arts - August 25, 2026 - Regular Meeting Minutes

5. MATTERS FOR CONSIDERATION

5.1 Presentation on the Great Elephant Migration exhibit installation and opening in Livermore.

Recommendation:
Staff recommends the Commission for the Arts receive the presentation.
Staff Report
Attachments:
1. Great Elephant Migration Exhibit Photos

5.2 Report on the current status of the Public Art Fund budget for FY 2026-27.

Recommendation:
Staff recommends the Commission for the Arts receive the report.
Staff Report
Attachments:
1. Commission for the Arts FY 2026-27 Budget Update

5.3 Discussion and direction regarding the Project and Program Grant Review Ad Hoc Committee's funding recommendations to the Commission for the Arts and to City Council.

Recommendation:
Staff recommends the Commission for the Arts receive an oral report from the ad hoc committee and review and discuss the ad hoc committee's funding recommendations, and vote to approve recommendation of the following Project & Program grant applications to the City Council:

1. Livermore-Amador Symphony - Youth Outreach Program - $3,275 (out of $5,000 requested)
2. Livermore Art Association - 2027 Spring Art Program - $5,502 (out of $8,400 requested)
3. Livermore Heritage Guild - Midway School Relocation and Restoration Project - $6,550 (out of $10,000 requested)
4. Las Positas College Foundation - 2027 Literary Arts Festival - $4,913 (out of $10,000 requested)
5. Pacific Chamber Orchestra - "Discover Music Now" - $5,076 (out of $10,000 requested)
6. Shruti Abhishek Dance - South Indian Cultural Programming - $3,275 (out of $10,000 requested)

Staff Report
Attachments:
1. Livermore-Amador Symphony - Redacted Application
2. Livermore Art Association - Redacted Application
3. Livermore Heritage Guild - Redacted Application
4. Las Positas College Foundation - Redacted Application
5. Pacific Chamber Orchestra - Redacted Application
6. Shruti Abhishek Dance - Redacted Application
7. Elaine Druxman - Redacted Application
8. Sunshine Dance & Cheer Studio - Redacted Application

6. COMMITTEE REPORTS AND MATTERS INITIATED BY STAFF AND COMMISSIONERS

7. ADJOURNMENT

To a special Commission for the Arts meeting on Tuesday, November 17, 2026, at 4:30 pm, Civic Center Meeting Hall, William M. Mendenhall Community Room, 1016 S. Livermore Avenue.

8. HOW TO PARTICIPATE IN THE COMMISSION MEETING

You can participate in the meeting in a number of ways:

Open Forum is an opportunity for the public to speak regarding items not listed on the agenda. Speakers are limited to a maximum of 3 minutes per person. To address the Commission, you must submit a speaker card to the liaison prior to the start of that item. You should be aware that the Commission is prohibited by State law from taking action on any items that are not listed on the agenda. However, if your item requires action, the Commission may place it on a future agenda or direct staff to work with you and/or report to the Commission on the issue.

Other Agenda Items are also open for public input including Consent Calendar or Matters for Consideration items. These comments are also subject to the 3-minute limit.

Submission of Comments Prior to the Meeting:

Email Comments may be submitted by the public to the Commission for the Arts Liaison (arts@LivermoreCA.gov). Items received no later than 12:00 pm on the day of the meeting will be provided to the Commission and available on the City website prior to the meeting. These items will NOT be read into the record.

eComments may be submitted by the public using the eComment link here. Comments may be up to 1000 characters in length and will be accepted up until 3:30 pm the day of the meeting. These items will NOT be read into the record and are viewable by the Commission and the public upon submittal.

Submission of Comments During the Meeting:

Speakers are limited to a maximum of 3 minutes per person. To submit a comment, you must complete a speaker card for each item. Speaker cards are available in the Civic Center Meeting Hall lobby. Indicate on the card the item number you wish to comment on and submit the card directly to the liaison prior to the start of the item. You should be aware that the Commission is prohibited by State law from taking action on any items that are not listed on the agenda. However, if your item requires action, the Commission may place it on a future agenda or direct staff to work with you and/or report to the Commission on the issue.

If you would like to deliver written materials to the Commission for the Arts as part of your public comments, please provide 12 copies to the liaison with your speaker card.

The Commission Agenda and Agenda Reports are prepared by City staff and are available for public review on Thursday evening, prior to the Commission for the Arts meeting at 10162 South Livermore Avenue, Livermore. The Agenda is also available on the City's website, http://livermoreca.gov/agenda.

Under Government Code §54957.5, any supplemental material distributed to the members of the Commission for the Arts after the posting of this agenda will be available for public review at City Hall, 1052 South Livermore Avenue, Livermore, and included in the agenda packet available on the City's web site at http://livermoreca.gov/agenda.

PURSUANT TO TITLE II OF THE AMERICANS WITH DISABILITIES ACT (CODIFIED AT 42 UNITED STATES CODE SECTION 12101 AND 28 CODE OF FEDERAL REGULATIONS

PART 35), AND SECTION 504 OF THE REHABILITATION ACT OF 1973, THE CITY OF LIVERMORE DOES NOT DISCRIMINATE ON THE BASIS OF RACE, COLOR, RELIGION, NATIONAL ORIGIN, ANCESTRY, SEX, DISABILITY, AGE OR SEXUAL ORIENTATION IN THE PROVISION OF ANY SERVICES, PROGRAMS, OR ACTIVITIES. TO ARRANGE AN ACCOMMODATION IN ORDER TO PARTICIPATEIN THIS PUBLIC MEETING, PLEASE CONTACT THE ADA COORDINATOR AT ADACOORDINATOR@LIVERMORECA.GOV OR CALL (925) 960-4170 (VOICE) OR (925) 960-4104 (TDD) AT LEAST THREE (3) BUSINESS DAYS IN ADVANCE OF THE MEETING

LIVERMORE
CALIFORNIA

COMMISSION FOR THE ARTS
MINUTES
AUGUST 25, 2026

REGULAR MEETING

1. CALL TO ORDER - The meeting of the Commission for the Arts was called to order by Chair Natalia Custodio at 4:33 p.m., held in person at 1016 S. Livermore Avenue.

2. ROLL CALL - Present: Chair Natalia Custodio, Vice Chair Thomasin Dewhurst, Commissioner Cathleen deOrnelas, Commissioner Robert Gausman, Commissioner Rajagopal Kowligi, Commissioner Laurence Milder, Commissioner Monya Lane, Commissioner Tracy Sahn.

Absent: Commissioner Tauheeda Babar

STAFF PRESENT – Management Analyst II Allen McFarland, Management Analyst I Leng Kutil.

3. OPEN FORUM

Chair Custodio opened the public comment period.

There were no speakers, and the public comment period was closed.

4. CONSENT CALENDAR

4.1 Approval of draft minutes – July 28, 2026, Commission for the Arts Regular Meeting

Recommendation: Staff recommended the Commission for the Arts approve the draft minutes.

Chair Custodio opened the public comment period.

There were no speakers, and the public comment period was closed.

ON THE MOTION OF COMMISSIONER MILDER, SECONDED BY VICE CHAIR DEWHURST, AND CARRIED ON A 8-0 VOTE (WITH COMMISSIONER BABAR

ABSENT), THE COMMISSION FOR THE ARTS APPROVED THE MINUTES.

5. MATTERS FOR CONSIDERATION

5.1 Report on current ad hoc committees.

Recommendation: Staff recommended the Commission receive the list of current ad hoc committees.

Management Analyst I Kutil gave the report.

Chair Custodio opened the public comment period.

There were no speakers, and the public comment period was closed.

THE COMMISSION FOR THE ARTS RECEIVED THE REPORT.

5.2 Review of mural proposal submissions for the Livermorium Plaza Utility Box Murals Project.

Recommendation: Staff recommended the Commission for the Arts review the Livermorium Plaza Utility Box Murals Project proposals, receive the Ad Hoc Committee's recommendation on the proposal submissions, and make a recommendation of the top three options for the mural.

Management Analyst II McFarland gave the report.

The Ad Hoc Committee gave a report.

Chair Custodio opened the public comment period.

There were no speakers, and the public comment period was closed.

SEVERAL COMMISSIONERS EXPRESSED SUPPORT FOR ADDING PROPOSAL #5 TO THE LIST OF RECOMMENDATIONS.

ON THE MOTION OF COMMISSIONER DEORNELAS, SECONDED BY COMMISSIONER SAHN, AND CARRIED ON A 8-0 VOTE, (WITH COMMISSIONER BABAR ABSENT) THE COMMISSION FOR THE ARTS RECOMMENDED PROPOSALS #1, #4, #5, AND #9 AS THE TOP FOUR OPTIONS, IN NO PARTICULAR ORDER, FOR FURTHER CONSIDERATION FOR THE LIVERMORIUM PLAZA UTILITY BOX MURALS PROJECT.

5.3 Review of mural proposal submissions for the L Street Garage Mural Project.

Recommendation: Staff recommended the Commission for the Arts review the L Street Garage Mural Project proposals, receive the Ad Hoc Committee's recommendation on the proposal submissions, and make a recommendation of the top three options for the mural.

Management Analyst II McFarland gave the report.

The Ad Hoc Committee gave a report.

Chair Custodio opened the public comment period.

There were no speakers, and the public comment period was closed.

FOLLOWING DISCUSSION, THE COMMISSION FOR THE ARTS EXPRESSED SUPPORT FOR REPLACING PROPOSAL #2 WITH ADDITIONAL OPTIONS AND IDENTIFIED PROPOSALS #1, #6, #9, AND #12 AS THE TOP FOUR OPTIONS.

ON THE MOTION OF COMMISSIONER SAHN, SECONDED BY COMMISSIONER GAUSMAN, AND CARRIED ON A 8-0 VOTE, (WITH COMMISSIONER BABAR ABSENT) THE COMMISSION FOR THE ARTS RECOMMENDED PROPOSALS #1, #6, #9, AND #12 AS THE TOP FOUR OPTIONS IN NO PARTICULAR ORDER FOR FURTHER CONSIDERATION FOR THE L STREET GARAGE MURAL PROJECT.

6. COMMITTEE REPORTS AND MATTERS INITIATED BY STAFF AND COMMISSIONERS

Staff provided an update regarding the Commission for the Arts participation in the September Livermore Cultural Arts Council gallery display. Staff presented the completed Commission for the Arts display poster, which incorporated feedback previously provided by the Commission and highlights the Commission's role, activities, and support for local arts organizations.

Management Analyst II McFarland provided an update regarding the Ad Hoc Committee's work on inventorying existing public art and identifying potential art spaces, types, and themes. Staff reported that since identification of potential new public art spaces will occur concurrently with the inventory process, the previously requested discussion regarding potential art spaces inside the L Street Garage will be incorporated into the broader future discussions of potential art spaces and places.

Staff referenced the supplemental correspondence received regarding 333 Arts and the public art exhibition and reported that no formal Commission action was requested.

Commissioner Sahn shared information regarding the Bankhead Theater open house for members and their guests on September 9th. The event will include a tour and preview of upcoming events.

Commissioner Kowligi provided an update regarding the Partnership Ad Hoc Committee and inquired about next steps in bringing the work back to the full Commission. Staff recommended that the Committee members confirm their final proposal before returning the item to the full Commission for Consideration.

7. ADJOURNMENT - at 5:49 p.m. to a regular Commission for the Arts meeting on Tuesday, September 22, 2026, at 4:30 p.m., William M. Mendenhall Community Room,

Civic Center Meeting Hall, 1016 S. Livermore Avenue.

LIVERMORE
CALIFORNIA

COMMISSION FOR THE ARTS STAFF REPORT **ITEM NO. 5.1**

DATE: October 27, 2026

TO: Chairperson and Members of the Commission for the Arts

FROM: Allen McFarland, Management Analyst II

SUBJECT: Presentation on the Great Elephant Migration exhibit installation and opening in Livermore.

RECOMMENDED ACTION

Staff recommends the Commission for the Arts receive the presentation.

SUMMARY

The organizers of the Great Elephant Migration exhibit held a VIP opening event on October 8, 2026, and a formal community opening event on October 10, 2026. These events were attended by hundreds of community stakeholders, local community members, and members of our Commission for the Arts. The Commission previously recommended supporting this event with contingent matching funding; the organizers met the required matching goal and the funding commitment from the City helped make this event a reality.

DISCUSSION

During the June 23, 2026, Commission for the Arts meeting, the Commission was asked to consider the recommendation of $30,000 in contingent matching funds supporting Three Thirty-Three Arts' and Livermore Valley Performing Arts Center's effort to bring the Great Elephant Migration exhibit to Livermore. This exhibit, designed to support and provide education on human-wildlife coexistence, was recommended for approval by the Commission.

On October 8, 2026, the first exhibit event was held in Bankhead Plaza. Commission for the Arts members, elected officials, and City staff, along with other stakeholders determined by the organizers were invited to this VIP reception. The event featured comments from City of Livermore Mayor John Marchand, a blessing of the 30-elephant herd, and a cultural dance coordinated by IVA events.

The community opening event, held on October 10, 2026, in Stockmen's Park, saw hundreds of community members attend out to see the elephants and support the exhibit.

ATTACHMENTS

1. Great Elephant Migration Exhibit Photos

Prepared by: Allen McFarland
Management Analyst II



The Great Elephant Migration herd installed at Stockmen's Park.



Library Staff, Commission for the Arts members, and families at the VIP reception.

LIVERMORE
CALIFORNIA

COMMISSION FOR THE ARTS STAFF REPORT **ITEM NO. 5.2**

DATE: October 27, 2026

TO: Chairperson and Members of the Commission for the Arts

FROM: Allen McFarland, Management Analyst II

SUBJECT: Report on the current status of the Public Art Fund budget for FY 2026-27.

RECOMMENDED ACTION

Staff recommends the Commission for the Arts receive the report.

SUMMARY

The Commission for the Arts is required to approve a Public Art Fund budget on a bi-annual basis. The Commission's last budget approval was during the January 28, 2025, meeting, for the 25-26 & 26-27 fiscal years; the last budget review was during the March 24, 2026, meeting. This item provides an update on the current status of the budget.

DISCUSSION

Regular review of the budget is part of the Commission for the Arts approved workplan. The attached presentation provides a breakdown of actual expenditures and encumbrances for FY 2026-27. It is recommended that the Commission for the Arts consider the current budget when considering future expenditures including active and future grant applications.

ATTACHMENTS

1. Commission for the Arts FY 2026-27 Budget Update

Prepared by: Allen McFarland
Management Analyst II



CITY OF LIVERMORE CALIFORNIA

Commission for the Arts Budget Update FY 26-27

October 27, 2026

Allen McFarland
Management Analyst II

CITY OF LIVERMORE CALIFORNIA

Fiscal Year 2026-27

Public Art Fee FY 26-27				
Expenditure Categories	**Budgeted**	**Actual Expenditures**	**Encumbered**	**Remaining Balance**
Contract Services				
Project & Program Grants*	$ 80,000	$ 10,000	$ 50,000	$ 20,000
Mini-Grants	$ 16,000	$ -	$ 3,300	$ 12,700
Contingencies (GEM)	$ 10,000	$ -	$ 5,000	$ 5,000
Misc. Programming	$ 12,500	$ -	$ -	$ 12,500
Youth Arts Grant	$ 10,000	$ -	$ -	$ 10,000
Emerging Artist Grant	$ 3,000	$ -	$ -	$ 3,000
Total	**$ 131,500**			**$ 63,200**
Other Capital Expenditures				
One time purchase acquisition	**$ 50,000**	**$ -**	$ 53,500	**$ (3,500)**
(L Street Garage Mural and Livermorium Plaza Mural)				
Risk Management & Insurance				
Comprehensive Liability	**$ 4,560**	$ -	$ 4,560	**$ -**
Supplies - Other				
Café Fee for Sculptures	$ 1,500	$ -	$ -	$ 1,500
Misc. Supplies	$ 500	$ -	$ 130	$ 370
Total	**$ 2,000**			**$ 1,870**
Public Outreach				
Arts Across the Community (GEM)	$ 20,000	$ -	$ 20,000	$ -
Library Arts & Cultural Programming	$ 20,000	$ 5,307	$ 14,694	$ -
Art in the Schools	$ 15,000	$ -	$ -	$ 15,000
High School Senior and Junior Arts Awards	$ 13,600	$ -	$ -	$ 13,600
LAA Spring Art Show Awards	$ 700	$ -	$ 700	$ -
Misc. Community Programming (GEM)	$ 5,000	$ -	$ 5,000	$ -
Total	**$ 74,300**			**$ 28,600**
Overall Total	**262,360**	**$ 15,307**	**$ 156,884**	**$ 90,170**
Public Art Fund Balance	**~$1,300,000**	*There is a potential repayment of ~$3,000 from Las Positas College		

CITY OF LIVERMORE CALIFORNIA

Fiscal Year 2026-27

Actual Project & Program Grant Expenditures

Vendor/Applicant	Type of Expense	Total Expense
Shakespeare's Associates DBA SPARC Theatre	Project and Program Grant	$ 3,000
East Bay Holocaust Education Center	Project and Program Grant	$ 7,000

CITY OF LIVERMORE CALIFORNIA

Fiscal Year 2026-27

Project & Program Grant Encumbrances

Vendor/Applicant	Type of Expense	Remaining Approved Funding
East Bay Holocaust Education Center	Project and Program Grant	$ 3,000
Cheza Nami Foundation, Inc.	Project and Program Grant	$ 10,000
Livermore Filipino American Organization	Project and Program Grant	$ 10,000
Livermore Valley Performing Arts Center	Project and Program Grant	$ 10,000
Livermore Valley Opera	Project and Program Grant	$ 10,000
Shakepeare's Associates DBA SPARC Theater	Project and Program Grant	$ 7,000

LIVERMORE
CALIFORNIA

COMMISSION FOR THE ARTS STAFF REPORT **ITEM NO. 5.3**

DATE: October 27, 2026

TO: Chairperson and Members of the Commission for the Arts

FROM: Allen McFarland, Management Analyst II

SUBJECT: Discussion and direction regarding the Project and Program Grant Review Ad Hoc Committee's funding recommendations to the Commission for the Arts and to City Council.

RECOMMENDED ACTION

Staff recommends the Commission for the Arts receive an oral report from the ad hoc committee and review and discuss the ad hoc committee's funding recommendations, and vote to approve recommendation of the following Project & Program grant applications to the City Council:

1. Livermore-Amador Symphony - Youth Outreach Program - $3,275 (out of $5,000 requested)
2. Livermore Art Association - 2027 Spring Art Program - $5,502 (out of $8,400 requested)
3. Livermore Heritage Guild - Midway School Relocation and Restoration Project - $6,550 (out of $10,000 requested)
4. Las Positas College Foundation - 2027 Literary Arts Festival - $4,913 (out of $10,000 requested)
5. Pacific Chamber Orchestra - "Discover Music Now" - $5,076 (out of $10,000 requested)
6. Shruti Abhishek Dance - South Indian Cultural Programming - $3,275 (out of $10,000 requested)

SUMMARY

The Project and Program Grants program, administered by the Commission for the Arts, supports local cultural arts initiatives through bi-annual funding cycles. For the September 2026 cycle, eight applications were received and reviewed by the ad hoc committee. The ad hoc committee recommends full funding for three projects, partial funding for three additional projects, and no funding for two projects with a total funding amount of $43,650. Sufficient funding is not available to award this total amount; therefore, staff recommends a reduction of 34.5% to each recommended funding amount to bring the total funding amount to $28,591 - this a level that more appropriately aligns with available funding. Grant awards will be allocated from the FY 2026-27 Public Art Fund budget.

DISCUSSION

In 2008, the City Council established the Project and Program Grants program as an authorized use of

the Public Art Fund to help promote cultural enrichment within the City. The program is administered by the Commission for the Arts, which conducts two application cycles per year in March and September. After a thorough review and evaluation process, the Commission submits funding recommendations to the City Council for consideration and final approval. The program provides financial assistance to eligible artists and organizations that deliver cultural arts programming in Livermore. Current guidelines adopted in 2016 allow for applicants to request funding of up to $10,000 per application.

To support the review process, the Commission for the Arts appoints an ad hoc committee to evaluate applications that have been screened for eligibility and completeness. Using the program's established standardized evaluation criteria, the Committee reviews each application and prepares preliminary funding recommendations for the full Commission to consider. Final recommendations are then submitted to the City Council for final approval.

For the September 1, 2026, grant cycle, eight Project & Program Grant applications were received requesting a total of $66,400 in funding. For fiscal year 2026-27, $80,000 was budgeted for Project & Program grants; $10,000 has been expended for Project & Program grant funding, and an additional $50,000 has been encumbered. There is potential for the City to receive up to $3,000 back from a previously awarded grant to Las Positas College that did not utilize all of its funding. The appointed ad hoc committee was notified that there was an anticipated total of $23,000 available for Project & Program Grant funding, and that approximately $10,000 could potentially be re-allocated from other budget lines for additional funding, for a total of $33,000. This funding would need to cover any of the approved applications for the current cycle and the approved applications from the March 1, 2027, cycle that had activities that would be completed in fiscal year 2026-27.

The ad hoc committee considered this information and recommended a total of $43,650 in grant funding across six applications for the current cycle. Given the available budgeted funds and potential reallocated funds, staff is recommending a reduction of 34.5% across all amounts recommended by the ad hoc committee to bring the total to $28,650. This would leave approximately $4,500-$5,000 available for applications received at the March 1, 2027, cycle that include activities that will be completed in fiscal year 2026-27.

The funding recommendations are summarized in the table below.

Applicant	**Project Title**	**Ad Hoc Committee Recommended Award**	**Staff Recommended Award with 34.5% Reduction**
Livermore-Amador Symphony	Youth Outreach Program	$5,000	$3,275
Livermore Art Association	2027 Spring Art Program	$8,400	$5,502
Livermore Heritage Guild	Midway School Relocation and Restoration Project	$10,000	$6,550
Las Positas College Foundation	2027 Literary Arts Festival	$7,500	$4,913
Pacific Chamber Orchestra	"Discover Music Now"	$7,750	$5,076
Shruti Abhishek Dance	South Indian Cultural Programming	$5,000	$3,275

Elaine Druxman	"Meet Lizzo and Drizzo"	$0	$0
Sunshine Cheer & Dance	Livermore Dance Around Town	$0	$0

The total amount available for grant awards will be drawn from the Contract Services section of the Public Arts Fund Budget. Events or programs scheduled to be completed by June 30, 2027, funds will be allocated from the fiscal year 2026-27 budget.

ATTACHMENTS

1. Livermore-Amador Symphony - Redacted Application
2. Livermore Art Association - Redacted Application
3. Livermore Heritage Guild - Redacted Application
4. Las Positas College Foundation - Redacted Application
5. Pacific Chamber Orchestra - Redacted Application
6. Shruti Abhishek Dance - Redacted Application
7. Elaine Druxman - Redacted Application
8. Sunshine Dance & Cheer Studio - Redacted Application

Prepared by: Allen McFarland
Management Analyst II

ATTACHMENT 1

Project & Program Grant

LIVERMORE CALIFORNIA

Project & Program Grant

City of Livermore
Library
Commission for the Arts

Application Form, Instructions, and Checklist

Applications are due on March 1 and September 1 each year

Completed grant applications must be:

- Delivered (in person or by commercial service such as FedEx, UPS, etc.) to the Livermore Public Library c/o Commission for the Arts by 5 p.m. on March 1 and September 1, or
- Sent First Class or Priority Mail by the US Postal Service to be received at the City no later than March 1 and September 1.

Send or deliver applications to:

Livermore Public Library
1188 S. Livermore Avenue
Livermore, CA 94550
Attn: Commission for the Arts Staff Liaison

This packet contains the Application Checklist and instructions for completing the application.

Note about transcribed forms: this format exists to remove accessibility barriers, but some recipients prefer the original printed format. If you'd like help moving your entries into the original form, please use the live assistance options in the sidebar or contact the author.

Applicant Name:

Livermore Amador Symphony Association

Application checklist

ATTACHMENT 1

This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

1. ☑ Application Checklist (this page).
2. ☑ Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
3. ☑ Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
4. ☑ If you are an organization, submit a list of current officers and Board members with their term of office.
5. ☑ If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
6. ☑ Application Form, beginning on page 1, continuing through the Project Budget Summary.
7. ☑ Notes to the Project Budget, and a detailed list of In-Kind contributions.
8. ☑ List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
9. ☑ Resumes/biographies of key project individuals, generally one page each.
10. ☑ Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
11. ☑ Up to four recent press reviews or articles, or similar independently generated published materials, if available. *(Note: Calendar listings are not suitable.)*
12. ☑ NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for preparing applications

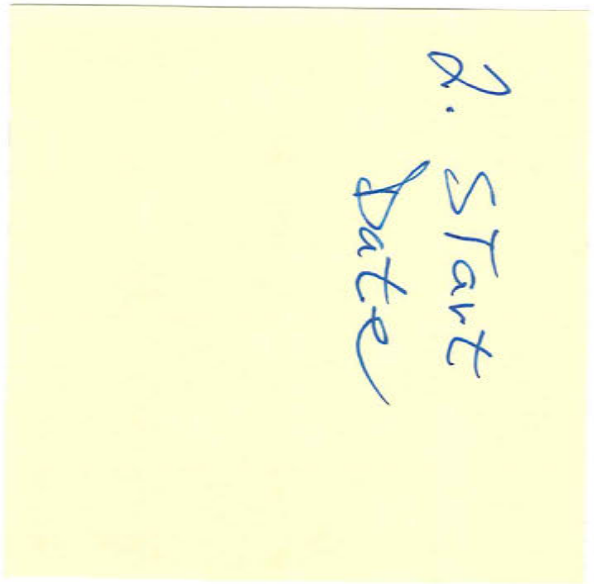
Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

ATTACHMENT 1

Date project or program is scheduled to begin:

a) Outreach Concerts will be performed on a date TBA in April, 2027, b) The Competition for Young Musicians begins with the application deadline of Sept. 18, 2026, c) The Awards for High School Seniors program begins with the application deadline of Oct. 18, 20026, and d) Family Holiday Concert and Instrument Petting Zoo on Dec. 5, 2026.



ATTACHMENT 1

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Authorized Officer's Signature	Date	Print Name of Officer signing this form
[signature]	9/1/26	Anne C. Arax

Title of Officer signing this form: President

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature	Date	Print name of Artist signing this form
n/a	n/a	n/a

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date:	Amount of Grant Request:	Total Project Budget:
September 1, 2026	$5,000	$10,705

Applicant/Organization: Livermore Amador Symphony Association

Applicant/Organization's Address: [redacted]

Livermore Amador Symphony Associat
P. O. Box 1049, Livermore, CA 94551-1049
Web Site: https://livermoreamadorsymphony.org/

Board Members 2026-2027

	Name	Zip	Term**
President*	Anne Anaya O	94550	28
At-Large*	Anne Badders	94550	27
Vice Pres*	Tim Barry	94550	28
Secretary*	Marcia S. Elchesen	94550	28
	Stu Frazier	94550	28
Treasurer*	Ursula Goldstein O	94566	28
	Leslie Grunewald	94550	28
	Audrey Horning O	94550	29
	Stacy Hughes O	94551	29
	Nick James O	94551	28
	Jean King	94550	29
	Denise Leddon O	94526	28
	Peter McIntyre	94550	29
	Nancy McKenzie	94551	28
	Nissa Nack O	94588	29
	April Nissen O	94551	28
	Lynn Seppala	94551 94550	29
	Leslie Stevens O	94550	29
	Clark Streeter	94550	29
	Linda Tinney	94550	29
	Brandon Tran	94582	27
Guild Pres	PJ Wells	94550	Ex Officio
	Beth Wilson	94550	27

Elected to 3-year term, expires on June 30 of year indicated.
*Executive Committee O: LAS players

ATTACHMENT 1

Address any reply to: P.O. Box 36040, San Francisco, Calif. 94102

US Treasury Department

[redacted]

Purpose: Educational and charitable

Address Inquiries and File Returns with District Director of Internal Revenue: San Francisco

Form 990-A Required: ☒ Yes ☐ No

Accounting Period Ending: June 30

SF:EO:69-659

On the basis of your stated purposes and the understanding that your operations will continue as evidenced to date or will conform to those proposed in your ruling application, we have concluded that you are exempt from Federal income tax as an organization described in section 501(c)(3) of the Internal Revenue Code. Any changes in operation from those described, or in your character or purposes, must be reported immediately to your District Director for consideration of their effect upon your exempt status. You must also report any change in your name or address.

You are not required to file Federal income tax returns so long as you retain an exempt status, unless you are subject to the tax on unrelated business income imposed by section 511 of the Code, in which event you are required to file Form 990-T. Our determination as to your liability for filing the annual information return, Form 990-A, is set forth above. That return, if required, must be filed on or before the 15th day of the fifth month after the close of your annual accounting period indicated above.

Contributions made to you are deductible by donors as provided in section 170 of the Code. Bequests, legacies, devises, transfers or gifts to or for your use are deductible for Federal estate and gift tax purposes under the provisions of section 2055, 2106 and 2522 of the Code.

You are not liable for the taxes imposed under the Federal Insurance Contributions Act (social security taxes) unless you file a waiver of exemption certificate as provided in such act. You are not liable for the tax imposed under the Federal Unemployment Tax Act. Inquiries about the waiver of exemption certificate for social security taxes should be addressed to this office, as should any questions concerning excise, employment or other Federal taxes.

This is a determination letter.

Very truly yours,

Joseph M. Cullen

Joseph M. Cullen
District Director

FORM L-178 (REV. 8-66)

ATTACHMENT 1

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Authorized Officer's Signature	Date	Print Name of Officer signing this form
[signature]	9/1/26	Anne C Arax

Title of Officer signing this form

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature	Date	Print name of Artist signing this form
n/a	n/a	n/a

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date:	Amount of Grant Request:	Total Project Budget:
September 1, 2026	$5,000	$10,705

Applicant/Organization:

Livermore Amador Symphony Association

Applicant/Organization's Address:

[redacted]

ATTACHMENT 1

Applicant/Organization's Web site:

www.livermoreamadorsymphony.net

Preparer's Name and Title:

Tim Barry, V.P. and Grants Chair

Preparer's Phone: [redacted] Preparer's E-mail:

Address (for formal notification):

[redacted]

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Music

Briefly describe the project or program for which support is requested:

Our association is requesting funding for our Youth Outreach Program to a) Perform three outreach concerts in Tri-Valley Elementary schools in one day in April, b) to fund the selection process and cash awards of the Competition for Young Musicians, the winners of which get to perform in concert with the Symphony, c) to fund the Awards for High School Seniors program with cash awards, and d) Family Holiday Concert and Instrument Petting Zoo .

Number of people intended to reach

Audience: 1,000

Participants: 1,061

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin:

a) Outreach Concerts will be performed on a date TBA in April, 2027, b) The Competition for Young Musicians begins with the application deadline of Sept. 18, 2026, c) The Awards for High School Seniors program begins with the application deadline of Oct. 18, 20026, and d) Family Holiday Concert and Instrument Petting Zoo on Dec. 5, 2026.

ATTACHMENT 1

Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end:

a) Outreach Concerts, again, will be performed on a date TBA in April, 2027, b) The Competition for Young Musicians auditions will be held at Las Positas College on Oct. 10, 2026 with finalists performing on Feb. 13, 2027 with the Symphony, c) The Awards to High School Seniors winners will be announced the week of Nov. 2, 2026 and awards will be presented at the Symphony Concert of Dec. 5, 2026, d) Family Holiday Concert and Instrument Petting Zoo on Dec. 5, 2026.

Application form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

Our mission is to present musical programs of cultural and educational value for the benefit of the community and to encourage, stimulate and support community interest in the musical arts. The Youth Outreach Program fulfills the effort to encourage, stimulate and support community interest in the musical arts.

Response limit: 250 words or less.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

The Youth Outreach Program, created by LASA volunteer decades ago, exposes youth to symphony music and instruments and encourages them to pursue their own journey in music. a) School Outreach Concerts are held at local elementary schools on a day TBA in April 2027. Instruments are moved and the orchestra is set up on the Multi-purpose room stage, requiring paid transportation and set-up staff for the orchestra to perform for the assemblies. b)The Competition for Young Musicians auditions will take place Oct. 10, 2026 at Las Positas College where a panel of paid judges hear the applicants perform. Chosen winners receive cash awards and will perform at the Bankhead Theater in concert with the Symphony on Feb. 13, 2027. c)The Awards to High School Seniors are given through an application process, and a committee of judges determine winners of cash prizes to further student's pursuit of music. Presentations of cash awards are made at the Symphony's Dec. 5, 2026 concert at the Bankhead Theater. Winners perform at two recitals for the Symphony Guild at the Bothwell Center at a date TBD. d) Family Holiday Free Concert and Instrument Petting Zoo on Dec. 5, 2026 is aimed at children who, after the concert, get to touch and try to play instruments in the lobby mentored by musicians from the orchestra. After

ATTACHMENT 1

receiving $5,000 in grants already, another $5,000 is needed. If we are not successful with this application, our association funds will have to be deployed to cover the shortfall.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

a) School Outreach Concerts are held at local elementary schools on a day TBA in April 2027. Instruments are moved and the orchestra is set up on the Multi-purpose room stage, requiring paid transportation and set-up staff for the orchestra to perform for the assemblies. Lunch is prepared by the Symphony Guild for the musicians in between concert assemblies. b)The Competition for Young Musicians auditions will take place Oct. 10, 2026 at Las Positas College where a panel of paid judges hear the applicants perform. Chosen winners receive cash awards and will perform at the Bankhead Theater in concert with the Symphony on Feb. 13, 2027. c)The Awards to High School Seniors are given through an application process, and a committee of judges determine winners of cash prizes to further student's pursuit of music. Presentations of cash awards are made at the Symphony's Dec. 5, 2026 concert at the Bankhead Theater. Winners perform at two recitals for the Symphony Guild at the Bothwell Center at a date TBD. d) Family Holiday Free Concert and Instrument Petting Zoo on Dec. 5, 2026 is aimed at children and families. Children, after the concert, get to touch and try to play instruments in the lobby mentored by musicians from the orchestra.

Response limit: 500 words or less.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

"Ensure visibility and vitality of cultural arts organizations, artists and educators." Our Youth Outreach Program generates interest and excitement in youth for playing music, pursuing musical interests, and attending Symphony concerts. Promotional activities make the community aware of these programs and participants share stories and excitement with their friends and families, generating future support for the program.

"Support a diverse range of publicly accessible options." Our program encourages diversity and accessibility by recruiting participants through local schools, general publicity and providing a Family Concert for all ages and backgrounds to enjoy.

Response limit: 250 words or less.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

Tri-Valley Non-Profit Alliance- grant award of $2,500
Alameda County Arts Fund- grant award of $2,500
Symphony Guild for in-kind services hosting events and the Outreach Concerts in Schools luncheon for musicians.

ATTACHMENT 1

Application Form - Project & Program Grants

Project/program budget worksheet

(enter N/A if item does not apply. Attach Budget Notes if necessary.)

Project support *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	Amount for Ticket Sales/Admissions $ n/a	Notes for Ticket Sales/Admissions n/a
Tuition/Workshop fees	Amount for Tuition/Workshop fees $ $500	Notes for Tuition/Workshop fees Entry fees for Competition for Young Musicians
Other:	Amount for Other earned revenue $ n/a	Notes for Other earned revenue n/a
Subtotal: Earned Revenue	Subtotal for Earned Revenue $ $500	

Contributed Income	Amount	In-hand	Pending
Contributions ***(Individuals/Businesses)***	Amount for Contributions (Individuals/Businesses) $ n/a	In-hand for Contributions (Individuals/Businesses) $ n/a	Pending for Contributions (Individuals/Businesses) $ n/a
Grants ***(Foundations/Government other than City)***	Amount for Grants (Foundations/Government other than City) $ $5,000	In-hand for Grants (Foundations/Government other than City) $ $5,000	Pending for Grants (Foundations/Government other than City) $ n/a
City of Livermore ***(other than this grant request)***	Amount for City of Livermore (other than this grant request) $ n/a	In-hand for City of Livermore (other than this grant request) $ n/a	Pending for City of Livermore (other than this grant request) $ n/a
Other:	Amount for Other contributed income $ n/a	In-hand for Other contributed income $ n/a	Pending for Other contributed income $ n/a
Subtotal: Contributed Income	Subtotal amount for Contributed Income $	Subtotal in-hand for Contributed Income $	Subtotal pending for Contributed Income $

ATTACHMENT 1

Contributed Income	Amount	In-hand	Pending
	$5,000	$5000	n/a

Project & Program Grant Amount Requested

Project and Program Grant Amount Requested $
$5500

Total Project Support (Revenue + Income + Grant)

Total Project Support $
$10,500

Project expense *(Do not include in-kind expense)*

Personnel	Amount	Notes
Artistic	Amount for Artistic $ $4,130	Notes for Artistic: Conductor, Concertmaster, extra players for School Concerts and Family Concert
Production	Amount for Production $ n/a	Notes for Production: n/a
Administrative	Amount for Administrative $ n/a	Notes for Administrative: n/a
Other: ***(describe in Notes)***	Amount for Other personnel $ n/a	Notes for Other personnel: n/a
Subtotal: Personnel	Subtotal for Personnel $ $4,130	

General	Amount	Notes
Venue Rental	Amount for Venue Rental $ $1,025	Notes for Venue Rental: Las Positas College for Competition auditions, Bothwell Center for recitals.
Materials and Supplies	Amount for Materials and Supplies $ $5,250	Notes for Materials and Supplies: Musician meals for Outreach Concerts and Holiday Family Concert, Cash awards for Competition and HS Senior Awards
Marketing and Promotion	Amount for Marketing and Promotion $ n/a	Notes for Marketing and Promotion: n/a

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General	Amount	Notes
Transportation	Amount for Transportation $ \$300	Notes for Transportation: School concerts transport large instruments and stage set up
Insurance	Amount for Insurance $ n/a	Notes for Insurance: n/a
Other: ***(describe in Notes)***	Amount for Other general expense $ n/a	Notes for Other general expense: n/a
Subtotal: General	Subtotal for General $ \$6,575	
Total Project Expenses (Personnel + General)	Total Project Expenses $ \$10,705	
Project Surplus (Loss) ***(Total Support minus Total Expense)***	Project Surplus (Loss) $ (\$205) This will be covered by Association funds.	

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
Source row 1: Tri-Valley Non-Profit Alliance	Description row 1: Grant	Fair Market Value row 1 $: \$2,500

ATTACHMENT 1

Source	Description	Fair Market Value
Source row 2: Alameda County Arts Fund	Description row 2: Grant	Fair Market Value row 2 $: $2,500
Source row 3: n/a	Description row 3: n/a	Fair Market Value row 3 $: n/a
Source row 4: n/a	Description row 4: n/a	Fair Market Value row 4 $: n/a
Source row 5: n/a	Description row 5: n/a	Fair Market Value row 5 $: n/a
Source row 6: n/a	Description row 6: n/a	Fair Market Value row 6 $: n/a

Requested Grant Amount: $

$5,000

Cash Match Amount: $

$5,000

In-kind Match Amount: $

n/a

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Livermore Amador Symphony Association

Application to the City of Livermore Commission for the Arts

September 1, 2026

Key Project Individual

Lara Webber, Conductor/Music Director

2026–2027 is Lara Webber's thirteenth season as the conductor and music director of the Livermore-Amador Symphony.



Lara Webber
became the LAS conductor and
music director at the start of
the 2014–2015 season.

Kyle Adler Photography

Webber brings a broad range of experience to the podium. She has held the positions of both assistant and associate conductor of the Baltimore Symphony Orchestra. In Baltimore, Webber programmed and conducted over eighty concerts annually, including classical subscription programs and educational, pops, and community concerts. Prior to her appointment with the BSO, she was associate conductor of the Charleston Symphony Orchestra (South Carolina) and music director of the Charleston Symphony Orchestra Chorus.

Her career began as music director and conductor of the Los Angeles Debut Orchestra, a post previously held by such conductors as André Previn, Lawrence Foster, and Michael Tilson Thomas. Since 2019, Webber has been the music director and conductor of the Palo Alto Philharmonic in addition to LAS.

Strongly committed to arts education and community engagement, Webber was a conductor of the Emmy-nominated Disney's Young Musicians Symphony Orchestra. Their concerts were broadcast nationally by the Disney Channel. In recognition of her outstanding service to the community, Lara was honored with a Los Angeles City Council resolution. She has taught student conductors as a faculty member of the League of American Orchestras' conductor workshops and has coached youth orchestra and community orchestras. At home in Livermore, Lara is active in her community, bringing music to the local elementary schools, coaching chamber musicians, and advocating for the arts as an essential part of the educational curriculum and a vital part of our culture.

Webber began her conducting studies with Robert Spano at the Oberlin Conservatory of Music, where she received her bachelor of music degree in vocal performance in 1991. Her studies continued at the Sweelinck Conservatory in Amsterdam and in the conducting seminars of both the Aspen and Tanglewood Music Festivals. She received her master of music degree in orchestral conducting from the University of Southern California, where she studied with Daniel Lewis. In 1996, Webber was among the first conductors selected to participate in the National Conductor Preview of the League of American Orchestras.

2026–2027 Season

Overview of the 64th Season of LAS
Pops concert on September 26, 2026.
Free family concert on the afternoon of December 5.
Evening concert dates are December 5, 2026; Feb. 13, April 10, and June 5, 2027.



POPS on the Green
September 26, 2026 from 3 to 4 p.m.
Our annual Pops concert, sponsored by the Symphony Guild, is on the lawn in front of the Bankhead Plaza on an autumn afternoon. Admission is free, but we do collect donations. All donations go to supporting the Symphony.

Family Concert
December 5, 2026 from 3 to 4 p.m.
In coordination with the Livermore Valley Arts and in partnership with Valley Dance Theatre, the Symphony Association presents a family concert inside Livermore's Bankhead Theater. Youngsters enjoy an "instrument petting zoo" staffed by orchestra members in the lobby after the concert. Sign up through the Bankhead for free general-admission tickets to the short, fun-filled celebration of the holiday season on Saturday December 5 at 3 p.m.



photo: Rachel Rodgers

Hope and Joy
December 5, 2026 at 8 p.m.
(No preconcert talk—holiday parade day.)

Samuel Barber: Essay No. 1, Op. 12
Michael Tilson Thomas: Notturno
Paul-Agricole Génin: Carnaval de Venise
Annie Wu, flute soloist
Antonín Dvořák: Symphony No. 8

Join us on a musical journey of optimism and hope. The music of American composers Samuel Barber and our late, beloved Michael Tilson Thomas explore themes of darkness moving into light. Hometown favorite flute soloist **Annie Wu** will play the virtuosic and lyrical Tilson Thomas piece "Notturno" plus a comedic depiction of the lively carnival of Venice! We finish the evening on a radiant note with Dvořák's joyous 8th Symphony!

American in Paris
February 13, 2027 at 7:30 p.m.
(Inside the Music, 7–7:15 p.m.)
solos by the winners of the 2026–2027 Competition for Young Musicians

Leonard Bernstein: Three Dance Episodes from *On the Town*
Claude Debussy: Children's Corner
George Gershwin: An American In Paris

Kick off your Valentine's weekend with the Symphony! The winners of our annual Competition for Young Musicians are the stars of the show. Gershwin takes us on a jazzy symphonic escape à Paris. Bernstein sweeps us off our feet with excitement and romance.

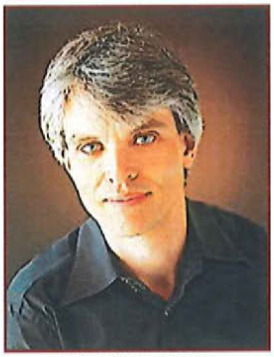


photo: Marcel Indik

Soaring at Sunrise
April 10, 2027 at 7:30 p.m.
(Inside the Music, 7–7:15 p.m.)

Margaret Brouwer: Path at Sunrise, Masses of Flowers
Robert Schumann: Piano Concerto in A Minor
Markus Pawlik, soloist
Jean Sibelius: Symphony No. 5

Center yourself in the awesome power of the natural world with the majestic 5th

Symphony of Finnish composer Jean Sibelius, famously inspired by the overwhelming flight of migratory birds at sunrise. Virtuoso pianist **Markus Pawlik** brings the intimate, expressive sounds of Robert Schumann to life.

Blue Jeans and Beethoven
June 5, 2027 at 7:30 p.m.

(Inside the Music, 7–7:15 p.m.)
Ludwig van Beethoven: *Fidelio* Overture
Beethoven: Violin Concerto
Ava Pakiam, soloist
Elmer Bernstein: The Magnificent Seven
Aaron Copland: Rodeo



photo: Eliza Logan

Livermore's annual rodeo is right around the corner, inspiring us to celebrate the vibrant music of the American West with Copland's *Rodeo* and music from the iconic film *The Magnificent Seven*. Violinist **Ava Pakiam**, a remarkable rising star, joins us for a performance of Beethoven's spirited violin concerto to round up the evening.

The audience and performers are invited to enjoy a reception featuring Livermore Valley wines and hosted by the Livermore-Amador Symphony Guild in the lobby after each evening concert.

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Programs subject to change.
© Livermore-Amador Symphony Association

54TH ANNUAL COMPETITION FOR YOUNG MUSICIANS

LIVERMORE AMADOR SYMPHONY

On **October 10, 2026,** the Livermore-Amador Symphony Association will conduct its annual Competition for Young Musicians. It will be held in the Mertes Center for the Arts at Las Positas College. The winners will perform as soloists with the Symphony at the Bankhead Theater **February 13, 2027** and will be awarded $750.00.

53rd Competition Winners



Cara Wang

Dvorak's Cello Concerto in B Minor, mvt. 1

Charlotte Trinh

Ravel's Introduction and Allegro





Donghu Kim

Tchaikovsky's Rococo Variations

Competition Information

ELIGIBILITY

The competition is open to instrumentalists and vocalists who reside in Alameda County, Contra Costa County, the City of Tracy, or the community of Mountain House, California. Piano and String applicants must be 19 or younger as of January 1, 2027. Vocal, Wind, Brass, Percussion, and Harp applicants must be 22 or younger as of January 1, 2027.

MUSIC SELECTION

Music is to be chosen from the standard repertoire for orchestra. The selection, one movement of a concerto or a comparable work, should be approximately 5 to 15 minutes in length.

PRELIMINARY SCREENING

Applications will be accepted starting on **September 4, 2026**. Applications for non-pianists should have piano accompaniment. Finalists accepted to compete will perform in person on **Saturday**, **October 10, 2026,** before a panel of judges. All finalists, including pianists, must provide their own accompanists.

MORE INFORMATION

https://livermoreamadorsymphony.org/competition.html

APPLICATION DEADLINE: SEPTEMBER 18, 2026

https://www.independentnews.com/news/livermore_news/forbidden-love-performed-by-symphony/article_f9b3eb11-be54-4c0e-884f-a43e2e33b690.html

FEATURED

"Forbidden Love" Performed by Symphony

By Jessica Zimmer
Feb 12, 2026

1 of 2



LIVERMORE — The Livermore-Amador Symphony will perform a Valentine's Day concert emphasizing drama, passion, and the romance behind "Romeo and Juliet." The event will take place at 7:30 p.m. on Feb. 14 at the Bankhead Theater in Livermore.

Before the concert, conductor Lara Webber will give a brief "Inside the Music" talk at 7 p.m. The concert will feature "The Walk to the Paradise Garden" by Frederick Delius, "Romeo and Juliet Suite No. 2" by Sergei Prokofiev, and "Salut d'Amour" by Edward Elgar. Teen jazz band Element 116 will play Valentine's Day jazz tunes at intermission. After the concert, the Livermore-Amador Symphony Guild will host a wine and chocolate pairing reception featuring local wines.

The concert will showcase Donghu Kim and Cara Wang, two of the winners of the Livermore-Amador Symphony's 53rd annual competition for young musicians. Both Kim and Wang are cellists. Kim will perform as a soloist for "Rococo Variations" by Pyotr Tchaikovsky. Wang will perform as a soloist in the "1st Movement of the Cello Concerto" by Antonín Dvořák.



"This is a love-themed concert with a great deal of variety." Webber said. "There's something for everyone. "The Walk to the Paradise Garden" was composed to reflect a rare moment of peace for Romeo and Juliet. It shows how much they love each other. This piece is ethereal, deeply emotive, and relaxing." Prokofiev's Suite is from his full-length ballet "Romeo and Juliet." Prokofiev's music is based on Shakespeare's play of the same name.

"Each character in the story is represented by a musical theme," Webber said. "You definitely hear the conflict between the Montagues and the Capulets. Juliet's theme begins as a very childlike and playful melody. It deepens romantically over time." She described Elgar's piece as a "musical bon bon," very passionate and sentimental.

"This concert will have all the ups and downs and twists and turns of star-crossed lovers. Romeo and Juliet themselves will be in attendance, courtesy of SPARC," Webber said.

Anne Anaya, a second violinist in the Livermore-Amador Symphony, said she sees it as a treat to play music with gifted young artists.

"I'm in awe of the expertise and talent of this year's winners," said Anaya, who is also the president of the Livermore-Amador Symphony Association.

This year, the orchestra rehearsed for its February concert for five to six weeks, rather than within its usual six to eight weeks.

"The meticulous planning required a lot of strategy," Webber said. "I must have a clear understanding of how much time each piece requires to play through and rehearse, and adapt constantly," Webber said it helps that the musicians are well attuned to working with her and playing together.

"That happens when you've been together for years," Webber said.

Anaya said another factor in this concert's success is that some musicians play frequently in small groups, in addition to attending all-member rehearsals.

The Livermore-Amador Symphony Guild, a 75-member group that supports the symphony, will contribute to the Valentine's Day concert in multiple ways. Guild members will set up a photo station with props and a background in the lobby

at intermission and offer guests chocolate and selected wines during a post-concert reception.

"We think of ways to add to every concert," said PJ Wells, president of the Livermore-Amador Symphony Guild. "We work on achieving our goals throughout the concert season. This helps deliver fun and unique experiences for concert-goers." Wells said she and other guild members are excited about the upcoming concert because the group is composed of classical music lovers.

"We want to bring classical music into the community in so many ways," Wells said. "It means a lot to us that we have an excellent, all-volunteer, classically trained symphony here in the Tri-Valley."

For more information, visit: livermoreamadorsymphony.org/nextconcert.html.

https://www.independentnews.com/culture/symphony-closes-season-with-summer-concert/article_b6e58789-6ed4-4949-aaf6-75fa838b8b39.html

Symphony Closes Season with Summer Concert

By Jessica Zimmer
May 21, 2026



Conductor Lara Webber

LIVERMORE — The Livermore-Amador Symphony will showcase a talented young harpist, a virtuoso clarinetist and a bold work influenced by Irish-American history for "Dramatic Voices," its season finale at 7:30 p.m. on June 6. The performance will take place at the Bankhead Theater in Livermore. It will feature Charlotte Trinh, one of the winners of this season's Competition for Young Musicians, in Maurice Ravel's "Introduction and Allegro;" Steve Sanchez in Óscar Navarro's "II Concerto for Clarinet" and the "Gaelic Symphony" by the great American composer Amy Marcy Cheney Beach.

Conductor Lara Webber will give an "Inside the Music" talk before the performance from 7:00-7:15 p.m.

The concert begins in a unique way, with Ravel's music. The piece for a small group of seven musicians.

"It's chamber music. Ravel wrote it to introduce the double-action pedal harp when it was invented. It begins very mysteriously and slowly, with flute and clarinet playing the main theme," Webber said.

Then a cello and the rest of the strings join in, followed by the harp.

"The winds and strings use a lot of techniques to imitate the plucking and strumming of the harp. The piece has long arching melodies. It ends very up-tempo," Webber said

Trinh, 14, is a high school freshman who studies with professional harpist Linda Wood Rollo. She is currently the first alternate harpist with the San Francisco Symphony Youth Orchestra and is a student council member of the Contra Costa Performing Arts Society



In contrast, Navarro's concerto is a thrilling, sweeping musical work. Navarro is a graduate of the University of Southern California School of Cinematic Arts. He completed the piece in 2012.

"This work is heroic and majestic, full of Spanish flamenco dance character. At times, some members of the orchestra put down their instruments to clap their hands as part of the percussion section. Big moments in this music make you feel like you're flying," said Webber.

She said the concerto is like a great story, with the clarinet as the heroic character.

Sanchez is a classical musician and the clarinet professor at San Jose State University. He described the concerto as a single movement that contains many journeys.

"It's cinematic and original, a big, collaborative piece. Almost everyone in the orchestra has solo moments — from the tuba, cello, flute, French horns, to even the piccolo," Sanchez said.

He performed the concerto once before with the San Jose Wind Symphony, a wind ensemble.

"The audience was very receptive and cheered at the end. It's so engaging that the audience is left wanting more," Sanchez said.

Webber described Sanchez as a magnetic, charismatic performer.

At intermission, Sixpenny, a five-member band dedicated to traditional Celtic music, will perform in the lobby. The music is "fiddle-forward." Sixpenny's members also play other instruments, like the bodhran (an Irish frame drum) the mandolin and the penny whistle.

"The audience will come in for Amy Beach's "Gaelic Symphony" with Irish folk tunes in their ears," Webber said.

The first movement of Beach's Symphony also contains her original song, "Dark is the Night." Beach completed the symphony in 1894, drawing on her Irish roots and inspired by Czech composer Antonín Dvořák's suggestion that Americans draw upon their own musical heritage to create new music.

"This symphony is a crowd-pleaser, a huge workout for the whole orchestra. There are many beautiful melodic shifts from one section of the orchestra to

another. You always feel a connection to personal expression and dance," Webber said.

After the concert, the Livermore-Amador Symphony Guild will host a wine and cookie reception. Anne Anaya, a second violinist with the symphony, said she values Sixpenny's presence.

"One of the symphony's goals is to reach out to the community and invite local musical groups to be a part of a concert. All year long, we have worked to bring community performers to our concerts, connecting their artistry to our concert theme. We're excited to have Sixpenny, with their Celtic fiddle music, be a part of this event," Anaya said.

Looking back at the 2025-2026 season, Webber said she has found that the music the symphony played is a lifeline for people.

"The ritual of dropping everything and making and sharing music together with our community is healing," Webber said.

Anaya said season subscriptions for the 2026-2027 season will be available for purchase starting June 6. The Livermore-Amador Symphony Guild members will

sell subscriptions at the June 6 show, with early-purchase discount prices available until July 31.

"We already have next year's season planned. It will have a lot of variety and compelling soloists. One of the highlights will be a work by Michael Tilson Thomas, the late music director laureate of the San Francisco Symphony. He was also a composer," Webber said.

She invites residents of the Tri-Valley to audition for the Livermore-Amador Symphony. Webber added that young performers may apply for the symphony's annual Competition for Young Musicians.

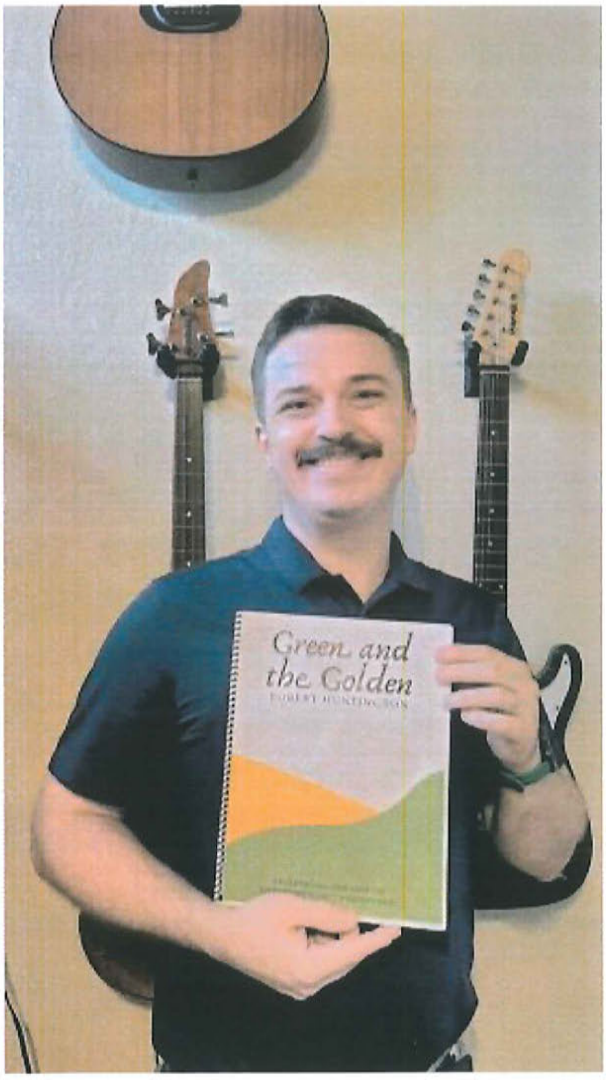
For more information, visit livermoreamadorsymphony.org/nextconcert.html.

https://www.independentnews.com/community/students-in-tune-at-the-livermore-amador-summer-youth-orchestra/article_951327b4-6ad6-4ad7-be6a-2f7b4f119df9.html

FEATURED

Students in Tune, at the Livermore Amador Summer Youth Orchestra

By Jessica Zimmer
Aug 20, 2026



Robert Huntington, LAYSO's winds and percussion director, proudly displays the score for his original composition, "Green and the Golden." Commissioned by the City of Livermore for its 150th anniversary, Huntington's piece drew inspiration from the local landscape in late April, juxtaposing the golden,

historic hills with the green symbol of new growth. LAYSO debuted the work this summer. (Photo courtesy of Robert Huntington)

LIVERMORE — The Livermore Amador Summer Youth Orchestra (LAYSO), established by the Livermore-Amador Symphony Association, recently celebrated its 17th year educating young musicians ages 11 through 21. The six-week program costs $300, with family discounts and scholarships available. LAYSO runs from the end of June through July, with an application process that starts in February. Students rehearse Tuesday and Thursday nights at the Bothwell Arts Center in Livermore. LAYSO concludes with a free public concert in late July at the First Presbyterian Church in Livermore.

"Joining LAYSO marked an exciting new chapter as I transitioned from middle school to high school. (It served) as a gateway to improve my musical abilities. The experience challenged me to grow as a cellist," said Bani Mehta, a 14-year-old Livermore resident.



Natasha Manuel is a 14-year-old Dublin resident who plays cello and harp. She enjoys the fact that the program gives

students the opportunity to continue playing their instruments in an ensemble over the summer.

"Participating in LASYO...allows me to perform in a full symphony orchestra with winds and percussion, whereas I normally only play in a string orchestra. It has also been fun to meet new people from other schools who share the same interests as me," said Manuel.

Three members of the Livermore-Amador Symphony Association developed the idea for LAYSO in 2008: Betsy Hausburg, cofounder, artistic director, and instructor of Valley Dance Theater, a Tri-Valley ballet company based in Livermore; Göran Berg, owner of Sycamore Strings Academy, a private strings instruction school in Livermore; and H. Robert "Bob" Williams, a former assistant conductor for the Livermore-Amador Symphony. At the time, Hausburg and Williams played with the Livermore-Amador Symphony. Hausburg played tuba and Williams played French horn.

The Livermore-Amador Symphony launched LAYSO in 2009 and ran the program until 2025. In 2026, Livermore Valley Arts, the nonprofit that runs the Bankhead Theater and the Bothwell Arts

Center, partnered with LAYSO. This year, Livermore Valley Arts is supporting LAYSO with administrative, marketing and staffing support.

Hausburg serves as LAYSO's program coordinator. She said approximately 50 young musicians enroll in LAYSO every summer.

"We have a lot of young people who continue with the program every year, from sixth grade until they graduate from high school. After graduation, students are allowed to join LAYSO and serve as mentors to younger students," Hausburg said.

LAYSO has two conductors: Robert Huntington, director of instrumental music at Mendenhall Middle School in Livermore, and Dr. Bill Harrington, music director and conductor for East Bay Youth Orchestras in residence at California State University, East Bay.

Huntington is LAYSO's winds and percussion director, while Harrington serves as string orchestra director. The two educators take turns directing LAYSO's full orchestra.

"Teaching at LAYSO is meaningful for me because I played in the program for two summers, on tuba," Huntington said.

Huntington said it is helpful when his current or former students at Mendenhall Middle School join LAYSO, because he knows their respective skill levels.

This year, the City of Livermore commissioned Huntington to write a piece celebrating the city's 150th anniversary. Huntington titled the piece "Green and the Golden."

"The music represents the city in late April, when half the hills are gold, a reminder of the city's history, and half the hills are green, showing new growth. LAYSO performed the piece for the first time this summer," Huntington said.

Jina Chon is a 14-year-old Livermore resident who played as LAYSO's principal oboe in 2026. She is an incoming high school freshman who moved to Livermore last April.

"(At LAYSO), I not only sharpened my musicianship and improved my oboe playing skills, but I was also introduced to a welcoming community where I made my

first local friends. Our conductors, Dr. Bill and Mr. Huntington, made each rehearsal so engaging and supportive," Chon said.

Chon said one of her favorite memories was meeting and spending a rehearsal with Ruth Brittin, the composer of the 2024 piece "Golden Vistas," which LAYSO performed this summer. Brittin is a professor of music education and chair of the Department of Music Education at University of the Pacific.

Vivian Le is an 18-year-old Pleasanton resident who played violin in LAYSO this summer. She liked being a part of LAYSO because she is always on the lookout for fellow musicians to play with.

Huntington said one of the benefits for young musicians joining LAYSO is getting an opportunity to practice with peers who play instruments not found in their school band or orchestra.

"I play tuba and I was a member of my school band until I graduated. That didn't give me the opportunity to tune with an orchestra, in A instead of B flat. I also didn't get the chance to play with strings players," Huntington said.

Joining LAYSO got the sound of strings swelling in Huntington's ears, which was one of the factors that motivated him to major in composition as an undergraduate.

"Participating in LAYSO allowed me to form an emotional attachment to instruments beyond my own. It gave me a better understanding of music overall. Later, as a college student, the experience helped me to analyze sounds, separately and together. This prepared me to compose for a full orchestra," Huntington said.

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ n/a	n/a
Tuition/Workshop fees	$500	Entry fees for Competition for Young Musicians
Other:	$n/a	n/a
Subtotal: Earned Revenue	**$500**	**n/a**

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ n/a	$ n/a	$n/a
Grants *(Foundations/Government other than City)*	$ 5,000	$ 5,000	$n/a
City of Livermore *(other than this grant request)*	$ n/a	$ n/a	$n/a
Other:	$ n/a	$ n/a	$ n/a
Subtotal: Contributed Income	**$ 5,000**	**$ 5,000**	**$n/a**

Project & Program Grant Amount Requested	**$5,000**

Total Project Support (Revenue + Income + Grant)	**$10,500**

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	Amount	Notes
Artistic	$4,130	Conductor, Concertmaster, extra players for school concerts and Family Concert
Production	$n/a	n/a

	Administrative	$n/a	n/a
	Other: *(describe in Notes)*	$n/a	n/a
Subtotal: Personnel		**$4,130**	

General		**Amount**	**Notes**
	Venue Rental	$1,025	Rental of Las Positas College for Competition auditions, and Bothwell Center for recitals
	Materials and Supplies	$5,250	Food for musician meals for School concerts and Holiday Family Concert. Cash awards for Competition and HS Senior Awards.
	Marketing and Promotion	$n/a	n/a
	Transportation	$300	School concerts transport of large instruments and stage set ups.
	Insurance	$n/a	n/a
	Other: *(describe in Notes)*	$n/a	n/a
Subtotal: General		**$6,575**	**n/a**

Total Project Expenses (Personnel + General)	**$10,705**

Project Surplus (Loss) (*Total Support minus Total Expense*)	**$(205) This will be covered by Association budget.**

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

Livermore Art Association
P O Box 216,
Livermore CA 94551-0216

August 15, 2026

The City of Livermore Public Library
Staff Liaison for the Commission for the Arts
1052 S. Livermore Avenue,
Livermore, CA 94550

Re: Livermore Commission for the Arts Project/Program Grant Application

The Livermore Art Association requests $8,400 to support our 2027 Spring Arts Program, featuring two major exhibitions that enrich Livermore's visual arts community.

Founded in 1957, **the Livermore Art Association will celebrate its 70th anniversary in 2027.** Rather than creating new events, we will enhance our established Spring Arts Program with a special anniversary identity, historical displays, and community activities that honor our legacy while inspiring future generations of artists.

The City Arts Commission grant is essential to achieving break-even financing and keeping participation affordable. The **Spring Art Show**, now in its 60+ year history, is our largest annual exhibition, while the **Essential Figure Show**, entering its 18th year, is a respected regional showcase for contemporary figurative art across diverse media**.**

Our program strengthens the local creative economy by supporting artists, musicians, and small businesses. Both exhibitions are held at the Bothwell Arts Center, feature performances by local musician, and use local vendors for event services. We also **value our longstanding partnership** with the City of Livermore Commission for the Arts, whose judges present special city awards each year. Additional outreach includes participation in the city's kiosk and banner programs and promotion through *The Independent*.

The Spring Arts Program is open to all visual artists, and **free to the public**. Each year, we also extend support to the Veterans Hospital art program, local students, and community artists, ensuring the program continues to enrich Livermore's cultural life.

Kind regards,

Christine Watters
President, Livermore Art Association,
Part of Livermore's community since 1957.

Project & Program Grant

City of Livermore
Library
Commission for the Arts

Application Form, Instructions, and Checklist

Applications are due on March 1 and September 1 each year

Completed grant applications must be:

- Delivered (in person or by commercial service such as FedEx, UPS, etc.) to the Livermore Public Library c/o Commission for the Arts by 5 p.m. on March 1 and September 1, or
- Sent First Class or Priority Mail by the US Postal Service to be received at the City no later than March 1 and September 1.

Send or deliver applications to:

Livermore Public Library
1188 S. Livermore Avenue
Livermore, CA 94550
Attn: Commission for the Arts Staff Liaison

This packet contains the Application Checklist and instructions for completing the application.

Applicant Name: Livermore Art Association

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- [X] 1. Application Checklist (this page).
- [X] 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- [X] 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- [X] 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- [X] 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- [X] 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- [X] 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- [X] 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- [X] 9. Resumes/biographies of key project individuals, generally one page each.
- [X] 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- [X] 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- [X] 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Authorized Officer's Signature

8/15/2026
Date

Christine Watters
Print Name of Officer signing this form

President
Title of Officer signing this form

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature

Date

Print name of Artist signing this form

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date: 08/15/2026

Amount of Grant Request: $ 8,400 Total Project Budget: $ 23,740

Applicant/Organization: Livermore Art Association

Applicant/Organization's Address: PO Box 216, Livermore CA, 94551

Applicant/Organization's Web site: livermoreartassociation.org

Preparer's Name and Title: Christine Watters, President

Preparer's Phone: [redacted] Preparer's E-mail: [redacted]

Address (for formal notification): PO Box 216, Livermore CA, 94551

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Visual Arts

Briefly describe the project or program for which support is requested:

The Spring Art Program celebrating LAA's 70th anniversary. Program is comprised of the Spring Art Show and Essential Figure Show

Number of people intended to reach: Audience: 1000 Participants: 170

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: March 2027
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: April 2027

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

   See additional pages.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

   See additional pages.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

   See additional pages.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

   See additional pages.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

   See additional pages.

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ 7,700	Artist entry fees
Tuition/Workshop fees	$	
Other:	$ 5,500	Artwork sales
Subtotal: Earned Revenue	**$**	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ 700	$	$
Grants *(Foundations/Government other than City)*	$	$	$
City of Livermore *(other than this grant request)*	$	$	$
Other:	$ 1,500	$ 1,500	$
Subtotal: Contributed Income	**$** 2,200	**$**	**$**

Project & Program Grant Amount Requested	**$** 8,400
Total Project Support (Revenue + Income + Grant)	**$** 23,800

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	**Amount**	**Notes**
Artistic	$	
Production	$	
Administrative	$	
Other: *(describe in Notes)*	$	
Subtotal: Personnel	**$**	

General	**Amount**	**Notes**
Venue Rental	$ 6,500	Bothwell Rooms
Materials and Supplies	$ 1,775	
Marketing and Promotion	$ 2,350	
Transportation	$ 0	
Insurance	$ 600	
Other: *(describe in Notes)*	$ 12,515	
Subtotal: General	**$** 23,740	

Total Project Expenses (Personnel + General)	**$** 23,740
Project Surplus (Loss) (*Total Support minus Total Expense*)	**$** 60

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
Entry Fees	Artist entry fees set for each show	$ 7700
Sale of Artwork	Sale of show artwork and gift shop/table artwork	$ 5500
		$
		$
		$
		$

Requested Grant Amount: $ 8,400

Cash Match Amount: $ 13,200

In-kind Match Amount: $ 0

Checklist #2. Start Dates:

Does the event (s) related to this project begin at least two (2) months after the application deadline?

Yes. We meet the criteria.

The *Spring Art Program* has two major dates. Exact dates may vary slightly depending on venue availability.

- The Essential Figure Show is scheduled for March 19-21, 2027
- The Spring Art Show is scheduled for April 16-18, 2027.

Checklist #3. Organizational Summary.

Signed by the organization's Executive Director, Managing Director, President, Board Chair, or other authorized officer of the organization.

2027 marks Livermore Art Association's 70th year bringing visual arts to our local community.

The Livermore Art Association was formed as a community arts organization in 1957 and became a registered 501(c)(3) in 1972. We currently have 180 members. LAA is deeply concerned with promoting an interest and understanding of fine art and crafts by the public. We encourage the growth and development of the creative talents of our members. Our shows are open to all. The involvement of our members provides stimulation and growth of the arts and artists in Livermore and our shows attract visitors to Livermore.

Christine Watters
President, Livermore Art Association

Date:

CHECKLIST # 4 List of Current Officers

Officers:

All are one-year terms.

- President & LCAC Liaison - Christine Watters
- Vice President – Clark Streeter
- Secretary – Stephanie Sylvester
- Treasurer – Heather Dever

Board Chairs:

All are one-year terms.

- Liaison of Shows – Craig Varden
- Membership - open
- Hospitality – Joann Douk
- Publicity – Assal Triolo
- Property - Richard Finn
- Programs – Jean Batchelder
- Workshops – Jessical Copeman
- Gallery Director - Peggy Kervin

CHECKLIST #5. 501(c)(3) Determination Letter

Included in package.

IRS Department of the Treasury
Internal Revenue Service

CINCINNATI OH 45999-0038

In reply refer to: [redacted]
May 27, 2022 LTR 4168C 0
[redacted] 000000 00
00011597
BODC: TE

LIVERMORE ART ASSOCIATION
PO BOX 216
LIVERMORE CA 94551

031550

Employer ID number: [redacted]
Form 990 required: Yes

Dear Taxpayer:

We're responding to your request dated May 18, 2022, about your tax-exempt status.

We issued you a determination letter in September 1972, recognizing you as tax-exempt under Internal Revenue Code (IRC) Section 501(c)(3).

We also show you're not a private foundation as defined under IRC Section 509(a) because you're described in IRC Section 509(a)(2).

Donors can deduct contributions they make to you as provided in IRC Section 170. You're also qualified to receive tax deductible bequests, legacies, devises, transfers, or gifts under IRC Sections 2055, 2106, and 2522.

In the heading of this letter, we indicated whether you must file an annual information return. If you're required to file a return, you must file one of the following by the 15th day of the 5th month after the end of your annual accounting period:

- Form 990, Return of Organization Exempt From Income Tax
- Form 990EZ, Short Form Return of Organization Exempt From Income Tax
- Form 990-N, Electronic Notice (e-Postcard) for Tax-Exempt Organizations Not Required to File Form 990 or Form 990-EZ
- Form 990-PF, Return of Private Foundation or Section 4947(a)(1) Trust Treated as Private Foundation

According to IRC Section 6033(j), if you don't file a required annual information return or notice for 3 consecutive years, we'll revoke your tax-exempt status on the due date of the 3rd required return or notice.

You can get IRS forms or publications you need from our website at www.irs.gov/forms-pubs or by calling 800-TAX-FORM (800-829-3676).

If you have questions, call 877-829-5500 between 8 a.m. and 5 p.m., local time, Monday through Friday (Alaska and Hawaii follow Pacific

[redacted]

May 27, 2022 LTR 4168C 0
[redacted] 000000 00
00011598

LIVERMORE ART ASSOCIATION
PO BOX 216
LIVERMORE CA 94551

time).

Thank you for your cooperation.

Sincerely yours,

Warren R Burton

Warren R. Burton, Operations Mgr
Accounts Management Operations 1

CHECKLIST # 6 Application Form (additional pages)

(6)1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

The Livermore Art Association (LAA), founded 70 years ago in 1957, is a 501(c)(3) nonprofit organization dedicated to promoting public interest in the visual arts while supporting the artistic growth of our members. Membership is open to artists, supporters, and anyone who loves art.

LAA helps members "show and grow" through educational and exhibition opportunities. Many are also open to the public.

Activities include monthly meetings with guest artists, workshops, Art Talks, and exhibitions such as the Spring Art Program, Paint Livermore, Art in the Park, the LAA Library Member Show, and the Livermore Reads Art Show. Members also benefit from sales opportunities at local events, online artist pages, and solo exhibits at the Robert Livermore Community Center.

The LAA Gallery at the Carnegie Library is a cooperative gallery featuring LAA artists across multiple media, including 2D, 3D, and jewelry. It also hosts guest artists and smaller exhibitions and sales throughout the year.

LAA is committed to enriching the community through the arts. We sponsor youth art awards at the Alameda County Fair through the Ray Cornell Fund, exhibit artwork by veterans, provide free display panels for local schools, support high school art programs, and launched the *Support An Artist* fund in 2026 to help remove financial barriers to participation.

Collaboration expands access to the arts and strengthens our creative community. We partner with organizations as opportunities present themselves including the Livermore Public Library, the Livermore-Amador Symphony, and the City of Livermore.

(6)2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

General Program

Our 2027 *Spring Arts Program* (the *Program*) is comprised of two art shows: Spring Art Show and The Essential Figure. Together they represent 80 years of visual art exhibits.

- The **Spring Art Show (SAS)**, an annual occurrence for over 60 years, is our premier event showcasing over 200 works across diverse art forms. It is open to artists of all skill levels and places a strong emphasis on inclusion, featuring emerging artists, seniors, youth, and a special exhibit of artwork from the Veteran's hospital. We will continue with the successful Friday night event that debuted in 2026 and look to include patrons in this art education evening.
- The **Essential Figure Show (EFS)**, started in 2009, is now in its 18th year. It is a premier figurative art exhibition featuring 2D and 3D works in all media. Founded by renowned Livermore artist Barbara Stanton, it grew out of the Spring Art Show to meet the strong demand for figure-focused artwork. As one of the few figurative shows in the region, it offers artists a rare and valued opportunity to showcase their work.

In total, the *Program* draws about 250 artists and over 800 visitors from Livermore, the Tri-Valley, and the greater Bay Area. Both the shows continue to grow in popularity.

In 2026, our *Spring Art Program* paid $9024 to local artists through awards and sales—a key measure of our Program's success. This was a significant increase over the previous year.

Planned Special Activities

2027 Marks 70 Years of Creating Community Through Art

For seventy years, the Livermore Art Association has brought artists, students, volunteers, and the community together through creativity. Throughout our 2027 *Spring Arts Program*, our anniversary campaign will celebrate our history, our members, our impact on Livermore, and our vision for the future.

Our approach to acknowledging this special milestone is to enhance our existing events by creating a 70th anniversary identity and adding special activities that align with each event.

SAS

- A dedicated youth exhibit.
- A community art project.
- A panel in the main show dedicated to LAA history.
- A 70th anniversary award selected by a special panel.
- 70th anniversary logo on all advertising, signage, award ribbons

EFS

- Increase the monetary awards
- A 70th anniversary display about LAA's history.
- 70th anniversary logo on all advertising, signage, award ribbons

Need

The primary need is financial support. While the *Spring Arts Program* is powered by the energy and commitment of Livermore Art Association members, its successful implementation depends on resources beyond what volunteers can provide. All aspects of setup and operations are carried out by dedicated volunteers, but funding is essential to cover core program expenses (venue rental, publicity, awards) and ensure the shows remain accessible to both artists and the community. Without funding this project runs at a several-thousand dollar deficit.

Venue / Location

We use the Bothwell Art Center run by Livermore Valley Arts (LVA) as our venue for both shows. The Essential Figure uses the West room and the Spring Art Show uses the large East Room and the neighboring Yellow Room. This year we plan to expand the SAS to include a student exhibit in the West Room – a take-over of all the available space!

Implementation Process

The two shows that comprise our *Spring Art Program* are in March and April, however planning and preparations start earlier with recruiting volunteers for the show committee, establishing the year's theme and schedule, developing the prospectus (rules of entry), show webpage and entry form, and promoting the calls for entry to artists far and wide.

The shows all have set deadlines and are run by a volunteer coordinating committee, the artists, and other volunteers. The preparations for the actual event include site setup, receiving and hanging of art, hosting a reception, running the exhibit, and take-down.

Publicity reaches all over the Bay Area and select art groups in Northern California. We are continually working to draw in artists and patrons from Livermore, the Tri-Valley and the greater Bay Area. Every year we reach a wider audience than the year before.

This year we are emphasizing our 70th anniversary at all our events. Our advertising for print, posters and signage will include our 70th anniversary logo and there will be a special display at our Spring Art Show. We will continue to participate in the City's kiosk program and paid advertising in the local paper, *The Independent*.

Timeframe

The show teams comprised of the Show Chair and Leads are confirmed in the fall. Planning and preparations start in January with the actual events scheduled for March and April: The Essential Figure Show is March 19-21, 2027 and Spring Art Show is April 16-18, 2027. The dates are chosen to not conflict with other major visual arts events in the area.

Resources

The volunteers required to run the *Program* are already within LAA. We use local businesses as much as possible for external services such as food and musicians for receptions.

This program grant has been essential in helping us achieve break-even financing and remains a vital resource for making our annual Program events possible while keeping them affordable for participating artists. Increases to our artist entry fees would result in lower participation, putting further strain on artists and on the budget.

(6)3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

While the program is largely volunteer-driven, core expenses require financial support. Major costs include venue rental at the Bothwell, advertising, awards, judges' honoraria, live music at the Spring Show reception, and catered food as required by public health regulations. Rent, publicity and awards are the most significant costs that the grant money will be used for.

We are also planning several additions for 2027 in honor of our 70th anniversary. The grant money may also be used to support

- the SAS Friday evening art education event
- SAS youth show (new for 2027)
- Additional/increased monetary awards for both shows.

These enhancements will strengthen the experience for volunteers, artists, and public alike, ensuring the Program's ongoing success and growth.

(6)4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

This *Program* supports The Arts Commission artsAlive! Mission by adding to the unique sense of place in Livermore (strand 1) and contributes to the visibility and vitality of Livermore visual arts (strand 2). It gives the opportunity to all Livermore artists of diverse interests, backgrounds and ages to show their work to the public.

We endeavor to make the arts accessible to both the artists and the public. The *Spring Arts Program* is open to all visual artists (members and non-members), entry fees are low, monetary awards given, and the public is invited to attend at no cost. The *Program* offers art shows that span a broad range of visual art interest, each focusing on a unique aspect of art and it brings in visitors from all over the Tri-Valley and Bay Area.

We look to build more partnerships with Livermore businesses and organizations as the shows continue to evolve. We host both events at the Bothwell Arts Center and use local musicians for entertainment at our receptions. Each year we support the Veterans Hospital Art program, students, and local artists. We love to work with the judges from the City Commission for the Arts who award their own special City awards with the winning artwork put on display at the Livermore City Hall.

(6)5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

The Livermore Art Association will draw upon its nearly 200 members for participation and volunteer support to set up the events, run the events and dismantle the shows. We have a well-known art expert judge at each event.

At the Spring Art Show, the judges from the City Commission for the Arts select the artwork to receive the City awards and to be on display at the Livermore City Hall. Normally, the Livermore Mayor hands out the City of Livermore award.

Livermore Valley Arts give us a 25% non-profit discount on our rent.

We will be looking for individual and local business sponsors for our 2027 shows as well.

CHECKLIST # 7 Notes to the Project Budget

Budget Deficit

The show budget is based on conservative estimates informed by the last 3 years expenses and other relevant factors. Strategies to address any shortfall include:

- Attracting additional artist participants, which boosts revenue from entry fees (entry fees have already been increased).
- Securing donations (cash or in-kind) or sponsorships from local businesses

Should a deficit remain, LAA would cover it through sales at the LAA Gallery at the Carnegie Library and revenue from other LAA programs.

Income

Art Entry Fees	Estimate based on history. Fees are charged for each art piece entered in the show.
Art Sales	This is the total sales of artwork and art objects sold during the show. This is comprised of show floor art sales and art gift shop/table. 80% of sales money is paid to the artist, 20% is LAA commission.

Contributed Income

Contributions (Individuals/Businesses)	LAA will be looking for sponsorships from local businesses and private individuals.
LAA 70th Anniversary Fund	LAA has set aside money to support our 70th anniversary activities in 2027. LAA is contributing $1500 from this fund.

Expenses

Expenses categories for shows are consistent across shows. The numbers presented are a total for the program. It is indicated when an item is only applicable to one show.

For 2027, our 70th anniversary, we are continuing to improve our publicity reach and hospitality to enhance the quality of the show and provide a more rewarding experience for artists, volunteers, and the public.

Venue Rental	Rental of the Bothwell from Livermore Valley Arts (LVA) includes days for setup and exhibition. LVA gives a 25% non-profit discount on room rentals (our budgeted amount includes this discount). We intend to add the West room for the SAS Youth Show.

<table>
<tr><td>Materials and Supplies</td><td>General supplies for displays for setup, printing programs.
Award ribbons
Stationery for artist badges, artwork labels, programs
Food for volunteers working setup during the Spring Art Show.
Food and beverage for receptions. Food must be catered to meet public health regulations for public events.</td></tr>
<tr><td>Marketing and Promotion</td><td>Print advertising space in the Independent and other local papers.
Color postcards and poster advertising for shops and art centers located around the Tri-Valley and the greater Bay Area.
70th anniversary signage for both event.</td></tr>
<tr><td>Transportation</td><td>We use member vehicles at no cost to transport show equipment between storage and the venue.</td></tr>
<tr><td>Insurance</td><td>For coverage at the event and in cases of loss or damage of equipment.</td></tr>
<tr><td>Other</td><td>
<table>
<tr><th>Expense</th><th>Details</th></tr>
<tr><td>$ 750</td><td>Entertainment by local musicians during the day and at the Spring Art Show award reception, and EFS reception.</td></tr>
<tr><td>$ 3700</td><td>Monetary awards to artists who achieve prizes in art categories (per judge). This is a key attraction to the artists submitting and paying the entry fees (see Income).</td></tr>
<tr><td>$ 2150</td><td>Food and beverage for SAS and EFS receptions and the SAS Friday evening event. Food must be catered to meet public health regulations for public events.</td></tr>
<tr><td>$ 415</td><td>Fees paid for card payment processing.</td></tr>
<tr><td>$ 4400</td><td>Payments to artists for their portion of the sales. 80% of sales money is paid to the artist, 20% is LAA commission. Number calculated from estimated artwork sales.</td></tr>
<tr><td>$ 1100</td><td>Honorarium for judges at SAS and EFS shows. Judge to provide tour during Friday evening event and judge for Youth show.</td></tr>
</table>
</td></tr>
</table>

CHECKLIST # 8 List of key project individuals with brief job description

Heather Dever	Spring Art Show Chair	Coordinate and oversee the operation of the Spring Art Show
Christine McCall	Spring Art Show Advisor, Lead for show Receiving and Hanging	Provide support to the Spring Art Show Chair, Coordinate show setup and hanging (along with Properties Lead)
Helen Harrison	Spring Art Show Lead, Gift Shop	Organizes the sales operation and general support
Joann Douk	Spring Art Show Lead for Entertainment & Volunteers Hospitality	Sources entertainment for the event. Coordinates volunteers. Coordinates the food and receptions for the *Spring Art Program*
Craig Varden	Spring Art Show Lead for Properties LAA Liaison of Shows	Logistical planning and execution for show setup and take-down, including show equipment needs and layout. Oversees and advises on the *Spring Art Program*
Barbara Stanton	Essential Figure Show Chair	Creator, Organizer. In charge of all activities related to executing the show.
Assal Triolo	Publicity	Planning and execution of publicity for both shows.
Christine Watters	President, Livermore Art Association	Business administrator overseeing all LAA operations.

CHECKLIST # 9 Resumes/biographies of key project individuals (1 pg each)

HEATHER DEVER- Spring Art Show Chair

Paper Collage Artist

LAA Treasurer, 2024

Livermore Reads Show Chair – 2025, 2026

LAA Library Show Chair – 2025, (2026)

Spring Art Show Chair – 2026, (2027)

Heather Dever is a native Californian. She has a BA in Mathematics from UC Santa Cruz, and spent many years developing and editing math curriculum for middle school and high school, both in print and online formats, as well as videos. She has been making collages and other art since she was in middle school herself. Heather has no formal training as an artist, but her work is deeply informed by her extensive knowledge of Western art history. She uses her collages to explore her emotions and her life experiences and to question the world around her.

Heather began showing and selling her artwork in 2022, when she joined the Livermore Art Association. She became the organization's treasurer in mid-2024, and has chaired several shows, including the Livermore Reads Together shows in 2025 and 2026, the Library Member Show in 2025, and the Spring Art Show in 2026.

CHRISTINE MCCALL – Spring Art Show Advisor; Lead, Show Setup & Hanging

COO The Last Factory

Digital Collage Artist

C.O.O for local Livermore business 'The LAST Factory'

I was born and raised in Ohio and attended Miami University to obtain a B.S. in Systems Analysis. I moved to Livermore 20 years ago when my husband started working at LLNL. After a 20-year career in software engineering, I joined LAA. I became Publicity Chair, which evolved into maintaining the organization website. I moved into the field of website design and created sites for many local businesses and non-profits. I also taught artists how to set up their own websites on a budget. Due to my artistic style, I became known around town as the "Kaleidoscope Lady". My artworks are based on the historic buildings and clocks of Livermore. I sold these prints at the local gift shop in Blacksmith Square as well as the Carnegie Art Gallery.

In 2012 I joined The Last Factory, a Livermore business with a 40-year history, as the new webmaster. The job grew in responsibility as I learned every aspect of the company until I was able to manage it for the owner. I am now COO of the company.

HELEN HARRISON- Spring Art Show Lead, Gift Shop

Jewelry Artist

SAS Gift Shop Lead, 2021-present

Although most of my schooling and informative years were spent in Las Vegas, NV, I have lived in various parts of California most of my life. Currently, I live in Tracy and have been here for over 34 years. I joined the Livermore Art Association 10 years ago. I was a member of the Livermore Art Association Gallery 7 years.

I make jewelry. My style is beading with gemstones. Friends invited me to a bead show and I have been hooked ever since.

I have volunteered with the Spring Art Show successfully running the gift shop since 2021. My plan is to help with this show for years to come.

JOANN DOUK – Spring Art Show Lead, Entertainment & Volunteers

LAA Hospitality Chair

Spring Art Show Chair 2024

SAS Hospitality Lead, 2025

Joann Douk was born and raised in Livermore, graduating from Granada High School in 1970. She was a medical assistant at Valley Memorial Hospital and later she was hired as a banquet server at the new Hilton Hotel in Pleasanton. Joann gained valuable experience in the hospitality industry as she juggled working for local caterers, restaurants, and wineries while her daughter pursued the culinary arts at Diablo Valley College. After living in Dublin, Alameda and Seattle, Joann moved to Orange County in 1996. As the only Activities Director / Event Planner for The Irvine Apartment Communities largest properties, Joann still found time to connect with many talented artists through their art associations. It was the beginning of a great retirement and renewal of her passion to give back to the community.

Joann has been a member of LAA for 3 years, is a past Spring Art Show chair and has participated in many of LAA's programs. She is now on the LAA Board as the Hospitality Chair.

CRAIG B. VARDEN – Spring Art Show Lead, Property

Born: New York, New York

Education: Denison University, Ohio; BA History

Education: Columbia University, New York, NY; MBA Marketing-Finance

Lived: England, Italy, Ethiopia, Eritrea, Mexico, Philippines, Indonesia, Taiwan, China, Singapore

Military: US Navy Enlisted / Officer Candidate School / Lieutenant

Career:

- Sterling Drug International / New York/ Philippines / Indonesia / Taiwan ROC / General Manager
- Getz Bro International (Distributor) / Singapore / Managing Director
- H. Warta Transmarco (Photo – TV equipment) / Singapore / General Manager
- SciClone Pharmaceuticals International / Singapore / Pacific Rim Managing Director

Livermore Connections: Resident 12 years / Graduate “Key to the City” program

Art Connections: Member of the Livermore Art Association for 10 years. Active in meetings and Spring Art Show. Have been on the LAA board for many years as Publicity Chair then Liaison of Shows. Also support LAA properties and involved in researching LAA’s history.

Photographer with sales in many countries. Member for 46 years in SuperStock Photographic Agency and three others in New York and Hong Kong.

BARBARA STANTON – Essential Figure Show Chair

Creator and ongoing Chair of Essential Figure Show

Art Teacher

Past LAA Gallery Director, LAA Board Publicity Chair

Our chairperson for the Essential Figure Show is the renowned and internationally celebrated artist, Barbara Stanton. A master of miniature paintings and life drawings, Barbara has been crafting her art for over five decades. Her exceptional portraiture skills led her to paint the mural "Pioneer Founders of Pleasanton" for the City of Pleasanton, which was completed in 2014. In 2016, Barbara made history as the first American artist to grace the Australian TV show "Colour in Your Life."

Barbara has resided in Livermore for over four decades. She is an active member of the local art community, serving as a long-time member of the Livermore Art Association (LAA) and holding the position of publicity chair for several years. Additionally, she held the esteemed role of Gallery Director for the LAA Gallery in the Carnegie Building downtown for five years. After retiring from teaching private art classes for approximately 25 years, Barbara currently organizes the Figure Drawing workshop every Friday at Livermore's Bothwell Arts Center. Furthermore, she conducts numerous workshops and demonstrations for California art groups and has served as a juror for several local art shows.

Barbara's passion for art led her to establish the Essential Figure Show, a platform that aims to showcase the work of local artists who face challenges in exhibiting their nudes in most art shows in the area. She has been the chairperson of the show every year since its inception, and 2026 marks its 17th remarkable year. The show has garnered immense popularity and has become a cherished event in the art community.

ASSAL TRIOLO- Publicity

Artist & Designer

Publicity Chair, Livermore Art Association

Assal Triolo is a Livermore-based artist and designer whose work blends balance, geometry, and symbolism to explore the harmony between chaos and order. She is the creator of the *Celestial Harmony* series and the *Year in Bloom* digital bouquet collection, which draws inspiration from cosmic motifs and modern minimalism. Her artwork has been showcased at community events, including Art in the Park and Art Walk Livermore, where she exhibits and sells her original work.

As the Publicity Chair of the Livermore Art Association (LAA), Assal brings her professional background in design, branding, and communications to amplify the visibility of local artists and community events. Her efforts have helped LAA secure media coverage in *The Independent*, including features on the Art in the Park Festival, Spring Showcase, and collaborative art exhibits. She also played a key role in promoting *the "The Future is Now"* art exhibit at the Livermore Public Library, which showcased modern and forward-looking works from local artists and fostered intergenerational dialogue within the arts community. By securing consistent press and visibility for these events, Assal has helped strengthen community engagement and broaden the reach of Livermore's arts programming.

Through her dual role as an artist and publicity leader, Assal is dedicated to advancing the visibility of local art, fostering collaboration, and ensuring that the Livermore arts community thrives and continues to connect with a broader audience.

Selected Experience & Community Involvement

- Publicity Chair, Livermore Art Association – Lead publicity strategy and outreach for annual shows and events; coordinate communications, press releases, and community engagement.
- Featured in Media – Contributed to key *Independent* newspaper articles highlighting LAA events and collaborations (Art in the Park Festival, Art of Collaboration, Spring Art Showcase, Generational Exhibit).
- Professional Design Background – Extensive experience in branding, visual identity, and presentation design for companies and organizations.
- Artist & Designer, Atriolo.art – Independent creative practice focusing on original series, digital collections, and visual storytelling; active social media presence and audience engagement.
- Mentor – Guide young creatives and students in developing resumes, portfolios, and cover letters for internships and career opportunities.

- Community Service – Serve the Livermore community alongside her two sons through the Young Men's Service League (YMSL) Livermore Chapter, supporting local philanthropy and volunteer initiatives.

CHRISTINE WATTERS – President, Livermore Art Association

Textile and Mixed Media Artist

LAA President January 2022 - present

Programs Chair for 2018 - 2021 years

LAA Tech Support

Christine Watters was raised in Vancouver, BC, and Kingston, Ontario and earned a Bachelor of Science with Honors in Biology from Queen's University. She went on to build a 15-year career in the biotech, pharmaceutical, and vaccine industries before relocating with her husband and daughter to Pleasanton in 2016, and then to Livermore in 2017.

After joining the Livermore Art Association (LAA) in 2017, Christine was invited by then-Programs Chair, Marge Haggin, to take on Programs, with Marge mentoring her through the transition. Over the following four years on the board, she became increasingly active. During the pandemic, she worked with a small team from LAA, PAL, and DAC to provide joint programming for the community. She also designed the New Dawn online digital show in 2021—LAA's first virtual exhibition—designing and managing both the submission process and the website.

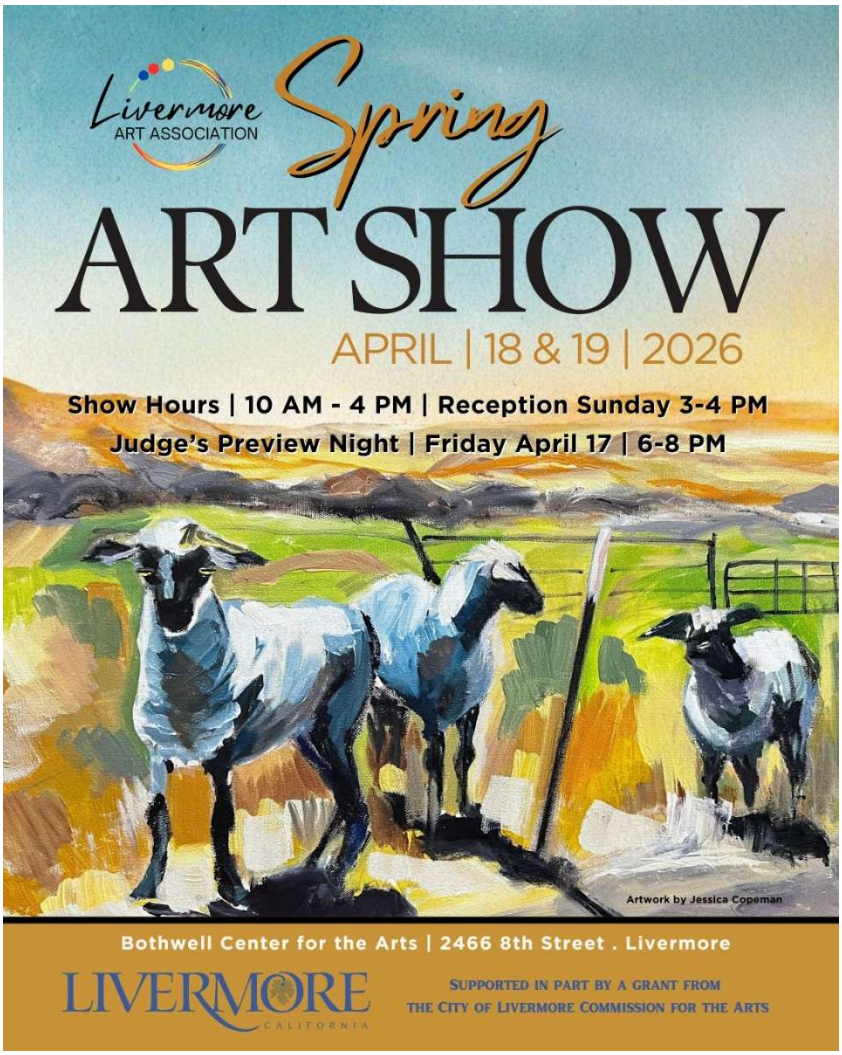
In January 2022, Christine became President of LAA. Under her leadership, the organization has experienced remarkable growth: membership has increased by 50%, workshops and monthly programs have been added alongside general meetings, and member engagement has increased significantly.

As an artist, Christine explores the endless possibilities of textile art by combining fabric, paper, wire, and paint in unexpected ways. Drawing inspiration from everyday moments, her work layers printmaking, dyes, and thread to capture familiar feelings while leaving space for viewers to see their own stories. Christine is currently a guest artist in the LAA Gallery and has work on view at the William Scofield Gallery in Vancouver, Washington.

CHECKLIST # 10 Brochures & Catalogues

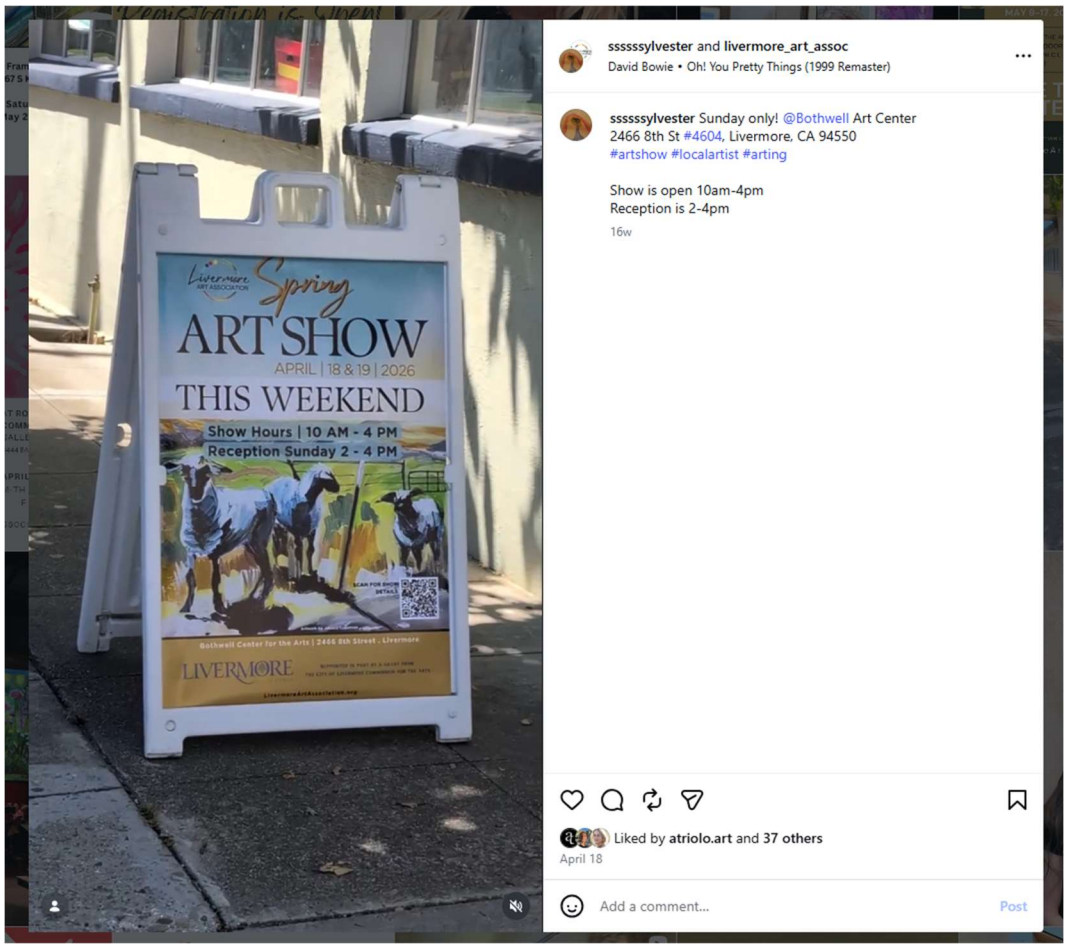
Up to four items in any combination of brochures, catalogues, performance programs or similar organizational publications/materials.

SPRING ART SHOW print poster 2026



Social Media – Instagram post @livermore_art_assoc

https://www.instagram.com/p/DXTUy_1DZUY/

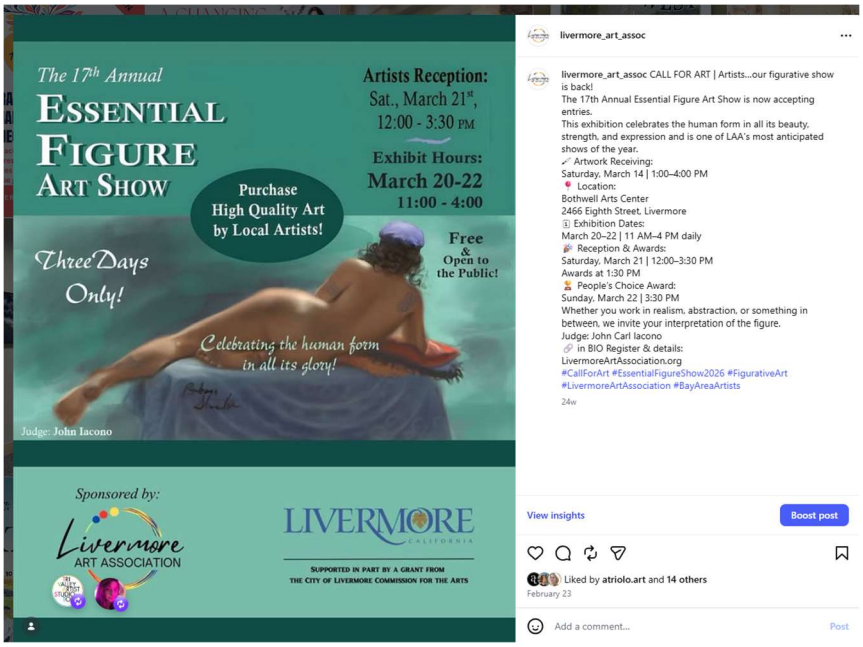


EFS print poster 2026



Instagram post

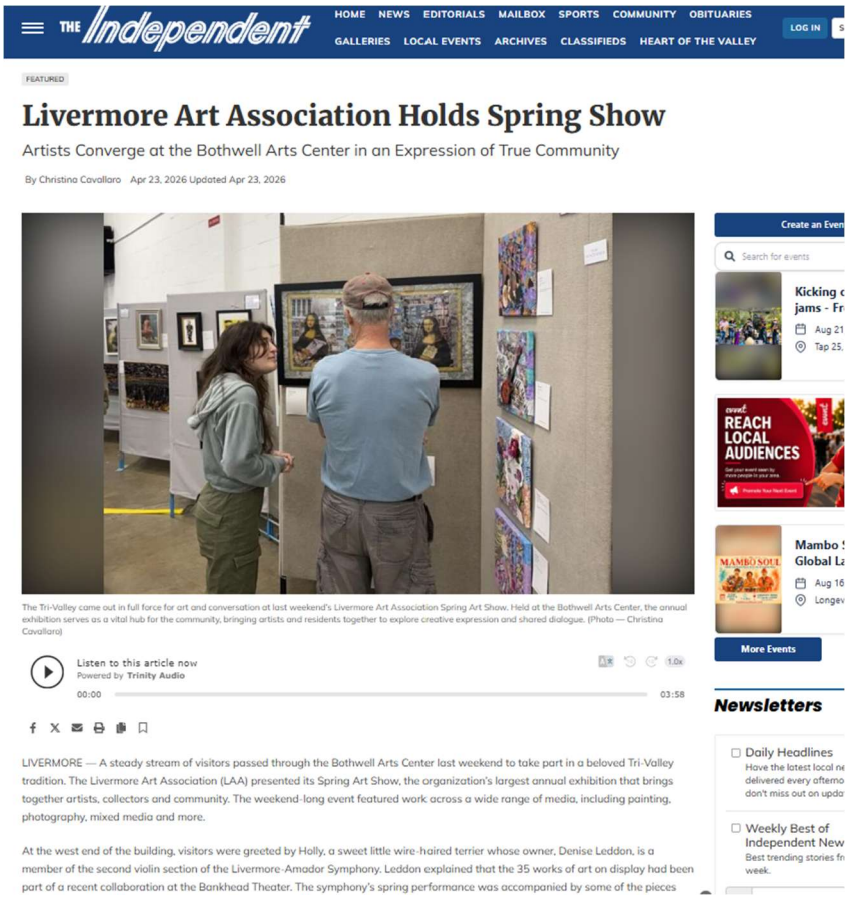
https://www.instagram.com/p/DVHIi3Pgauc/



CHECKLIST # 11 Press Reviews

Up to four recent press reviews or articles or similar independently generated published materials.

SPRING ART SHOW ARTICLE – in print & online



THE Independent

HOME NEWS EDITORIALS MAILBOX SPORTS COMMUNITY OBITUARIES
GALLERIES LOCAL EVENTS ARCHIVES CLASSIFIEDS HEART OF THE VALLEY
LOG IN

FEATURED

Livermore Art Association Holds Spring Show

Artists Converge at the Bothwell Arts Center in an Expression of True Community

By Christina Cavallaro Apr 23, 2026 Updated Apr 23, 2026

The Tri-Valley came out in full force for art and conversation at last weekend's Livermore Art Association Spring Art Show. Held at the Bothwell Arts Center, the annual exhibition serves as a vital hub for the community, bringing artists and residents together to explore creative expression and shared dialogue. (Photo — Christina Cavallaro)

Listen to this article now
Powered by Trinity Audio
00:00 03:58

LIVERMORE — A steady stream of visitors passed through the Bothwell Arts Center last weekend to take part in a beloved Tri-Valley tradition. The Livermore Art Association (LAA) presented its Spring Art Show, the organization's largest annual exhibition that brings together artists, collectors and community. The weekend-long event featured work across a wide range of media, including painting, photography, mixed media and more.

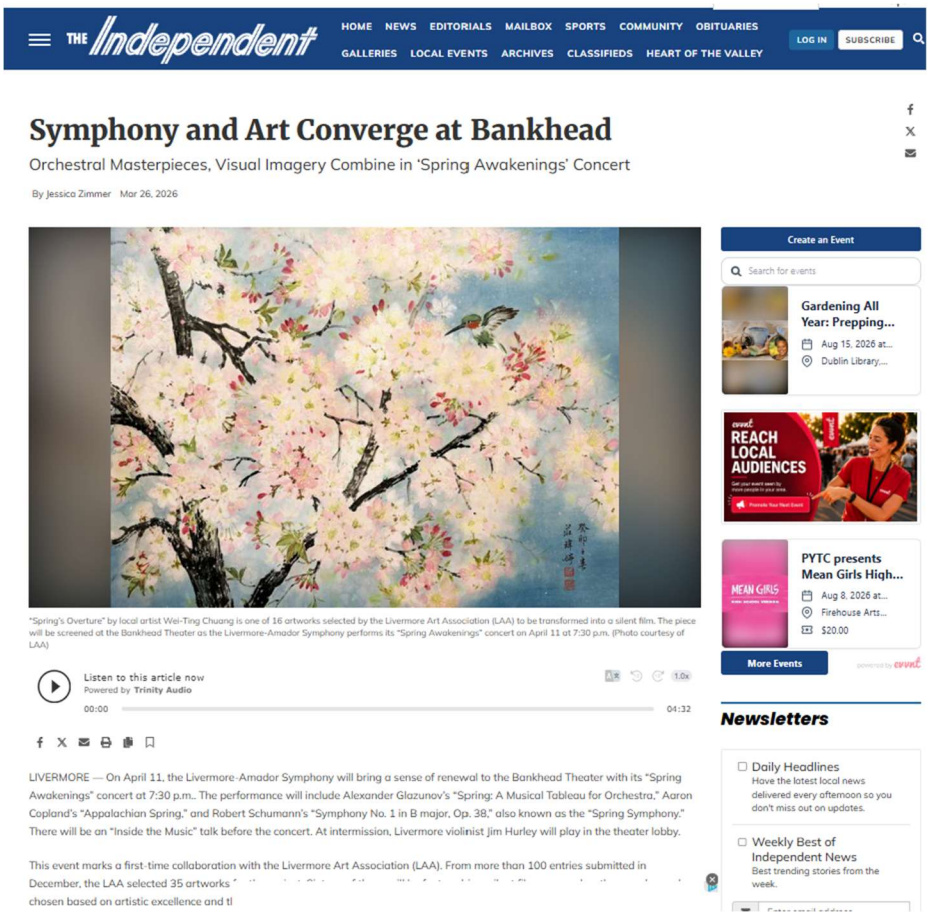
At the west end of the building, visitors were greeted by Holly, a sweet little wire-haired terrier whose owner, Denise Leddon, is a member of the second violin section of the Livermore-Amador Symphony. Leddon explained that the 35 works of art on display had been part of a recent collaboration at the Bankhead Theater. The symphony's spring performance was accompanied by some of the pieces

Create an Even
Search for events
Kicking
jams - Fr
Aug 21
Tap 25,
REACH LOCAL AUDIENCES
Mambo
Global La
Aug 16
More Events
Newsletters
Daily Headlines
Weekly Best of Independent New

https://www.independentnews.com/news/livermore_news/livermore-art-association-holds-spring-show/article_77951bf7-ded0-4fc1-b1fb-b037fff55b8a.html

SYMPHONY COLLABORATION IN APRIL – in print & online

The Independent



https://www.independentnews.com/news/livermore_news/symphony-and-art-converge-at-bankhead/article_f3aba99c-9388-481e-b669-577f2a0d2851.html

THE LIVERMORE VINE

https://www.livermorevine.com/community/2026/03/04/library-spotlights-american-west-during-livermore-reads-together-this-month/

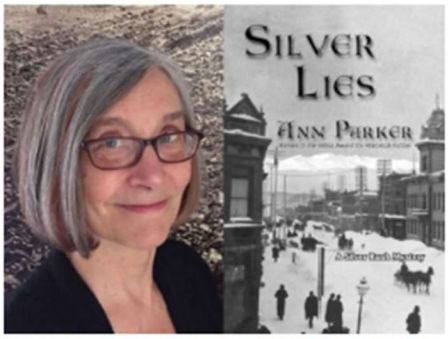
COMMUNITY

Library spotlights American West during Livermore Reads Together this month

Featured novel 'Silver Lies' penned by local author

by Jude Strzemp March 4, 2026 9:10 am

Listen to this article now



The 2026 Livermore Reads Together program features "Silver Lies" by local author Ann Parker. (Images courtesy of Livermore Public Library)

EDITOR'S PICKS
Marchand vies for another ter Livermore mayor
Granada-Livermore, Bollinger Canyon squaring off for berth World Series championship ga
The Korten era: East Bay Parks hires acting general manager permanent post
The complicated history of the Valley's only national park site
Alameda County settles for $1 with family of girl killed in chil abuse case

In celebration of its city-wide reading program's 20th anniversary, the Livermore Public Library is hosting a series of Western-themed activities this month.

At the center of the annual Livermore Reads Together program this year is "Silver Lies", book one of the "Silver Rush Mysteries" series by the city's very own Ann Parker.

The award-winning book was recognized as one of the best mysteries of 2003 by Publishers Weekly and the Chicago Tribune, library officials said in a statement announcing the programming. The novel also received the WILLA Literary Award and the Colorado Gold Award and was a finalist for the Spur Award and the Bruce Alexander Historical Mystery Award, library officials added.

"Silver Lies" was selected as this year's featured novel through community voting, marking the program's first spotlight on a local author.

As part of the 2026 Livermore Reads Together programming, Parker is scheduled to host an author talk and book signing on March 19 for adults starting at 7 p.m. at the Civic Center Library's Community Rooms.

The library is also presenting the "Light of the West" art exhibit through the month of March at the Civic Center Library Art Gallery.

The exhibition, presented in collaboration with the Livermore Art Association, explores themes of the American West such as discovery, resilience and mystery, library representatives said in a statement announcing the display.



"Light of the West" art show is set for display at the Civic Center Library Art Gallery through the end of March. (Photo courtesy of Livermore Public Library)

A public reception for the "Light of the West" is scheduled to begin at 2 p.m. on Saturday (March 7) for the community to meet featured artists.

Applicant Name: LIVERMORE HERITAGE GUILD

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- ☑ 1. Application Checklist (this page).
- ☑ 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline? YES
- ☑ 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- ☑ 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- ☑ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- ☑ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- ☑ 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- ☑ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- ☑ 9. Resumes/biographies of key project individuals, generally one page each.
- ☑ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- ☑ 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- ☑ 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Barbara Soules — Authorized Officer's Signature

Aug. 18, 2026 — Date

Barbara Soules — Print Name of Officer signing this form

Director at Large — Title of Officer signing this form

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature

Date

Print name of Artist signing this form

LIVERMORE HERITAGE GUILD PROJECT & PROGRAM GRANT APPLICATION

1. **Application Checklist** - Attached
2. **Start date. Do(es) the event(s) related to the project begin at least two (2) months after the application deadline?** Yes

3. **Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization.** Attached

4. **If you are an organization, submit a list of current officers and Board members with their term of office.** Attached

5. **If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from the IRS.** Attached

6. **Application form, beginning on page 1, continuing through Project Budget Summary.** Attached
7. **Notes to the Project Budget, and a detailed list of In-kind contributions** - Included

8. **List of key project individuals, including principal artists and project managers, with a very brief job description (e.g. self-explanatory job title) for each**
   - **Jeff Kaskey**
     – Midway School Project Manager / Livermore City Historian
   - **Barbara Soules**
     – Livermore Heritage Guild Board Director At Large
     Hagemann Events Team Leader / Midway School Project Team Leader
9. **Resumes/biographies of key project individuals, generally one page each.**
   Jeff Kaskey
   Barbara Soules
10. **List of promotional materials enclosed:**
    - Midway School Project Informational Brochure

    - Midway School Project Brick Fundraiser Brochure

    - Harmony & Historic Home Tour 2026 Joint Fundraiser Flyer – October17, 2026

    - Sundays at Hagemann Ranch – Prairie School Theme on September 27, 2026

11. **List of press/support materials enclosed:**
    - Signed Support Letter: *Livermore Cultural Arts Council* Executive Committee, August 12, 2025

    - Article: "City Council Members Tour Historic Hagemann Ranch, Discuss Moving Tri-Valley's Final One-Room School," *Independent News*, July 3, 2025

    - Article: "Then and Now recalls historic schools of Eastern Alameda County," *Pleasanton Weekly*, February 8, 2026

    - Article: "Hagemann Ranch Curator Named Livermore Historian," *Independent News*, June 15, 2026

LIVERMORE HERITAGE GUILD – "SAVING YESTERDAY FOR TOMORROW"

OUR STORY

LHG was established in 1973 by local residents who came together to preserve Livermore's historic train depot. That initial effort soon evolved into a multifaceted historical society dedicated to documenting, preserving, and sharing the community's rich heritage. LHG is a quintessential community-based, all-volunteer 501(c)(3) educational nonprofit organization. Its work is sustained by the goodwill and commitment of hundreds of members and dozens of volunteers who generously contribute their time, knowledge, and resources. From its first year, LHG members began producing *Chapters of History*, a series of small publications documenting local families, buildings, ranches, businesses, and industries. Over the past five decades, the organization has expanded its publishing efforts to include more substantial books as well as a quarterly newsletter that continues to connect members with Livermore's history and heritage.

OUR MISSION

The mission of the Livermore Heritage Guild (LHG) is to ensure awareness and protection of Livermore's rich heritage through public advocacy, and by collecting, preserving, interpreting and sharing historic resources for the education and enjoyment of all.

ORGANIZATION OVERVIEW

The Livermore Heritage Guild continues to advance its mission of preserving and sharing Livermore's history through a variety of educational programs, historic sites, and community partnerships. LHG manages three historic properties, including the History Center at the 1911 Carnegie Library Building, where docent-led tours, research assistance, and community programs help connect residents and visitors with Livermore's past. LHG also manages the Duarte Garage and Lincoln Highway Museum and Hagemann Ranch, where monthly programs provide opportunities to experience Livermore's agricultural heritage first-hand. These sites have been maintained as accessible community resources, while supporting educational initiatives and public engagement. Education remains a central focus of LHG's work. The organization also operates the HistoryMobile, a 27-foot mobile museum that brings local history to schools and community events, as well as offering historic walking tours that highlight Livermore's architectural legacy. In partnership with the Livermore Public Library, LHG presents a free lecture series "Then and Now-Livermore Stories" exploring the region's history.

MIDWAY SCHOOL PROJECT

LHG is seeking to preserve Livermore's educational legacy through the **Midway School Relocation and Restoration Project**. This historic 19th-century one-room schoolhouse will be relocated to Hagemann Park, adjacent to Hagemann Ranch, and restored to near-original condition. This significant preservation project will expand LHG's educational programming and create an immersive experience for students, residents and visitors. Upon completion, Midway School will bring the history of early education, pioneer life, and local agriculture to life.

Barbara Soules — Aug. 19, 2026

Barbara Soules – LHG Board Director **Date**

LIVERMORE HERITAGE GUILD OFFICERS of the BOARD - Fiscal Year 2026

Elected volunteer officers of this Educational Non-Profit History Guild. None receive payments. Each Board member serves a two-year term on a staggered rotation.

PRESIDENT - Will Bolton
[redacted]

1ST VP (PROGRAMS) - Loretta Kaskey
[redacted]

2ND VP (MEMBERSHIP) – Dottie Eberly (Pro Temp)
[redacted]

SECRETARY - Sylvia Chatagnier
[redacted]

TREASURER – Madelynne Farber (Pro Temp)
[redacted]

DIRECTORS AT LARGE
Susan Junk
[redacted]

Barbara Soules
[redacted]

MIDWAY SCHOOL PROJECT MANAGER
Jeff Kaskey
[redacted]

IRS Department of the Treasury
Internal Revenue Service
P.O. Box 2508
Cincinnati OH 45201

[redacted]

LIVERMORE HERITAGE GUILD
PO BOX 961
LIVERMORE CA 94551-0961

004997

[redacted]

Dear Taxpayer:

This is in response to your Sep. 22, 2010, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in June 1974.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section 509(a)(2).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Please refer to our website www.irs.gov/eo for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file.

If you have any questions, please call us at the telephone number shown in the heading of this letter.

Sincerely yours,

Michele M. Sullivan

Michele M. Sullivan, Oper. Mgr.
Accounts Management Operations I

City of Livermore Commission for the Arts Project and Program Grant - Application Checklist -
Livermore Heritage Guild – August, 2026

1. Application Checklist (this page)

2. Start date. Do(es) the event(s) related to the project begin at least two (2) months after the application deadline? Yes

3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization. Attached

4. If you are an organization, submit a list of current officers and Board members with their term of office. Attached

5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from the IRS. Attached

6. Application form, beginning on page 1, continuing through Project Budget Summary. Attached

7. Notes to the Project Budget, and a detailed list of In-kind contributions.

8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g. self-explanatory job title) for each

9. Resumes/biographies of key project individuals, generally one page each.

10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials, if available.

11. Up to four recent press reviews or articles, or similar independently generated published materials, if available (Note: Calendar listings are not suitable).

12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

13. Certification page – signed and dated

APPLICATION FORM – Project and Program Grants
Deadline: hand delivered or received by US Mail by 5:00pm on March 1 or September 1

Submission Date: 8/28/26

Amount of Grant Request: $10,000 **Total Project Budget:** $177,600

Applicant/Organization: Livermore Heritage Guild

Applicant/Organization's Address: PO Box 961
Livermore, CA 94551

Applicant/Organization's Website: www.lhg.org

Preparer's Name and Title: Leslie Silberman, Development Consultant

[redacted]

Describe the art form of the project or program for which support is requested (i.e. Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film, etc.) Heritage

Briefly describe the project or program for which support is requested.
Livermore Heritage Guild (LHG) is seeking to preserve Livermore's educational legacy through the Midway School Relocation and Restoration Project. This historic 19th-century one-room schoolhouse will be relocated from the Altamont Hills to its new site in Hagemann Park, and restored to its near-original appearance. Upon completion, Midway School, located directly adjacent to the historic Hagemann Ranch, will provide an important representation of early education, pioneer life, and local agriculture. A primary focus of the Midway School project is to create an immersive educational program and special lesson plan for all Livermore fourth-grade classes that fits with the California History and Social Studies Curriculum, one which specifically states, "teach the history of local education." This program is expected to serve more than 1,000 Livermore fourth-grade students annually, and builds on LHG's longstanding collaboration with the Livermore Valley Joint Unified School District (LVJUSD) to develop local history curriculum. LHG's vison for the Midway School Project is to feature and preserve its historic character, purpose and materials, while quietly improving accessibility, safety, and structural integrity. As always, the overarching goal is to "Save Yesterday for Tomorrow." By preserving Livermore's cultural history, strengthening local identity and boosting tourism, the Midway School will serve as an enduring community resource that will continue teaching and inspiring students and visitors well into the future.

Number of people intended to reach: Audience: 1,000+/yr **Participants:** 1,000+/yr

For the purpose of this application, audience means the people who will attend the project or program and participant means someone who attends a workshop or class, or else who has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program scheduled to begin: November 1, 2026
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program scheduled to end: February, 2027 (Grand Opening)

APPLICATION FORM – Project & Program Grant

If needed, please use additional paper for this section.

1. **State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, briefly describe how the arts relate to its mission. (Limit: 250 words)**
   The mission of the Livermore Heritage Guild (LHG) is to ensure awareness and protection of Livermore's rich heritage through public advocacy, and by collecting, preserving, interpreting and sharing historic resources for the education and enjoyment of all. The Livermore Heritage Guild's mission relates strongly to arts and culture because it preserves, interprets, and shares the region's history, architecture, traditions, and stories. By protecting places such as the 1911 Carnegie Library History Center, the Duarte Garage and Lincoln Highway Museum and Hagemann Ranch, LHG connects people with Livermore's unique history. LHG strengthens a shared sense of community, by ensuring that local traditions and stories continue to be valued by future generations. The HistoryMobile, a mobile museum bringing educational programs directly to students and community members, further encourages a deeper appreciation of the area's cultural heritage. By relocating and restoring Midway School, in conjunction with activities at Hagemann Ranch, LHG offers a wide variety of hands-on experiences that allow people to understand earlier ways of life, including education, agriculture, and pioneer traditions. Ongoing programs such as the "Then and Now–Livermore Stories" lecture series and docent-led downtown walking tours, use storytelling as the main conduit for sharing the cultural traditions and contributions of people who shaped the community. Finally, the second annual "Harmony and Historic Home Tour," features a tour of eight historic homes, and each residence showcases captivating history along with live music performed by the Livermore-Amador Symphony. This joint fundraiser presents an unforgettable musical story of Livermore's past and present.

2. **Describe the project or program for which you are seeking the grant. Describe the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources-people, money, etc.- you will need to implement the project, whether you already have those resources within your organization, or, if not, how you plan to obtain them.**

   Project Origin and Purpose
   The Livermore Heritage Guild's (LHG) guiding motto, "Serving Yesterday for Tomorrow," is reflected in the restoration of the Midway School. Built in the 1880's, the Midway School is the only remaining unrestored one-room schoolhouse in the Tri-Valley/East Bay region. The Livermore Heritage Guild is now actively preparing for the relocation of Midway School to Hagemann Park, adjacent to Hagemann Ranch, and restoration to its 19th-century condition. This project has been over twenty years in the making, and LHG leaders are thrilled to witness the Midway School Project finally coming to fruition. The Midway School will serve as a permanent educational and cultural resource, preserving an irreplaceable piece of Livermore's rural and educational heritage. Together with

Hagemann Ranch, the site will offer a "snapshot in time," creating a unique living history destination where visitors can experience both pioneer education and agricultural life. In the 19th and early 20th centuries, most American students attended a one-room schoolhouse. A single teacher would typically have students in the first through eighth grades, and she taught them all. The number of students varied from six to 40 or more. The youngest children sat in the front, while the oldest students sat in the back. The teacher usually taught reading, writing, arithmetic, history, and geography. Students memorized and recited their lessons. The teacher's desk may have been on a raised platform at the front of the room and there would have been a wood-burning (potbelly stove), since there was no other source of heat. Often the school house also served as a social meeting place (and or) the community church. Family and education were foundational values of these hard-working early settlers. Its preservation offers a unique opportunity to revisit a foundational chapter of local history, a time when family, education, and community were central values.

Timeframe and Implementation

Each phase of the exterior and interior restoration process involves sourcing and utilizing original building materials and contents whenever possible as well as accurately reproducing missing elements, such as the front porch, using historic photographs and physical evidence. The initial planning and preparation project phase was initiated in March, 2025 and is due to be completed in September, 2026. The next phase, which includes the actual process of moving the building to Hagemann Park, and creating the concrete foundation on which it will stand, is due to be completed by the end of October, 2026. Then, the exterior and interior restoration phase can commence beginning in November, 2026 with work continuing through February, 2027 and culminating with a Midway School public museum Grand Opening event, coinciding with the monthly Hagemann Ranch Sunday Open House. The final phase consists of implementing a special program and lesson plan designed specifically for the fourth-grade Midway School field trips (to begin Fall, 2027), in collaboration with LVJUSD staff, to fit the California History and Social Studies Curriculum. Research consistently demonstrates that experiential and place-based learning environments produce deeper cognitive engagement and more enduring emotional impact than passive instruction (Dewey, 1938; Kolb, 1984; Freeman et al., 2014). Authentic historic settings, in particular, foster meaningful connections between learners and community heritage, strengthening civic identity and long-term retention of historical knowledge (Sobel, 2008; Eyler & Giles, 1999). By engaging directly with original artifacts and immersive educational programming, participants develop critical thinking skills, historical understanding, gratitude for community legacy, and civic pride, benefits that extend well beyond a single visit.

Project Resources

LHG has already invested significant time, money and resources to the Midway School project, one involving an ongoing collaborative effort with community volunteers and partners, as well as architects, contractors, movers and project managers. The ultimate goal is to capture Livermore's cultural and educational heritage while creating a new hands-on learning resource for students and visitors. Through the monies raised by individual donations, fundraising campaigns and grant awards, along with generous in-kind donations, LHG is confident that its project team will be able to secure the remaining funding and materials necessary for completion of the project, while adhering to the schedule outlined above.

3. **How will the requested grant be used in the planning and implementation of the project or program? (Limit: 250 words)**
LHG is requesting $10,000 to subsidize specific costs associated with the interior and exterior restoration of the Midway School in order to preserve the building's historical integrity. This investment will directly support key features necessary to transform this 19th-century unrestored building into an interactive community space representing a piece of living history. These improvements to bring Midway School to life will ensure preservation of its original character, including restoration of the entrance door, chalkboard, and teacher's platform, along with some traditional classroom-related items. This project allows LHG to provide historically accurate educational experiences. A primary focus of the project is creating an immersive educational program for fourth-grade students that aligns with California Social Studies curriculum, which specifically states, "teach the history of local education." The program is expected to serve more than 1,000 Livermore students annually and builds on LHG's longstanding partnership with the Livermore Valley Joint Unified School District in developing local history curriculum. Through hands-on activities, including period clothing, antique desks, chalk slates, traditional lessons, historic games, and tours of Hagemann Ranch, Livermore students learn about daily life in a 19th-century one-room schoolhouse while gaining insights into the values, challenges and community spirit of early settlers. Project goals include preserving a rare historic landmark using authentic restoration methods, expanding public access to Livermore's history, and creating a sustainable cultural resource. The site will also serve as a regional tourist destination, attracting thousands of additional visitors to this public museum and strengthening a deeper appreciation for Livermore's educational history.

4. **Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, Artsalive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline Manual). (Limit: 250 words)**

The Midway School Relocation and Restoration Project specifically addresses several main strands outlined in the City of Livermore "Cultural Arts Master Plan." One of these strands is "Cross-Sector Collaboration," which connects Livermore's unique local identity and merges the arts with local science, ranching, and viticulture heritage. The co-location of the Midway School at Hagemann Park, alongside Hagemann Ranch, represents a vital touchstone of rural educational heritage and the region's shared cultural memory. Restoring this historic landmark is not only an act of brick and mortar preservation, but also of safeguarding a community asset that becomes the host for the region's traditional folk arts and artifacts, historical storytelling, and local cultural programming. The second strand supported by this project is "Equitable Access and Outreach," by reaching diverse populations through community events and accessible cultural activities open to the public. The Midway School Project captures the essence of the integration of art and architecture, a living history space that offers opportunities for both cultural enrichment and community engagement. The project has evolved over time, based on a collaboration between architects, historical experts, and local contractors, to create a unique physical environment that integrates history and culture into the urban fabric of Livermore. The Midway School project also aligns with the 2022

"Creative Livermore" community initiative that envisioned: "Livermore is a regional destination for the arts with a flourishing cultural ecosystem that encourages participation and inspires diverse thought, conversation, and connection." This public museum provides an inclusive community resource that also boosts tourism.

5. **List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.**

LHG continues to strengthen a number of community partnerships that support the significant educational and cultural impact of the Midway School and Hagemann Ranch projects. LHG has received some generous in-kind donations including: all 30 student desks plus the teacher's desk, which in total are estimated to cost approximately $15,000, and landscaping work, that also involves building the gate and pathway from Hagemann Ranch to the park, which is estimated to cost roughly $17,000. The Amador Questors, a Livermore/Pleasanton Chapter of Questors International, serves as a valuable partner of LHG, and has funded the entire restoration process for the seven original Midway School windows. They have also provided an in-kind donation to cover all costs associated with the glazing of these windows. Questors International members are a community dedicated to keeping history alive through education, preservation of meaningful places, and funding of restoration projects like Midway School. Sharon Penner, President of the Amador Questors, has noted that Midway School "adds to historical value and how life was on an old ranch and how it was as a child to learn in a small one-room schoolhouse." Through its ongoing collaboration the LVJUSD staff and educators, LHG plays a key role as a historical consultant in developing a fourth-grade curriculum and lesson plans designed specifically for student visits to these historic sites. Further, in August, 2025, the Livermore Cultural Arts Council (LCAC) Executive Committee shared their strong support and unanimous approval by the member organizations of the Midway School Relocation and Restoration Project. LCAC Secretary Denise Leddon notes: "...we see that this project will greatly enhance the understanding of the rich local culture of our valley." In addition, Tracy Farhad, Executive Director and CEO of Visit Tri-Valley stated: "We commend your efforts to preserve and celebrate this piece of our community's history and believe that relocating the school to a City park will offer invaluable educational and cultural opportunities for residents and visitors alike." In 2024, David Haubert, Alameda County Supervisor of District 1, which encompasses the City of Livermore, expressed his support of the project. He states: "I greatly value the educational experiences and opportunities that the Midway School and neighboring Hagemann Ranch can jointly provide to our students."

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter NIA if item does not apply. Attach Budget Notes if necessary.)*
PROJECT SUPPORT *(Do not include in-kind suooort)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$7,200	50% proceeds from the 2025 Harmony and Historic Home Tour Event
Tuition/Workshop fees	NA	
Other: Midway School Brick Fundraiser	$32,500	Ongoing campaign - personalized bricks to line pathway to Midway School
Subtotal: Earned Revenue	$39,700	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$120,000	$120,000	$
Grants *(Foundations/Government other than CitvJ*	$17,900	$17,900	$
City of Livermore_(other *than this arant reauest)*	NA	NA	NA
			$
Subtotal: Contributed Income	$137,900	$137,900	$

Project & Program Grant Amount Requested $10,000

Total Project Support (Revenue+ Income+ Grant) $177,600

PROJECT EXPENSE *(Do not include in-kind exoense)*

Personnel	Amount	Notes
Artistic	NA	NA
Production	NA	NA
Administrative	NA	No paid employees
Other: *(describe in Notes)*	NA	
Subtotal: Personnel	NA	

General	Amount	Notes
Venue Rental	NA	
Materials and Suoolies	$67,250	ADA Ramp, Front porch, Solar panels, Split rail fence, Attic plywood floor
Marketina and Promotion	NA	
Transportation	$60,350	Move from Altamont Hills to Hagemann Park
Insurance	NA	
Other: *(describe in Notes)*	$50,000	Architect Fees
Subtotal: General	$177,600	

Total Project Expenses (Personnel+ General) $177,600

Project Surplus (Loss) *(Total Sueport minus Total Expense)* $0

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
Questors	Glazing of seven (7) windows	$3,600
Questors	Repair and Refinish seven (7) windows	$6,600

Requested Grant Amount: $10,000

Cash Match Amount: $6,600

In-kind Match Amount: $3,600

JEFF KASKEY



A Livermore resident for more than 40 years, Jeff Kaskey is a longtime advocate for preserving the city's open spaces, agricultural heritage, history and cultural arts, while also supporting technology, housing and food security.

Kaskey is the project manager overseeing all aspects of the Midway School Relocation and Restoration Project. This project has been roughly 20 years in the making and is now finally coming to fruition, with plans for the relocation of Midway School to Hagemann Park currently in motion, and a target grand opening to the public slated for February, 2027.

Kaskey currently serves as curator and collections manager for the Livermore Heritage Guild, Livermore's historical society, which manages historic sites including Hagemann Ranch and the Duarte Garage and Lincoln Highway Museum, among other historic places in the city. In January 2026, the Livermore City Council appointed him City Historian. In that role, he provides historical presentations, develops educational programs, and supports the Historic Preservation Commission and Livermore Heritage Guild in connecting residents with the city's rich history.

His community service spans decades. Kaskey previously served as First Vice President and then President of the Livermore Heritage Guild, leading the organization for 10 years. He also served eight years on the city's Historic Preservation Commission and as Vice President of the Livermore Cultural Arts Council. He currently serves as Board Director for the Livermore Valley Performing Arts Center and Board member of the Livermore chapter of Lions International.

Kaskey brings extensive experience in technology and innovation to his community work. During a 37-year professional career, he held technical, management and director-level positions with organizations including Lawrence Livermore National Laboratory, Sun Microsystems, Intergraph and Rambus. He holds five U.S. patents and has participated in 10 startup companies, including one that was acquired by Applied Materials.

Through his professional and community service, Kaskey combines a deep appreciation for Livermore's history with a forward-looking commitment to its future.

BARBARA SOULES



Barbara Soules, a retired special education teacher, moved with her family from Cleveland, Ohio, to Livermore nearly 20 years ago. Once settled, she channeled her passion for helping children with special needs by founding *Hoofprints on the Heart*, a nonprofit organization providing therapeutic riding. After operating from several temporary locations, Soules identified Hagemann Ranch as a new permanent home for this program.

Upon meeting Jeff and Loretta Kaskey, longtime stewards of the Livermore Heritage Guild, at a fundraiser hosted on the ranch, Soules inquired about the history of this site. When *Hoofprints on the Heart* ceased its operations, the City of Livermore asked the Livermore Heritage Guild to take over management of the property.

The Kaskeys quickly recognized Soules' strength, intelligence, and deep commitment to community service, realizing what an asset she would be to the Livermore Heritage Guild. In 2011, Soules joined the Guild's Board of Directors as a Director-at-Large and would ultimately become a key force in revitalizing Hagemann Ranch as a vibrant community space.

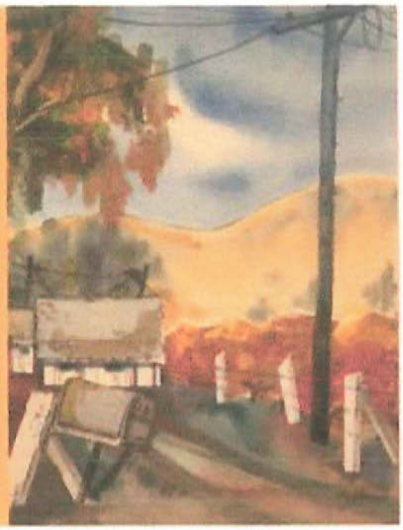
Since then, Soules has been instrumental in bringing Hagemann Ranch to life through monthly Open Houses, offered free to the public on the last Sunday of each month. With each event featuring a different theme, along with activities designed for the entire family, Soules has helped transform the historic ranch into a welcoming place where Livermore's history, community, and families can come together.

In her spare moments, Soules has continued to find new ways to serve and strengthen the Livermore community. She spearheaded the "Choose Love" program for Livermore residents and is a founding member of another nonprofit, Autism A to Z. Her energy, and unwavering dedication to helping others are truly inspirational.

Soules' many contributions to the Livermore Heritage Guild, including her tireless efforts to transform the vision of the Midway School Relocation and Restoration Project into a reality, reflect her remarkable commitment to preserving local history while creating meaningful opportunities for the community. Her work is more than a collection of accomplishments; it is a lasting gift to Livermore.

THE LIVERMORE HERITAGE & LIVERMORE AMADOR SYMPHONY GUILDS present the 2nd

HARMONY & HISTORIC HOME TOUR



♪ LIVE MUSIC at each of our LIVERMORE HISTORIC HOMES

Tour starts at CARNEGIE PARK

SATURDAY OCTOBER 17 from 11 am - 4 pm

TICKETS AVAILABLE NOW

Scan the QR code or visit our websites lhg.org or livermoreamadorsymphony.org

*homes are not ADA compliant

Livermore CULTURAL Arts COUNCIL

August 12, 2025

Livermore Heritage Guild
P. O. Box 961
Livermore, CA 94551

Dear Livermore Heritage Guild,

The Livermore Heritage Guild has been a member organization of The Livermore Cultural Arts Council for over 50 years. The LCAC Executive Council, with unanimous approval from our member organizations, expresses our strong support for the planned restoration and relocation of Midway School (the Valley's last remaining one room school) to Hagemann Park, funded totally by the Livermore Heritage Guild. As our name suggests, The Livermore Cultural Arts Council, we see that this project will greatly enhance the understanding of the rich local culture of our valley. The educational experiences and opportunities that the Midway School and neighboring Hagemann Ranch will be providing to our students and the local community are vital to understanding the history of the valley.

We understand that LVJUSD staff and teachers are excited to create hands-on demonstrations showing what students would have experienced in a typical one-room school a hundred years ago. This collaboration will provide field trips that align with the third and fourth grade social studies curriculum, adding to yearly visits of the Guild's History Mobile to these grades.

The accessibility of this historical building and planned programs will be a great benefit. The Midway School at Hagemann Ranch will allow for easily accessible local field trips, eliminating the need for more costly transportation to similar programs further away. Our understanding is that over one thousand students yearly will be visiting and learning at the Midway School and Hagemann Ranch.

We are confident that City and other local leaders will support the relocation and restoration of Midway School at Hagemann Park, an asset to the educational experience of Livermore students and the community, and a furtherance of LCAC's cultural mission.

Sincerely,

The Livermore Cultural Arts Council's Executive Committee

Denise Leddon, secretary

Denise Leddon

'Then and Now' recalls historic schools of eastern Alameda County

https://www.pleasantonweekly.com/community/2026/02/08/then-and-now-recalls-historic-schools-of-eastern-alameda-county/

Livermore Heritage Guild seeks to restore, relocate structure to city park

by Jude Strzemp February 8, 2026



The Livermore Heritage Guild plans to restore and relocate the Midway Public School from the eastern edge of Alameda County to Hagemann Park in Livermore. (Photo courtesy of Livermore Heritage Guild)

On the far eastern edge of Alameda County sits the sole remaining one-room schoolhouse in the Livermore area.

Inside the building, the walls are lined with original black boards and wood, set in a tongue and groove fashion.

Constructed in the late 1800s, the structure dubbed Midway Public School is the subject of a renovation and relocation project spearheaded by the Livermore Heritage Guild.

More specifically, the organization intends to transport the 34-feet-by-22 feet building some 20 miles west to Hagemann Park in Livermore where it can serve as a public museum and the site of immersive field trips for local students.
The overall project is expected to cost a total of $700,000, with approximately $450,000 already secured.

The guild's project took center stage at the Civic Center Library on Jan. 21 during a presentation dubbed "Sit Straight, Eyes Front: Livermore's Early Schools" — one lecture in the ongoing historical series "Then & Now: Livermore Stories", co-presented by the guild and the Livermore Public Library.

Proctoring the event was Jeff Kaskey, newly appointed city historian and guild vice president.



Livermore Heritage Guild Vice President Jeff Kaskey presented the lecture dubbed "Sit Straight, Eyes Front: Livermore's Early Schools." (Photo by Jude Strzemp)

"Having the school in place is a really important piece of people recognizing the historic value of the community that they're in," Kaskey said of relocating the structure.

By 1900, over 10 rural schools cropped up around the Livermore area, loosely defined as the Livermore Valley, Murray Township and Eastern Alameda County. Many of the one-room schoolhouses featured similar elements such as three windows along each side of the building and one door, Kaskey explained.
May Public School was among the first one-room schools in Livermore, a site that the guild worked to restore, but that burned down in the 1970s, Kaskey said.
Whether replaced, burned or located under a present-day reservoir, each of the one-room school houses disappeared except one — Midway.



The Midway structure has undergone select changes ahead of the restoration project by the Livermore Heritage Guild. (Photo courtesy of Livermore Heritage Guild)
Built in about 1883, the schoolhouse was surrounded by an unincorporated town of about 35 people, shops and a post and telegraph office, according to Kaskey.

In addition to the structure's use as a school, it may have also served as a church services or meeting hall, Kaskey said.

The unincorporated town dipped from its prime, marked by the closure of its post office around 1918, the shuttering of its saloon and dance hall as well as a large warehouse fire, Kaskey said.
By 1946, the school closed.

The structure was rediscovered as recently as 2006 on land near Patterson Pass Road on the Mulqueeny Ranch – the family had been using the building for storage.

The Mulqueenys haven't done any modifications other than installing a new metal roof, something Kaskey noted with positivity.

"The new metal roof is not historic, but it does keep the rain out and that is really important to being able to salvage this as a historic structure," Kaskey explained.

Otherwise, hints remain within the building that relay its original form.
A horizontal line along the room's back wall signals an absent platform, Kaskey noted. Additional lines along the ground point to the room's previous configuration.

Kaskey said both aspects of the school house can be reconstructed.
Although the guild began considering the Midway project about 20 years ago, recent efforts kicked off during the last five years, Kaskey explained.



A look inside the Midway Public School. (Photo courtesy of Livermore Heritage Guild)

As part of the restoration efforts so far, the school's sign has been recreated and new windows have been created. Additional work is needed to build a new front porch, ADA ramp and interior.

Once complete, the guild aims to host a historical reenactment program at the schoolhouse for third graders' field trips.

The visitors can expect a day-in-the-life of a 19th century student, complete with historic desks and books.

Organization officials are also interested in involving fourth graders, as learning about the history of California's public education system is part of their curriculum.

"The ability to see and touch, talk about, work with and play in the real physical artifacts makes a huge impression on kids," Kaskey explained.

The guild is not alone in creating its vision, as one-room school programs are already hosted at the Tassajara School east of Danville and Lammersville School House in Tracy.

Both programs have served as helpful models for the guild, Kaskey explained. "We're not inventing a new program that hasn't been tried," he said. "And it's been very successful in both of these places — very popular."



A model shows Midway Public School following its restoration. (Photo by Jude Strzemp)

More than just a living history opportunity, the school represents a piece of history and heritage in need of preservation, Kaskey said.

At its proposed location near Hagemann Ranch, attendees of the ranch's monthly open-house would also be able to visit the school house, Kaskey explained.

The guild is currently working with the city for approval of project entitlements as well as a lease agreement for the project site.

The Livermore Area Recreation and Park District manages the park, but if permitted to move forward with the project, the guild would be responsible for operating and maintaining the schoolhouse.

Since the event, the guild has received direction and questions from city staff on the project regarding an access path, the location of a fence gate and parking considerations, Kaskey said.

ndependentnews.com/news/livermore_news/hagemann-ranch-curator-named-livermore-historian/article_942ad377-ab4f-4ba7-9f61-d477ba70d6be.html

Hagemann Ranch Curator Named Livermore Historian

By Vivien Wenneker Jan 15, 2026



Jeff Kaskey

LIVERMORE — The Livermore City Council on Jan. 12 appointed Jeff Kaskey as the city's historian.

Alan Frank had filled the role from 2024 until passing away in 2025. Kaskey will complete Frank's term through Feb. 1 and then serve a regular term through Feb. 1, 2028.

Kaskey currently serves as the curator at historic Hagemann Ranch and is the collections manager for the Livermore Heritage Guild. He has decades of experience in civic and community involvement, having served on Livermore's Historic Preservation

Commission for eight years and the board of Livermore Valley Performing Arts Center for nine years. He was also a member and vice president of the Livermore Cultural Arts Council.

Additionally, Kaskey was the first vice president of the Livermore Heritage Guild, and later president for 10 years.

As the City's historian, Kaskey will be responsible for providing historical presentations, developing educational programs, and supporting the Historic Preservation Commission and Heritage Guild.

"My particular interest and passion have been in bringing the stories of local history to our children and students," Kaskey said. "The Livermore Heritage Guild brings the HistoryMobile to all of the third-graders, which we've been doing now for decades, and every third-grader gets to learn about what makes their community special — what history their community brings."

Kaskey said he looks forward to expanding the HistoryMobile program, stressing the value and lasting impressions that its presentations leave on third-graders throughout the community.

His other priority is relocating Livermore's last one-room schoolhouse, the Midway Schoolhouse Museum, from the Altamont Hills to Hagemann Park, next to the historic, 150-year-old Hagemann Ranch.

The aim is to create an immersive destination for elementary-school field trips and a public museum. Also, since the ranch and school are almost the same age, joint events held there would be historically consistent.

The project has been roughly 20 years in the making and still has a long way to go, according to Kaskey, but he expressed optimism about the fundraising that the Heritage Guild has received so far. Recently, the Guild submitted a formal project request to the

city's Planning department and is currently awaiting its approval. That would enable the school's relocation process to move forward.

Apart from these initiatives, Kaskey's appointment comes at a significant juncture in Livermore's history as the city enters its sesquicentennial in 2026.

"This is going to be a big year for our historian, because this is the 150th anniversary of our incorporation," Mayor John Marchand said. "We were incorporated on April 1st, 1876, so this is a big deal, and we'll be celebrating that, along with the 125th anniversary of the lightbulb."

What is recognized as the world's longest-running lightbulb, currently located at a fire station at 4550 East Avenue, has been burning with only a few brief interruptions since 1901.

While Kaskey acknowledged that there is a lot of work before him and he has big shoes to fill, he is honored to have the role moving along the city's history for the next generation.

"I think there is value in telling Livermore residents the stories of our people, places and events that created (and are creating) the foundation of our community," Kaskey stated in his application for the historian position.

"For some, this information helps them appreciate their town and may prompt them to take a more active role in supporting the town's character and quality of life," Kaskey continued. "For others, simply gaining more information about the history of their town as a piece of continuous learning is valuable on its own. ... Providing accessible links to our past can have many benefits and the city historian is one of the ways to reinforce those links."

City Council Members Tour Historic Hagemann Ranch, Discuss Moving Tri-Valley's Final One-Room School

By Christina Cavallaro Jul 3, 2025

https://www.independentnews.com/news/livermore_news/city-council-members-tour-historic-hagemann-ranch-discuss-moving-tri-valley-s-final-one-room/article_90e39b9e-ecad-49c0-b5c8-317a379400fe.html



During a monthly Open House at Hagemann Ranch on June 29, volunteers and community members bring to a delightful halt a tour given by site curator Jeff Kaskey (back, far left) to Livermore City Council's newest members, Kristie Wang (front, left) and Steven Dunbar (back, to right of Kaskey). The Heritage Guild is working with the city to obtain permission to move the historic one-room Midway schoolhouse to Hagemann Park. (Photo – Christina Cavallaro)

LIVERMORE — Some Livermore residents might not realize the city is home to a literal national treasure in their own backyard. Hagemann Ranch, at 455 Olivina Ave., is on the National Register of Historic Places.

Today's site is the last 4.5 acres of continuously operated ranch land from the original Rancho Valle de San José, a Mexican land grant applied for in 1835 by the children of early settler José Joaquin Bernal. The original Rancho of 48,000 acres encompassed much of present-day Sunol, Pleasanton and the northwest section of Livermore.

The historic ranch, established on 300 acres of that original Rancho by Livermore's founder, William Mendenhall, in the late 1860s, was transferred in 1896 to the Hagemann family.

Descendants lived on and worked the land for 110 years until it was sold to a private developer in 2006.

The property was placed on the national registry in 2008 and purchased by the city of Livermore two years later.

Many of the original buildings have been restored on the working ranch that reflects Livermore's agricultural and architectural roots.

"We've done a lot of the restoration on the smallest buildings," said Jeff Kaskey, the site's curator. "Our general philosophy — we could make it look random – but what we want to do is make it look like a slightly obsessive-compulsive farmer just stepped away a minute ago."

The ranch is open to the public for free, family-friendly events or self-guided walking tours from 1-5 p.m. on the last Sunday of each month.

Two of the Livermore City Council's newest members, Kristie Wang and Steven Dunbar, on June 29 received a personal tour of the property. Kaskey, a former City Council District 3 candidate, showed around his opponent, Dunbar, who claimed victory in 2024, as well as the District 4 winner, Wang.

Kaskey welcomed the newly elected officials and expressed his desire for them to see and understand the importance of the site owned by the city and managed by the Livermore Heritage Guild.

"And then my ulterior motive for dragging you through here," Kaskey said with a laugh, "is that we have two projects going on in the city that have to do with this site. One is specifically on this site."

Kaskey led the council members to the original house, built in 1869.

"It's kind of like our own little miniature Winchester Mystery House," Kaskey said. "It was built on and on and on."

As a result, the foundation is hazardous.

Kaskey held up a piece of a rotted wooden beam and pointed to the old house.

"There's nothing under there that isn't wood on dirt except in the places where the wood has rotted so much that it's air on dirt and not much else," he said.

Since Livermore owns the property, the city would be responsible for the estimated $4 million restoration.

The Heritage Guild's plans to restore the building and turn it into a museum are already with the city's planning department.

"I doubt that you'll hear about it for a while," Kaskey told Dunbar and Wang.

But when they do, Kaskey asked them to consider its importance in the lives of children, especially.

"And I'm going to put in my emotional plea here and say that when we talk to kids about their city, we show them what's important, and that each piece of their city has a story," Kaskey said. "When I tell them this brick is from 1874, it was from the foundation of the hospital, or a church, and it actually says, 'Livermore' on it, suddenly, they want to touch it. A minute ago, it was just a dirty brick. And what we try to do is bring a story."

The second project Kaskey put forth is more time-sensitive, he explained.

The Heritage Guild intends to move and restore the Midway School, the last remaining one-room school in the Tri-Valley, and make it part of the third-grade local history program.

The school currently sits on Patterson Pass Road, on the eastern edge of Alameda County. There is a PG&E substation, the structure is within 500 feet of it and needs to be moved by the end of the year, according to property owners who have already given the property deed to the guild.

But given Hagemann Ranch's status on the National Register of Historic Places, the Livermore Heritage Guild does not want to bring the building onto the ranch's site.

"It sort of becomes a fake history story then," Kaskey said.

Instead, the Guild would like to move it next-door, to Hagemann Ranch Park, which is managed by the Livermore Area Recreation and Park District and owned by the city. Because the Guild owns the title, it would incur costs for restoration.

"I think the upside is we're not asking for any money from the city, Kaskey said."

The estimated cost of the Midway school project is less than $1 million.

"What we need from the city is permission. We need them to say, 'Sure, go ahead,'" Kaskey said.

Project & Program Grant

City of Livermore
Library
Commission for the Arts

Application Form, Instructions, and Checklist

Applications are due on March 1 and September 1 each year

Completed grant applications must be:

- Delivered (in person or by commercial service such as FedEx, UPS, etc.) to the Livermore Public Library c/o Commission for the Arts by 5 p.m. on March 1 and September 1, or
- Sent First Class or Priority Mail by the US Postal Service to be received at the City no later than March 1 and September 1.

Send or deliver applications to:

Livermore Public Library
1188 S. Livermore Avenue
Livermore, CA 94550
Attn: Commission for the Arts Staff Liaison

This packet contains the Application Checklist and instructions for completing the application.

Applicant Name: Martin Nash

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

☒ 1. Application Checklist (this page).

☒ 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?

☒ 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.

☒ 4. If you are an organization, submit a list of current officers and Board members with their term of office.

☒ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.

☒ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.

☒ 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.

☒ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.

☒ 9. Resumes/biographies of key project individuals, generally one page each.

☒ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.

☒ 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)

☒ 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.

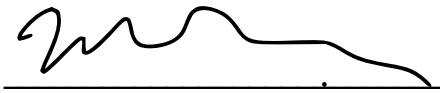
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.

3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.



Authorized Officer's Signature

9/1/2026

Date

Martin Nash

Print Name of Officer signing this form

Literary Festival Co-Chair

Title of Officer signing this form

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature

Date

Print name of Artist signing this form

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date: 9/1/2026

Amount of Grant Request: $ 10,000 Total Project Budget: $ 28,600

Applicant/Organization: Las Positas College Foundation

Applicant/Organization's Address: Las Positas College
[redacted]

Applicant/Organization's Web site: lpcfoundation.org

Preparer's Name and Title: Martin Nash, English Professor, Literary Festival Co-Chair

Preparer's Phone: [redacted] Preparer's E-mail: [redacted]

Address (for formal notification): Las Positas College Foundation
[redacted]

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Briefly describe the project or program for which support is requested:

The Las Positas College Literary Arts Festival celebrates all literary forms including written and spoken-word poetry, memoir, fiction, nonfiction, screenwriting, and scriptwriting.

Number of people intended to reach: Audience: 750 Participants:

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: May 2, 2027
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: May 2, 2027

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

   Please see attached document for all responses. Budget is noted on next page.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ n/a	
Tuition/Workshop fees	$ n/a	
Other:	$ n/a	
Subtotal: Earned Revenue	**$** 0	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ n/a	$	$
Grants *(Foundations/Government other than City)*	$ 13,000	$	$ 13,000
City of Livermore *(other than this grant request)*	$ 5820	$ 5820	$
Other:	$ n/a	$	$
Subtotal: Contributed Income	**$** 18,820	**$** 5820	**$** 13,000

Project & Program Grant Amount Requested	**$** 10,000
Total Project Support (Revenue + Income + Grant**)**	**$** 28,820

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	**Amount**	**Notes**
Artistic	$ 20,000	Speakers
Production	$ n/a	
Administrative	$ 3000	Stipends for organizers/admin
Other: *(describe in Notes)*	$ n/a	
Subtotal: Personnel	**$** 23,000	

General	**Amount**	**Notes**
Venue Rental	$ 2100	600 rental, 1500 custodial
Materials and Supplies	$ n/a	
Marketing and Promotion	$ 2,000	
Transportation	$ n/a	
Insurance	$ n/a	
Other: *(describe in Notes)*	$ 1500	Food, Music, Accessibility
Subtotal: General	**$** 5600	

Total Project Expenses (Personnel + General)	**$** 28,600
Project Surplus (Loss) (*Total Support minus Total Expense*)	**$** 0

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
		$
		$
		$
		$
		$
		$

Requested Grant Amount: $ 10,000

Cash Match Amount: $ 18,820

In-kind Match Amount: $ 0

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

Our mission is to expose students and community members to the joys of literature and teach the craft of writing and publishing through workshops, performances, and panels about the writing and publishing process. An additional goal of the festival is to provide exposure for local writers, libraries, organizations, and businesses that support the literary arts, as well as bring in visitors from outside the immediate community to the college and Tri-Valley area. Eventually, we hope that the festival will make Livermore and its college known as a literary hub of the Bay Area. Our 2026 festival was a rich, vibrant event. This past year's event had 430 free ticket reservations as well as a large number of walk-in attendees across eight sessions, well-attended book signings, and an incredible creative energy. We hope to continue building on this success for our 2027 event.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the time frame. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

Description: The 2027 LPC Literary Arts Festival will be a free event on the LPC campus for the Livermore community and LPC students. The individual sessions will be held in and around the Barbara Mertes Center for the Arts. The sessions will include speakers, workshops, panels, the 24th annual LPC Poetry Slam, book tables for featured authors and booksellers, and the publication and awards ceremony for *Havik: The Las Positas College Journal of Arts & Literature*, which has been awarded Best of Show for Literary Magazines at the National Associated Collegiate Press conference for four years running.

We are currently exploring options for the festival keynote speaker and have been in negotiations with agents for acclaimed authors Percival Everett and Karen Russell. We have had preliminary talks with Livermore Poet Laureate Faith Alpher and San Francisco State University professor and poet Tonya M. Foster. Plans are underway for workshops—including the "Get Published" workshop which is one of our most popular workshops. Other events that might return include a Memoir Master Class workshop by San Francisco Afghan-American writer Tamim Ansary, which has been popular in the past.

Past festivals included a number of famous and award-winning authors, including W. Kamau Bell, Leila Mottley, Lemony Snicket (Daniel Handler), Reyna Grande, Thrity Umrigar, James Spooner, and Tommy Orange, who inspired a series of presentations honoring Native American writers and culture and a Land Acknowledgement ceremony. Other past sessions included "Poetry of Place" featuring a reading by the Poets Laureate of Livermore and California, "Talking To Paintings" writing workshop, a presentation on strategies for getting published, an Asian American historian's reading, poetry slam writing, and much more. In 2027, we hope to

present a lineup that can match last year's in both relevance and diversity of perspectives. We are exploring the inclusion of music, food trucks, and tours of campus artwork.

Origins: Our inspiration stemmed from the college's establishment of a Creative Writing Certificate and longstanding popular creative writing courses. With this festival, we hope to make Las Positas College and the City of Livermore a celebrated hub for the literary arts.

Originally scheduled for May 2020, our inaugural festival was postponed by the pandemic, and we finally held the event May 8, 2021, as an all-day online event; we "sold" over 1,000 free tickets, and had a stupendously successful day over Zoom, with attendees (and presenters) not only from features LPC and Livermore writers as well as writers from across the state, country, internationally. In 2023, our second in-person festival had 777 eventbrite registrations; in 2024, we had 1613 registrations, in 2025, we had 1205.

Timeframe and Implementation: The festival will likely be held Saturday, May 2, 2027. As stated above, we are currently in the process of booking authors. Facilities at the college have been tentatively reserved. For the next eight months, we will also focus on publicizing, arranging food, music, and tabling, etc.

● **Resources:** We are anticipating a grant of $8,000 from the LPC Foundation and have been approved for a $5000 grant from the Las Positas College President's Speaker Series to be used for the keynote speaker. Additionally, we have $5820 of funds remaining from last year's grants and individual donations. Similar to last year, we will have some volunteer support from faculty and students in running the festival, including support from students in our newly activated Creative Writing Club.

3. **How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)**

As outlined in our draft budget, the bulk of the grant funding would be used for artistic personnel for staffing the talks, workshops, and panels; we will also have costs associated with facilities, security, and food & beverages. We are again planning to do a robust publicity campaign via social media and in partnership with our community college district. In terms of revenue, we are committed to keeping the event free of charge to ensure that it is accessible to students, youth, families, and all community members, so any revenue would be from donations. We have allotted small stipends for event organizers and assistants. We are also supported by a number of volunteers.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

We believe that nothing fits more closely with the idea of artsAlive! than an event that gathers people together to celebrate, learn, and practice their art form – literally, bring their art alive -- and that is the heart of the LPC Literary Arts Festival. The festival enhances the visibility and

vitality of local arts and arts organizations with readings and performances, an expo area for display and sale of books by local authors, information on other local events and groups, and panels and workshops on literary craft. We have also worked with several local businesses in our past festivals, including The Cheese Parlor, Towne Center Books, Ampuli food truck, Sweet & Mellow Coffee, Tino's Tacos, Free Range Flower Winery, and others, and will continue to reach out to local businesses to explore opportunities for collaboration. The facilitation of partnerships, opportunities for collaboration, and sense of community among local writers and young developing writers are a core part of this event. The LPC Literary Arts Festival will remain free of charge, open, and accessible to both students and the Livermore community, and will feature a diverse range of activities and panel/workshop topics, engaging a wide variety of attendees. It is our hope that this event, with the City's support, will become a long-term, sustainable cultural resource, a literary linchpin of the Tri-Valley arts scene.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in kind, they will be providing.
Application Form - Project & Program Grants

At this time, we are anticipating an $8000 grant from the LPC Foundation and have been approved for a $5000 grant from the Las Positas College President's Speaker Series to be used for speakers.

List of Key Project Individuals:

Martin Nash – Co-Lead Coordinator of the LPC Literary Arts Festival

- English Professor – Full-Time, Tenured Professor, Las Positas College
- Coordinator, Las Positas College English and Creative Writing programs

Toby Bielawski-- Co-Lead Coordinator of the LPC Literary Arts Festival

- ● Albany, CA Poet Laureate (2011-14)
- ● English Professor – Full-Time, Tenured Professor, Las Positas College

LPC Literary Arts Festival 2025 Projected Budget		
Item	Individual Cost in $	Total Cost in $
Nationally Recognized Keynote Author & Other Speakers		20,000
Maintenance and Operations		1500
Facilities Rental (LPC Main Theater)	200/hour (min rental time = 3 hours)	600
Food		500
Music		500
PR/advertising		2,000
3 Assistant Staff	3x600	1800

2 Coordinators	2x600	1200
Sign language/closed captioning		500
Total		28,600

About Las Positas College

From the Las Positas College Educational Master Plan[1]

Las Positas College is one of two accredited colleges in the Chabot-Las Positas Community College District. Las Positas College principally serves residents from the communities of Dublin, Livermore, and Pleasanton, and several unincorporated areas, including Sunol. Chabot College, located in Hayward, serves the western portion of the District, which includes the communities of Ashland, Castro Valley, Cherryland, Fairview, Hayward, San Leandro, San Lorenzo, and Union City.

The College began as an extension center of Chabot College in 1963, offering 24 classes and enrolling 820 students at Livermore High School and two other sites. By 1965, the program had expanded and moved to Granada High School in Livermore; it subsequently grew to include Amador and Dublin High Schools. The District purchased the 147-acre Livermore site that same year, intending to develop a comprehensive community college. However, in 1970 and again in 1972, bond issues to build the rural college failed— despite the overwhelming support of tri-city voters—because the District's largest voting population lived outside the service area for the proposed college. Lacking funds to develop a comprehensive community college, the Board of Trustees voted to develop a small education center at the Livermore site. On March 31, 1975, "Valley Campus" opened as the Livermore Education Center of Chabot College.

Las Positas College (LPC) has since developed into an accredited, comprehensive institution. In 1988, the College was designated by the Board of Governors as an independent college. Las Positas College received accreditation on January 7, 1991, from the Accrediting Commission of Community and Junior Colleges (ACCJC) of the Western Association of Schools and Colleges.

Accreditation was reaffirmed in 1997, 2003, 2009, and 2015. In 2020, the College began work on its next ACCJC Institutional Self Evaluation Report (ISER), which is due in 2022.

LPC offers a range of educational programs to meet the needs of residents in its service areas, in keeping with its founding mission to create an environment that "offers educational opportunities and support for completion to students' transfer, degree, and career-technical goals while promoting lifelong learning." LPC currently (as of fall 2020) offers 27 Associate of Arts degrees, 20 Associate of Arts Transfer degrees, 30 Associate of Science degrees, 8 Associate of Science Transfer degrees, 90 credit certificate programs, and 15 non-credit certificate programs. A majority of courses transfer, as well.

The College participates in collaborative strategies with local businesses and industry to strengthen and expand community participation in the Career Technical Education (CTE)

[1] https://laspositascollege.edu/about/assets/docs/LasPositas_Educational_Master_Plan_2021to2026.pdf

programs. Service on advisory communities by local businesses and industry representatives strengthens the curriculum and ensure its accuracy. Students directly benefit from partnerships that expand available sites for internships, worksite experiences, and service learning. An important feature of the College's CTE programs is the integration of classroom experience with real-world work experiences in laboratories and facilities both off-campus and on-campus. These hands-on learning lessons provide students with the practical experience needed to give them a competitive advantage when seeking employment. A few examples of such specialized facilities and worksite learning locations include:

- Early Care Education students work in a laboratory classroom with young children at the LPC Childcare Center.
- Fire Service Technology students receive applied learning at the Livermore-Pleasanton Fire Department's Fire Training Facility.
- Engineering Technology students serve in paid internships at employers such as Lawrence Livermore National Labs, Lam Research, and Sandia National Labs.
- Technical Theater students work in real-world performing arts productions at the Bankhead Theater and Livermore Performing Arts.
- Emergency Medical Technician/Paramedic students gain clinical experience at regional hospitals including Kaiser, Doctor's, Stanford, and Oak Valley.

The College's certificates and some of the associate of science degrees awarded in CTE majors are designed for students who are interested in immediate employment and do not intend to transfer to a four-year college or university. Other associate of science degrees awarded in CTE majors are designed for students who do intend to transfer to a four-year college or university. CTE certificates and degrees at the College include: Administration of Justice, Applied Photography, Automotive Technology, Business, Commercial Music, Computer Studies, Early Care and Education, Emergency Medical Technician/Paramedic, Engineering Technology, Fire Service Technology, Digital Media & Graphic Design, Horticulture, Interior Design, Journalism, Kinesiology, Occupational Health & Safety, Technical Theater, Viticulture & Winery Technology, and Welding Technology.

Finally, LPC recently re-inserted "lifelong learning" into its mission statement. In keeping with this commitment, the College currently offers a variety of community education fee-based courses geared toward personal development and enrichment.

Signed: Dyrell Foster

Dyrell Foster, Ed.D., Las Positas College President

Received
JAN 0 5 2004
Office of the President
Las Positas College

ATTACHMENT 4

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: DEC 2 2 2003

LAS POSITAS COLLEGE FOUNDATION
3033 COLLIER CANYON RD
LIVERMORE, CA 94551

Employer Identification Number:
[redacted]
DLN:
[redacted]
Contact Person:
LISA M VAN DER SLUYS [redacted]
Contact Telephone Number:
(877) 829-5500
Accounting Period Ending:
June 30
Form 990 Required:
Yes
Addendum Applies:
No

Dear Applicant:

Based on information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from federal income tax under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3).

We have further determined that you are not a private foundation within the meaning of section 509(a) of the Code, because you are an organization described in sections 509(a)(1) and 170(b)(1)(A)(iv).

If your sources of support, or your purposes, character, or method of operation change, please let us know so we can consider the effect of the change on your exempt status and foundation status. In the case of an amendment to your organizational document or bylaws, please send us a copy of the amended document or bylaws. Also, you should inform us of all changes in your name or address.

As of January 1, 1984, you are liable for taxes under the Federal Insurance Contributions Act (social security taxes) on remuneration of $100 or more you pay to each of your employees during a calendar year. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Since you are not a private foundation, you are not subject to the excise taxes under Chapter 42 of the Code. However, if you are involved in an excess benefit transaction, that transaction might be subject to the excise taxes of section 4958. Additionally, you are not automatically exempt from other federal excise taxes. If you have any questions about excise, employment, or other federal taxes, please contact your key district office.

Grantors and contributors may rely on this determination unless the Internal Revenue Service publishes notice to the contrary. However, if you lose your section 509(a)(1) status, a grantor or contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act, or the substantial or material change on the

part of the organization that resulted in your loss of such status, or if he or she acquired knowledge that the Internal Revenue Service had given notice that you would no longer be classified as a section 509(a)(1) organization.

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for federal estate and gift tax purposes if they meet the applicable provisions of Code sections 2055, 2106, and 2522.

Contribution deductions are allowable to donors only to the extent that their contributions are gifts, with no consideration received. Ticket purchases and similar payments in conjunction with fundraising events may not necessarily qualify as deductible contributions, depending on the circumstances. See Revenue Ruling 67-246, published in Cumulative Bulletin 1967-2, on page 104, which sets forth guidelines regarding the deductibility, as charitable contributions, of payments made by taxpayers for admission to or other participation in fundraising activities for charity.

In the heading of this letter we have indicated whether you must file Form 990, Return of Organization Exempt From Income Tax. If Yes is indicated, you are required to file Form 990 only if your gross receipts each year are normally more than $25,000. However, if you receive a Form 990 package in the mail, please file the return even if you do not exceed the gross receipts test. If you are not required to file, simply attach the label provided, check the box in the heading to indicate that your annual gross receipts are normally $25,000 or less, and sign the return.

If a return is required, it must be filed by the 15th day of the fifth month after the end of your annual accounting period. A penalty of $20 a day is charged when a return is filed late, unless there is reasonable cause for the delay. However, the maximum penalty charged cannot exceed $10,000 or 5 percent of your gross receipts for the year, whichever is less. For organizations with gross receipts exceeding $1,000,000 in any year, the penalty is $100 per day per return, unless there is reasonable cause for the delay. The maximum penalty for an organization with gross receipts exceeding $1,000,000 shall not exceed $50,000. This penalty may also be charged if a return is not complete, so be sure your return is complete before you file it.

You are required to make your annual information return, Form 990 or Form 990-EZ, available for public inspection for three years after the later of the due date of the return or the date the return is filed. You are also required to make available for public inspection your exemption application, any supporting documents, and your exemption letter. Copies of these documents are also required to be provided to any individual upon written or in person request without charge other than reasonable fees for copying and postage. You may fulfill this requirement by placing these documents on the Internet. Penalties may be imposed for failure to comply with these requirements. Additional information is available in Publication 557, Tax-Exempt Status for Your Organization, or you may call our toll free number shown above.

LAS POSITAS COLLEGE FOUNDATION

You are not required to file federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T, Exempt Organization Business Income Tax Return. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

This determination is based on evidence that your funds are dedicated to the purposes listed in section 501(c)(3) of the Code. To assure your continued exemption, you should keep records to show that funds are expended only for those purposes. If you distribute funds to other organizations, your records should show whether they are exempt under section 501(c)(3). In cases where the recipient organization is not exempt under section 501(c)(3), there should be evidence that the funds will remain dedicated to the required purposes and that they will be used for those purposes by the recipient.

If we have indicated in the heading of this letter that an addendum applies, the enclosed addendum is an integral part of this letter.

Because this letter could help resolve any questions about your exempt status and foundation status, you should keep it in your permanent records.

We have sent a copy of this letter to your representative as indicated in your power of attorney.

If you have any questions, please contact the person whose name and telephone number are shown in the heading of this letter.

Sincerely yours,



Lois G. Lerner
Director, Exempt Organizations
Rulings and Agreements

Chabot Las Positas Community College District Board of Trustees

Ms. Linda Granger, Board President

Trustee Area 2

[redacted]

Mr. Harris Mojadedi

Trustee Area 3

[redacted]

Mr. Hector Garcia

Trustee Area 1

[redacted]

Dr. Hal G. Gin

Trustee Area 6

[redacted]

Ms. Catheryn Grier

Trustee Area 5

[redacted]

Ms. Maria L. Heredia

Trustee Area 4 Trustee

[redacted]

Mr. Steve Lanza, Board Secretary

Trustee Area 7

[redacted]

Key Project Individuals
2027 Las Positas College Literary Arts Festival

Martin Nash
LPC English Faculty and Coordinator, English and Creative Writing Programs
Festival Co-Lead Coordinator
Job duties: Write grants, book speakers, organize festival schedule, arrange facilities, market festival events, write press releases, create marketing materials, work with speakers day of festival, coordinate festival volunteers, manage Eventbrite festival tickets

Toby Bielawski
LPC English Faculty
Festival Co-Lead Coordinator
Job duties: Write grants, book speakers, organize festival schedule, arrange facilities, market festival events, write press releases, create marketing materials, work with speakers day of festival, coordinate festival volunteers, manage Eventbrite festival tickets

Martin Nash

[redacted] [redacted]

EDUCATION

California College of the Arts, San Francisco, CA
Master of Fine Arts in Writing**,** May 2005

Kansas State University, Manhattan, KS
Bachelor of Arts in English, May 2000

EXPERIENCE

English Instructor, Las Positas College, Livermore, CA, Spring 2006—present

- Teach creative writing and developmental and transfer-level reading, composition, and critical thinking classes incorporating research and literary analysis to students of various backgrounds and ages
- Co-advised *Havik, the Las Positas College Journal of Arts & Literature*
- Co-Founded Las Positas College Literary Arts Festival (2021)
- Classes taught:
  - ENG 100A: Reading, Reasoning, & Writing
  - ENG 100B: Reading, Reasoning, & Writing
  - ENG 104: Accelerated Reading, Reason, & Writing
  - ENG 1A: Critical Reading & Composition
  - ENG 4: Critical Thinking and Writing about Literature
  - ENG 7: Critical Thinking and Writing across Disciplines
  - ENG 11: Intro to Creative Writing
  - ENG 12: The Craft of Writing Fiction
  - ENG 19: Literary Journal
  - ENG 44: Literature of the American West

English Instructor, Los Medanos College, Pittsburg, CA, Fall 2007—Fall 2009

- Taught developmental reading, writing, and critical thinking classes to students of various ethnicities and ages
- Guided developmental reading and writing students in Writing Lab computer activities and assignments
- Classes taught:
  - ENG 90: Integrated Reading, Writing, and Critical Thinking

PUBLICATIONS & HONORS

- *The Blink Zine*, spring 2007
- Nominated for *Best New American Voices 2007* by CCA faculty, spring 2005
- *Touchstone Magazine.* Winner of *Touchstone Award* for outstanding undergraduate fiction and *Touchstone Award* for outstanding undergraduate non-fiction, spring 1998

RELEVANT SKILLS

Technical Proficiencies – Mac/Windows platforms, Word, Quark XPress, Photoshop, Blackboard, Canvas, Internet search engines
Language – strong working knowledge of written Spanish

Toby Bielawski

[redacted]

EDUCATION

M.A., English; Mills College, Oakland, Ca.	1995
B.A., English/Art History; Smith College, Northampton, Ma.	1990

ACADEMIC APPOINTMENTS

English Instructor, Las Positas College, Livermore, Ca.	1999-current
Adjunct English Instructor, Chabot College, Hayward, Ca.	1996-1999
Teaching Assistant, Mills College, Oakland, Ca.	1994-1995

TEACHING EXPERIENCE

Teaching Areas

- Composition & Critical Thinking
- Writing & Study of Poetry
- 20th century American Poets
- 18th century literature
- African-American literature

Detailed Teaching Experience

Las Positas College, Livermore, Ca. 1999-present

- Teach courses including Composition; Critical Thinking & Writing; Reading Apprenticeship Workshop; Introduction to Literature; Monsters & Madness in Literature; Gothic Imagination in Film & Fiction; Craft of Writing Poetry

Chabot College, Hayward, Ca. 1996-99

- Taught courses in Composition; Basic Writing Skills; Critical Thinking; Writing Poetry; African-American Literature; Islands & Isolation in Literature

Service

Las Positas College

- Distance Education committee service; faculty mentor for online teaching
- Reading Apprenticeship Leader Training, completed 2018
- Coordinator of English Department adjunct faculty, including mentoring, scheduling, orientations, and yearly faculty retreat
- Faculty advisor, Writers' Guild student writing club and workshops
- Coordinated Las Positas Literary Anthology, including contest, and awards ceremony
- Serve on Staff Development committee, Faculty Senate, and hiring committees

• Chair of college Accreditation Committee
• Participant in Teachers Teaching Teachers, faculty retreats for discussion of pedagogical issues and sharing of curriculum

Chabot College

• Advised production of college literary journal *The Chabot Review*
• Interviewed potential adjunct instructors as member of Personnel Committee
• Organized full-time/adjunct workshop for pedagogical and curriculum discussions as member of Staff Development Committee
• Developed and implemented assessment techniques for gaining student feedback as member of Classroom Assessment Techniques Committee
• Served as Adjunct Mentor for newer part-time faculty

GRANTS & PRIZES

•First Place, Drafty Attic Press Chapbook Contest	2011
• National Endowment for the Humanities Summer Seminar: African American History And Literature, Savannah, GA	2008
•Featured Reader, Albany Library Poetry Series	
•Poet's Dinner Annual Contest, Kensington Library Literary Society	2004
•State of California Education Dept. Teaching and Learning Initiative	2003
•National Endowment for the Humanities Summer Seminar for College Teachers Vanderbilt University, Nashville, TN	1996
•Best Graduate Essay, Mills College	1995
•Babcock Poetry Prize, Smith College	1990

CREATIVE ACTIVITIES

•***Las Positas College Literary Arts Festival, Lead Coordinator*** 2021-present
Organized and produced all-day public festival online (2021) and in person (2022), including nationally-known writers, over 1,000 attendees

•***Colrain Poetry Manuscript Conference*** 2018, 2010
Submitted manuscript for evaluation by Publishers
Participated in reading and critique of manuscripts

• ***City of Albany Poet Laureate*** 2011-14
Hosted readings and workshops
Composed and presented poems on civic occasions
Initiated "Poetry of Place" Albany Poetry Map

• ***Vermont Studio Center Artist Residency*** 2009
Monthlong residency program with artists and writers
Critique sessions with Major Jackson

• ***Coordinator, Albany Library Poetry Series*** 2005
Booked featured readers and hosted open mic at
monthly reading series

The Poetry Project at Las Positas College
2003-current

- Write grants and initiated project to introduce college students to the "Poetry Slam" spoken word movement
- Development of workshops on writing and performance techniques
- Bring guest poets to campus to demonstrate poetry slam and lead student workshops on slam writing
- Organization and publicity of field trips to urban poetry slams, including performances featuring the Berkeley Slam Team
- Organize campus poetry slam, including DJ, poet-performer MCs, prizes, and student performers

Community of Writers, Palisades Tahoe, Ca. 2002, 2009, 2015

- Participant in week-long writing workshop, writing one poem per day to be critiqued by faculty and workshop members
- Attended evening craft talks by faculty members Galway Kinnell, Sharon Olds, Lucille Clifton, Li-Young Lee, Yusef Kumanyakaa
- Provided musical entertainment at final evening celebration

Editing and Judging

- Judge, City of Pleasanton Poet Laureate Selection Committee 2003
- Faculty Advisor, *Las Positas Literary Anthology*, 2000 - present
- Faculty Advisor, *Chabot Review* , Chabot College 1999
- Judge, *Treasure House* Literary Anthology poetry contest 1998
- Judge, *Writers Across the River* poetry contest 1998
- Editorial Consultant, McGraw-Hill Publishing (fourth edition of *Western Wind: An Introduction to Poetry*) 1997
- Editorial Assistant, *Poetry Flash* 1995-96

NEH Project, Vanderbilt University
Racing the Rails: The Train in Black and White Folksong 1996

- Participation in summer seminar for college English teachers on "The Road in American Literature"at Vanderbilt University with Dr. Cecilia Tichi
- Researched independent project and developed curriculum

on the railroad in African-American blues and American vernacular folksong
- Compiled multi-media presentation delivered to colleagues at Vanderbilt University and Chabot College
- Developed musical presentation for student audiences as faculty guest speaker

PUBLICATIONS

Poetry

Five Kinds of Fences (Drafty Attic Press), *2011*
Madroad: West Coast Writers (Breadline Press), 2011
Spillway, 2011
Tattoo Highway, 2009 ,
Tilt-A-Whirl, 2009
Verse Wisconsin, 2008
Wanderlust Review, 2005
Alehouse, 2003

seedhouse, 2001
Beyond Definition: New Writing from Gay & Lesbian San Francisco (manic d press), 1994
The Walrus , 1994
The Grecourt Review, 1990
The Green Age Review, 1990

Articles

"The Art of Being Fake" *east bay express*, Nov. 11, 2003
"Go Out and Make Some of Your Own" *east bay express*, Mar. 5, 2003
"Punk Prophets -- Where Are They Now?" *east bay express*, Jan. 1, 2003
"Las Hermanas Saleras -- Viva Salsa Chicks!" *east bay express*, Feb. 27, 2002
"First Person Universal: Songwriter Steve Seskin" *Radiance* , Fall 2000
"Folk Diva: The Wit and Wisdom of Odetta" *Radiance* , Winter 1999
"Meat Shakin' On My Bones: Female Body Image in the Blues" *Radiance*, Autumn 1999
"Writing A la Mode"(Review) *inside english*, September 1997
"Pamela's Narrative Palindrome: The Structure of Virtue in Richardson's Novel" *Eighteenth Century Fiction*, June 1996

CONFERENCE PAPERS

"The Absence of Arrival: Elizabeth Bishop and the Geography of the Coastline" Paper given at the Robinson Jeffers Association Conference, Stanford University , May 2002
"The Slivered Screen: Why We Love Fragmentation and Frankenstein " Paper given at Young Rhetoricians' Conference, Monterey, June 1998

"Blindness and Insight in Hamlet and Oedipus" Paper given at the Northern California Renaissance Conference, Oakland, April 1996
"The Key to the Lock: Union and Division in Pope's The Rape of the Lock" Collaborative paper given at Academic Forum, Mills College, Nov. 1995
"The Spectrum of Certainty: Meaning and Writing in the Academy" Paper given at the Northern California Writing Centers Association Conference, Stockton, Ca. Feb. 1995
Presenter, Writer's Harvest Conference, Mills College, May 1994

MEMBERSHIPS

- California Poets in the Schools
- PEN America
- National Council of Teachers of English

LAS POSITAS COLLEGE

LITERARY ARTS FESTIVAL

SCHEDULE OF EVENTS
MAY 2, 2026

9AM	DOORS OPEN
9:30-10:45	WORKSHOPS (DETAILS BELOW)
ROOM 4127	JULISSA ARCE Writing from Identity and Culture
ROOM 4130	TOMAS MONIZ Paths to Publication
ROOM 4213	KATE SCHATZ: Bringing Settings to Life
ROOM 4212	BITA BEHZADI Writing Realistic Dialogue
MAIN THEATER	LEILA MOTTLEY Craft Q&A
10:45-11:15	BREAK
11:15-12	Main Theater: W. KAMAU BELL AND KATE SCHATZ
12:15-1	Main Theater: LEILA MOTTLEY
1-2	BOOK SIGNING AND RECEPTION
2-4	HAVIK PUBLICATION AND AWARDS AND CEREMONY (RM 4127)

LASPOSITASCOLLEGE.EDU/LITERARY-FESTIVAL



Las Positas College Literary Arts Festival 2026 | Las Positas College, Mertes Center for the Arts (Building 4000)

Time: May 2, 2026 (UTC-7) ENDED

Location: Las Positas College, Mertes Center for the Arts (Building 4000)

Details

Las Positas College's literary arts festival, featuring award-winning authors, workshops, appetizers, and more. Free to the public.
Click "Get Tickets" to register for FREE and see event details
Internationally acclaimed and bestselling authors? Check. Newly published and established local writers? Check. Amazing workshops, book publications, and book signings? Check, check, and check. Good vibes? Indeed. Please join us at the Las Positas College Literary Arts Festival for all of the above and more on Saturday, May 2nd, from 9:30 AM -4:00 PM at Las Positas College's Mertes Center for the Arts, Building 4000.
All events are free
and held in person. Registration is encouraged for attendance as events often fill up. You are welcome to register for as many events as you like, but please do not sign up for two or more events happening at the same time. Event times are listed on the registration page. Click "Get Tickets" to register. Tickets are limited and events are filling up, so please don't wait!
The festival, which is free to the general public, will feature speakers and workshops. Events include workshops, keynote speakers, a book signing event, and the publication ceremony for Havik, Las Positas College's award-winning journal of arts & literature.
Special guests include keynote speaker Leila Mottley, W. Kamau Bell, Kate Schatz, Julissa Arce, and Tomas Moniz. More information about authors can be found at
LPC Literary Arts Festival
The Las Positas College Literary Arts Festival is generously supported by grants from the Las Positas College Foundation; Livermore Commission for the Arts & Livermore City Council; Las Positas College President's Speakers Series and Dr. Dyrell Foster, LPC President; Puente; The Independent; and private donors.
Campus Map: https://map.concept3d.com/?id=1994#!ct/63076,59651?s/undefined?sbc/
Information Source: Las Positas College English Department | eventbrite

Provided by Ricky | Published May 6, 2026

Show Less

ATTACHMENT 4

A&E

Las Positas College to host Literary Arts Festival this weekend

Authors Thrity Umrigar and Daniel Handler among the presenting attendees



by **Jude Strzemp**
May 5, 2025 3:26 pm

Listen to this article now

1.0x

00:00 04:03

ATTACHMENT 4



Havik has won Best in Show in Literary Magazines by the Associated Collegiate Press for four consecutive years. Seen here are last year's staff (from left) Mark Newson and Simon Clarke. (Photo courtesy of Martin Nash)

Las Positas College's Literary Arts Festival is set to return for its fifth annual gathering of best-selling authors and poets for a day of writing sessions, a poetry slam and a publication ceremony.

Scheduled to host panels, workshops and talks this weekend are authors including Thrity Umrigar, Daniel Handler, Julissa Arce and Tamim Ansary.

Additionally, writers and artists behind the 2025 edition of Havik, the Las Positas College Journal of Arts & Literature, will have their time to shine as the school celebrates the publication and names award-winners.

"This event is truly special as it allows Las Positas College to showcase the incredible programs we have here while bringing world-class authors and speakers to our festival," said Martin Nash, LPC English professor and founder of the festival. "We're really excited about the variety in this year's lineup. We think there's something for everyone."

ATTACHMENT 4

To kick off the festival, Dera R. Williams — author, editor and researcher — is scheduled to lead a workshop on the process of publishing one's work.



Las Positas College's fifth annual Literary Arts Festival is scheduled on Saturday, May 10. (Photo courtesy of Martin Nash)

Shortly after, Umrigar is set to give the festival's keynote speech followed by a book signing. As the best selling author of ten novels including "Bombay Time" and "The Space Between Us", Umrigar's most recent novel "The Museum of Failures" was recognized as the Best Book of 2023 by NPR, Harper's Bazaar, BookRiot and more.

Later on during the festival, Umrigar is set to host a writing workshop on character development.

Handler, also known as Lemony Snicket and the author of "A Series of Unfortunate Events", is set to host a writing workshop as well called "How to Write Like a Burglar". Having sold over 70 million books worldwide, he too will hold a book signing after the workshop.

Other festival speakers include Arce, a best-selling Mexican-American author of books including "You Sound Like a White Girl" and "My (Underground) American Dream", as well as Ansary, an Afghan-American author of nine books including "Truther Narratives: Conspiracy Theory Explained".

Ansary facilitated the San Francisco Writers Workshop for over 20 years, and has produced work that won the 2010 Northern California Book Award and was selected for San Francisco's One City One Book reading event.

"It's not every day that we get to be around such a diverse group of people united by a passion for literature and writing," Nash told Livermore Vine.

In addition to panels and workshops, the festival will also include LPC's 22nd annual poetry slam, hosted by performance poets Bri Blue and Natriece (Tri) Spicer. The audience will have a chance to read their original poems too, with top-scoring LPC poets winning prize money.

ATTACHMENT 4



Havik will announce award-winning submissions at this year's publication ceremony. Seen here are (from left) Havik's current editor in chief Jesse Naranjo and last year's editor in chief Aaliyah Gholamipour. (Photo courtesy of Martin Nash)

The festival is scheduled to wrap up with a publication and award ceremony for the 2025 edition of Havik. For four years running, this award-winning journal has won Best of Show in Literary Magazines at the annual Associated Collegiate Press.

"It would be understandable to keep doing things the same way", Nash said amid the journal's string of accolades. "This year's staff of Havik was fearless in their vision."

The free, public event is scheduled to run from 9:30 a.m. to 6 p.m. Saturday (May 10) at LPC's Mertes Center for the Arts. For more information and tickets, visit laspositascollege.edu.

© 2025 Livermore Vine

ATTACHMENT 4

Las Positas College Hosts Literary Arts Festival

May 17, 2025



Daniel Handler, the author known as Lemony Snicket who wrote “A Series of Unfortunate Events,” speaks during his “How to Write Like a Burglar” seminar at the Las Positas College Literary Arts Festival on May 10 in Livermore. (Photos – Leah Silveira)

ATTACHMENT 4

https://www.independentnews.com/culture/well-known-authors-set-to-appear-at-las-positas-literary-arts-festival/article_4b95231e-f760-41a4-8454-572aad95299e.html

Well-Known Authors Set to Appear At Las Positas Literary Arts Festival

By Vivien Wenneker
May 8, 2025

LIVERMORE — Las Positas College is set to host its fifth annual Literary Arts Festival on Saturday, May 10.

The event is scheduled to include speeches and writing workshops hosted by best-selling authors Daniel Handler (Lemony Snicket), Julissa Arce and Thrity Umrigar.

The program also includes the 22nd LPC Poetry Slam competition, award-winning plays, poetry reading, publishing and writing workshops, chocolate and wine tasting, and writing, storytelling and crafts for kids. A publication ceremony for Havik, LPC's Literary Arts Magazine, is also on tap.

The LPC Literary Arts Festival, unlike other literary festivals and writing workshops in the Bay Area, does not charge an entrance fee.

The festival began in 2020 when three of the college's English professors — Marty Nash, Toby Bielawski and Richard Dry — came up with the idea of starting the event.

"Not only did we want to offer a chance for our community and students to hear from and even meet famous and critically acclaimed authors, we also wanted students to get to know our creative writing program," Nash said.

The professors believed the event would be a great way to promote the certificate program, which offers courses in story writing, poetry writing, and literary magazine editing and production.

Nash pointed to critical support received from the Las Positas College Foundation, the school's English department and dean, the Livermore Commission for the Arts and the Livermore City Council, as well as others.

After a local festival organized by Las Positas emeritus professor David Wright ended, there weren't any major literary festivals in the Tri-Valley. That's when Nash, Bielawski and Dry decided to pick up where Wright had left off.

The professors reach out to contacts and consider student interests and availability. They also think about books they'd like to teach in their classes, and contact authors of those books, so that students will get a chance to meet them.

In addition to encouraging their students and fostering a growing literary program, they also see a prime opportunity to connect with the Tri-Valley community at large by bringing together people of different age groups and backgrounds to bond over a shared appreciation of storytelling.

Through various activities and workshops, festival organizers seek to provide a range of resources and tools to help writers and those with an interest in writing develop their abilities. All three of the event's main organizers, though particularly excited about this year's lineup, are looking forward to something specific.

"I'm excited about the food and wine writing workshop, which includes tastings, and the poetry slam, which will be the 22nd year of the LPC slam," Bielawski said.

"I'm looking forward to the one-act plays and conspiracy-theory talk. We also have great kids' activities," Dry said.

"I can't wait for the publication ceremony for this year's edition of Havik, the Las Positas College Journal of Arts & Literature," Nash said. "Havik has won a national award for literary magazines four years running, and this year's edition looks beautiful".

The festival is scheduled for the Mertes Center for the Arts, Building 4000, at Las Positas, from 9:30 a.m. until 6 p.m. Seating is limited.

To register for tickets and view the full schedule go to: https://www.laspositascollege.edu/literary-festival/

Project & Program Grant

City of Livermore
Library
Commission for the Arts

Application Form, Instructions, and Checklist

Applications are due on March 1 and September 1 each year

Completed grant applications must be:

- Delivered (in person or by commercial service such as FedEx, UPS, etc.) to the Livermore Public Library c/o Commission for the Arts by 5 p.m. on March 1 and September 1, or
- Sent First Class or Priority Mail by the US Postal Service to be received at the City no later than March 1 and September 1.

Send or deliver applications to:

Livermore Public Library
1188 S. Livermore Avenue
Livermore, CA 94550
Attn: Commission for the Arts Staff Liaison

This packet contains the Application Checklist and instructions for completing the application.

Applicant Name: Martin Nash

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- ☒ 1. Application Checklist (this page).
- ☒ 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- ☒ 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- ☒ 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- ☒ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- ☒ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- ☒ 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- ☒ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- ☒ 9. Resumes/biographies of key project individuals, generally one page each.
- ☒ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- ☒ 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- ☒ 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

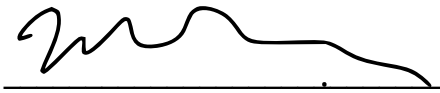
Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.



Authorized Officer's Signature

9/1/2026

Date

Martin Nash

Print Name of Officer signing this form

Literary Festival Co-Chair

Title of Officer signing this form

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature

Date

Print name of Artist signing this form

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date: 9/1/2026

Amount of Grant Request: $ 10,000 Total Project Budget: $ 25,000

Applicant/Organization: Las Positas College Foundation

Applicant/Organization's Address: Las Positas College
[redacted]

Applicant/Organization's Web site: lpcfoundation.org

Preparer's Name and Title: Martin Nash, English Professor, Literary Festival Co-Chair

Preparer's Phone: [redacted] Preparer's E-mail: [redacted]

Address (for formal notification): Las Positas College Foundation
[redacted]

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Briefly describe the project or program for which support is requested:

The Las Positas College Literary Arts Festival celebrates all literary forms including written and spoken-word poetry, memoir, fiction, nonfiction, screenwriting, and scriptwriting.

Number of people intended to reach: Audience: 750 Participants:

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: May 2, 2027
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: May 2, 2027

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

   Please see attached document for all responses. Budget is noted on next page.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ n/a	
Tuition/Workshop fees	$ n/a	
Other:	$ n/a	
Subtotal: Earned Revenue	**$** 0	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ n/a	$	$
Grants *(Foundations/Government other than City)*	$ 15,000	$	$ 15,000
City of Livermore *(other than this grant request)*	$ n/a	$ n/a	$
Other:	$ n/a	$	$
Subtotal: Contributed Income	**$** 15,000	**$** n/a	**$** 15,000

Project & Program Grant Amount Requested	**$** 10,000
Total Project Support (Revenue + Income + Grant**)**	**$** 25,000

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	**Amount**	**Notes**
Artistic	$ 17,000	Speakers
Production	$ n/a	
Administrative	$ 3000	Stipends for organizers/admin
Other: *(describe in Notes)*	$ n/a	
Subtotal: Personnel	**$** 20,000	

General	**Amount**	**Notes**
Venue Rental	$ 2100	600 rental, 1500 custodial
Materials and Supplies	$ n/a	
Marketing and Promotion	$ 1400	
Transportation	$ n/a	
Insurance	$ n/a	
Other: *(describe in Notes)*	$ 1500	Food, Music, Accessibility
Subtotal: General	**$** 5000	

Total Project Expenses (Personnel + General)	**$** 25,000
Project Surplus (Loss) (*Total Support minus Total Expense*)	**$** 0

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
		$
		$
		$
		$
		$
		$

Requested Grant Amount: $ 10,000

Cash Match Amount: $ 15,000

In-kind Match Amount: $ 0

Project & Program Grant

City of Livermore
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Commission for the Arts

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Applicant Name:

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☑ 4. If you are an organization, submit a list of current officers and Board members with their term of office.

☑ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.

☑ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.

n/a 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.

☑ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.

☑ 9. Resumes/biographies of key project individuals, generally one page each.

☑ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.

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n/a 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

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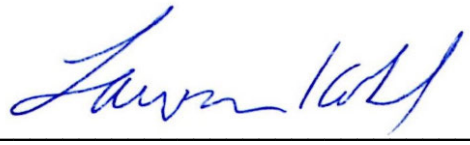
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.

3. Complete all pages of the application form and all required attachments. (Use “N.A.” if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.



_____ _____8/31/2026_____

Authorized Officer's Signature Date

_____Lawrence Kohl, Music Director_____

Print Name of Officer signing this form Title of Officer signing this form

---

- - or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

_____ _____

Artists Signature Date

_____

Print name of Artist signing this form

Pacific Chamber Orchestra

Pacific Chamber Orchestra
Board of Directors
2026-2027

Pamela Philbert, President, *2024-2026*
Laura Varner, Secretary, *2024-2026*
Jen Kraus, Treasurer, *2025-2027*
Lawrence Kohl, Music Director, *2025-2027*
Bruce Henderer, *2025-2027*
Michelle Henderer, *2025-2027*
Julia Birdsong, *2025-2027*
Tom Ramos, *2025-2027*
Calvin Wood, *2024-2026*
Paul McKellar, *2025-2027*
Raquel Holt, *2024-2026*
Cynthia Atherton, *2025-2027*

Internal Revenue Service
P. O. Box 2508
Cincinnati, OH 45201

Department of the Treasury

Date: May 12, 2017

[redacted]

PACIFIC CHAMBER ORCHESTRA
PO BOX 3134
LIVERMORE, CA 94551

Dear Sir or Madam:

This is in response to your request dated May 1, 2017 for information about your tax-exempt status.

Our records indicate we issued a determination letter to you in February 1995, and that you're currently exempt under Internal Revenue Code (IRC) Section 501(c)(3).

We also recognized the subordinates on the list you submitted as exempt from federal income tax under IRC Section 501(c)(3).

For federal income tax purposes, donors can deduct contributions they make to you as provided in IRC Section 170. You're also qualified to receive tax deductible bequests, legacies, devises, transfers, or gifts under IRC Sections 2055, 2106 and 2522.

Because IRC Section 170(c) describes your subordinate organizations, donors can deduct contributions they make to them.

Please refer to www.irs.gov/charities for information about filing requirements. Specifically, IRC Section 6033(j) provides that, if you don't file a required return or notice for three consecutive years, your exempt status will be automatically revoked on the filing due date of the third required return or notice.

In addition, each subordinate organization is subject to automatic revocation if it doesn't file a required return or notice for three consecutive years. Subordinate organizations can file required returns or notices individually or as part of a group return.

For tax forms, instructions, and publications, visit www.irs.gov or call 1-800-TAX-FORM (1-800-829-3676).

If you have questions, call 1-877-829-5500 between 8 a.m. and 5 p.m., local time, Monday through Friday (Alaska and Hawaii follow Pacific Time).

Sincerely yours,

Stephen A. Martin
Director, Exempt Organizations
Rulings and Agreements

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date: 8/31/2026

Amount of Grant Request: $ 10,000

Total Project Budget: $ 23,000

Applicant/Organization: Pacific Chamber Orchestra

Applicant/Organization's Address:

Pacific Chamber Orchestra
PO Box 3134
Livermore, CA 94551

Applicant/Organization's Web site: https://pacificchamberorchestra.org/

Preparer's Name and Title: Tracy Wellons, Marketing & Development Director

Preparer's Phone: [redacted]

Preparer's E-mail: [redacted]

Address (for formal notification): same as above

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Classical Music

Briefly describe the project or program for which support is requested:

Pacific Chamber Orchestra (PCO) is seeking grant support for **Discover Music Now.** Our educational outreach program engages students in Livermore with inspiring, accessible introductions to classical music through professional, full-orchestra matinee performances at the Bankhead Theater, as well as interactive in-school assemblies.

Discover Music Now is dedicated to expanding access to the arts and providing meaningful opportunities for students to experience live classical music in an enriching, educational setting. We connect young audiences with the musicians and with one another, and teach them to listen deeply, nurturing their empathy, curiosity and critical thinking. Our programs create experiences with impacts that live beyond the performance, fostering an early understanding of musical instruments and appreciation for classical music, inspiring students to discover new ways to

engage with music in their communities. Students fondly recall these experiences, whether through school visits or concert hall performances, and carry the lasting impact of these early introductions to music throughout their lives.

Number of people intended to reach:

Audience: 1,500

Participants: 1,500

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: November 1st, 2026
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: May 31st, 2027

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

Pacific Chamber Orchestra (PCO), now in its 37th season under the direction of Maestro Lawrence Kohl, is a professional ensemble dedicated to sustaining and expanding the rich heritage of classical music through inspiring performances and engaging educational programs. We connect audiences with the musicians and with one another in the shared joy, beauty, and depth of the human experience through inspiring performances of classical gems, music of our time, holiday traditions, and programs for the entire family. PCO's dedicated professional musicians bring the highest levels of artistry, offering fresh and richly rewarding interpretations that deepen understanding and provide emotional fulfillment that lives far beyond the performance. Ultimately, PCO's mission is to change lives and help make the world a better place to live.

PCO's mission extends beyond performances, with educational programming designed to introduce young audiences to classical music, musical instruments and music appreciation. Through **Discover Music Now**, PCO has reached more than 300,000 elementary school students with full-orchestra performances and in-school assemblies, while also offering clinics for middle and high school students designed to introduce and refine technical music skills. PCO engages young audiences with dynamic, interactive performances that explore fundamental musical concepts and themes, while providing educators with complementary

materials to foster lifelong connections to classical music. Adults often recall these experiences as formative moments, reflecting the lasting impact of early exposure to music.

2. **Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.**

PCO is requesting support for our educational program, **Discover Music Now**, which combines live classical music performances with education to introduce fundamental music concepts to students. The proposed program will feature a full-orchestra, school-day matinee for students attending Livermore Valley Joint Unified School District schools, as well as two in-school assemblies combining a musical performance with educational components. PCO's musicians will perform movements from a range of classical works throughout both programs to introduce students to the full breadth and depth of classical music.

Each piece will be accompanied by a complementary discussion led by PCO's Music Director, providing engaging commentary to introduce musical instruments, their role in an orchestra, and the ways music can communicate ideas and emotions. Building on PCO's long commitment to arts education, teachers will be provided with supplemental educational materials developed by PCO's team to enhance students' understanding of the music performed and extend the learning experience beyond the performance.

The full-orchestra matinee will be performed at Livermore's Bankhead Theater on April 1, 2027, and will be free for students and educators to attend. Elementary-school teachers will be contacted by PCO's team and provided with sign-ups for their classes until theater capacity is reached. The matinee will feature movements from one of the one of the all-time great classical composers, Johannes Brahms, highlighting his enduring *4th Symphony*. Eric.Silberger, an international Tchaikovsky violin competition winner and composer, will perform movements from a new Concerto and his own work. This will be an incredible opportunity for students to be exposed to one of the world's finest artists, and highlight the connections between classical music, musicians, composers, and the process of creating new music.

The program will be supported by PCO's orchestra and staff, who have presented full-orchestra matinees for students in Livermore and Pleasanton and held dozens of performances at in-school assemblies throughout the Bay Area. **Discover Music Now**, provides a meaningful and lasting supplement to young students' artistic education and a unique opportunity to hear live classical music in a setting tailored specifically for young audiences. From our experience, we know that students intuitively understand when they are experiencing high-quality performances by accomplished musicians. Students leave feeling valued and supported, knowing that their parents, teachers, LVArts, and PCO have worked to make the experience possible for them.

3. **How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)**

This grant will support every aspect of the development and implementation of the

full-orchestra matinee for students, ensuring that this program will be provided completely free of charge to students and teachers. Grant funds will be utilized throughout the planning process, beginning with the creation of the musical program overseen by PCO's Music Director, as well as the rehearsal and performance time for musicians. Funds will support the PCO staff who will work in conjunction with the Music Director to develop supplemental educational materials for the performance and coordinate planning and logistics with school administrators and teachers. Program funds will also be utilized for venue fees at Bankhead Theater, investing grant resources directly into one of Livermore's leading performing arts spaces.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

PCO's Discover Music Now programs were created to strengthen connections between the arts, culture, and education while building lasting partnerships with local schools. These objectives tie directly to Strands 2 and 3 of the Cultural Arts Master Plan. PCO's program supports the ***visibility and vitality*** of the arts, introducing the next generation to classical music while providing complementary educational opportunities in partnership with Livermore's own arts educators. When hosting programs at the Bankhead Theater in Livermore, PCO also highlights a local performing arts venue, and introduces students to the cultural opportunities available within their community. In-school assemblies and a no-cost matinee are primary examples of ***publicly accessible opportunities*** for Livermore's students. By hosting the performances at Bankhead and in schools, we bring music directly to the students, eliminating the need for longer, more costly field trips. The accessibility of our programs ensures that students have a meaningful introduction to classical music, while removing the barriers that could make it more challenging or impossible for schools to participate. By providing engaging and educational performances, free of charge, PCO ensures that young audiences will be given the opportunity to encounter classical music, musical instruments and music appreciation in a program designed specifically for their level of understanding and interest.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing

PCO will partner with Livermore Valley Joint Unified School District's schools, whose teachers and school administrators will coordinate with PCO on logistics and supplementary educational materials, and bring their classes to the full-orchestra matinee concert. LVArts also partners with PCO in the form of rate reductions, volunteer ushers and logistical support for the concert.

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ n/a	
Tuition/Workshop fees	$ n/a	
Other:	$	
Subtotal: Earned Revenue	**$ n/a**	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$	$	$
Grants *(Foundations/Government other than City)*	$ 13,000.00	$ 13,000.00	$
City of Livermore *(other than this grant request)*	$	$	$
Other:	$	$	$
Subtotal: Contributed Income	**$ 13,000.00**	**$ 13,000.00**	**$**

Project & Program Grant Amount Requested	**$ 10,000.00**

Total Project Support (Revenue + Income + Grant)	**$ 23,000.00**

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	**Amount**	**Notes**
Artistic	$ 17,500.00	Includes: Music Director, orchestra and soloist, quintet musicians and narrator

	Production	$ 1,300.00	Bankhead production fees
	Administrative	$ 2,000.00	Includes: Program development, educational activities, development, coordination and scheduling, etc.
	Other: *(describe in Notes)*	$	
Subtotal: Personnel		**$ 20,800.00**	

General		**Amount**	**Notes**
	Venue Rental	$ 1,100.00	Bankhead venue rental fee
	Materials and Supplies	$	
	Marketing and Promotion	$	
	Transportation	$1,100.00	Travel required in Musicians Union Local 6 (CBA) Collective Bargaining Agreement.
	Insurance	$	
	Other: *(describe in Notes)*	$	
Subtotal: General		**$ 2,200.00**	

Total Project Expenses (Personnel + General)	**$ 23,000.00**

Project Surplus (Loss) (*Total Support minus Total Expense*)	**$**

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash

match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and, 2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
Community Health and Education Foundation	Foundation Grant (includes individual donations and CHEF match)	$ 13,000
		$
		$
		$
		$
		$

Requested Grant Amount: $10,000

Cash Match Amount: $ 13,000

In-kind Match Amount: n/a

Key Project Individuals

Lawrence Kohl, Music Director

Eric Silberger, Creative Partner & Artist in Residence

Tracy Wellons, Marketing & Development Director

Biographies

Lawrence Kohl, Music Director

Frequently noted by critics for his creative programming and bold interpretations, founding PCO Music Director Maestro Lawrence Kohl was awarded special recognition in 2016 by the Cultural Arts Commission of Contra Costa County for his contribution to the arts. Kohl's creative work led to the marketing firm AKQA receiving a Silver Lion award from the 2013 Cannes Lions International Festival of Creativity. Kohl was chosen to premier a new work for the 60th Anniversary of the United Nations held at Grace Cathedral in San Francisco.

Awarded the UCLA Music Department's first University Chancellor Fellowship, Kohl did his doctoral work in Systematic Musicology while also holding the position of Conducting Teaching Associate under Samuel Krachmalnick, Leonard Bernstein's chosen conductor of his original Broadway production of Candide. Kohl later also worked with Goffredo Cordietti, Arturo Toscanini's only conducting assistant. A consummate clarinetist, Kohl has performed chamber music internationally and toured with the San Francisco Symphony.

Eric Silberger, Creative Partner & Artist in Residence

From prestigious concert halls around the world to an Icelandic volcano, virtuoso violinist Eric Silberger's performances have been described by critics as "spinetingling…astonishing" (The Guardian), "dazzling virtuoso playing" (The Washington Post), and "impeccable level of playing, a wonderful musician" (The Strad). El País (Spain) "…he has got everything in his favor: technique, composure, and personality."

He is a prize winner of the XIV International Tchaikovsky Competition and the Michael Hill International Violin Competition of 2011.

Eric has collaborated as a soloist with the London Philharmonia, Mariinsky Orchestra, San Francisco Symphony, St. Petersburg Philharmonia, Konzerthausorchester Berlin, Danish National Symphony, Chamber Orchestra of the Mariinsky Theatre, Orquesta Sinfónica de México, Orquesta Sinfónica de Castilla y León, Munich Chamber Orchestra, Indianapolis Symphony Orchestra, and the Cincinnati Symphony Orchestra, among others.

Conductors Eric has worked with include Lorin Maazel, Valery Gergiev, Michael Tilson Thomas, Dimitri Kitajenko, Vladimir Ashkenazy, Donald Runnicles, Robin Ticciati, Antoni Wit and others. In chamber music, Eric has had the pleasure of playing with artists such as Itzhak Perlman, Mischa Maisky, Augustin Dumay, and Jake Shimabukuro among others. He has appeared at Lincoln Center, Carnegie Hall, the Kennedy Center, the Louvre in Paris, the Great Hall of the St. Petersburg Philharmonia, the Moscow International House of Music in Russia, Shanghai Grand Theatre in China, Royal Festival Hall in London, Seoul Arts Center in Korea, the National Arts Centre in Canada, and more. Among numerous television and radio appearances in the United States, Asia, and Europe, he was featured on Radio France, STV in China, KBS in Korea, and WQXR, WFYI, FOX 59, WISH-TV, and NPR, among others.

Eric received a Bachelor of Arts in Political Science from Columbia University and a Master of Music degree from The Juilliard School. His mentors have included Glenn Dicterow, Itzhak Perlman, Pinchas Zukerman, and the late Maestro Lorin Maazel.

Eric plays on a rare J.B. Guadagnini violin made in 1757 and an Etienne Pajeot “Pajeot Abalone” bow, both on generous loan from Classically Connected Inc. He is a co-founder of the Hawaii International Music Festival and the Carneros Classic Collective.

Tracy Wellons, Marketing & Development Director

Tracy Wellons is a nonprofit professional with experience in development, marketing, communications, and operations. Most recently, she served as Executive Director of Lamorinda Arts Council. Classical music has always been an important part of her life. She previously taught piano to young children and continues to make time for music.

She has a bachelor's degree in History from UC Davis and a Master’s in Nonprofit Administration from the University of San Francisco. From 2017-2023, she lived in Zürich, Switzerland, and served as one of the founding members of Zharity, a nonprofit connecting people, resources, and opportunities to support families and communities in need. She enjoys the mix of creative and organizational work and the sense of purpose that comes with nonprofit organizations.

ATTACHMENT 5

Pacific Chamber Orchestra

Lawrence Kohl, Music Director

TCHAIKOVSKY'S FIFTH

+ Jon Nakamatsu performs Edward MacDowell's 2nd Piano Concerto

April 25, 2026
Lafayette-Orinda Presbyterian Church

April 26, 2026
Bankhead Theater Livermore

With support from

ORINDA COMMUNITY FOUNDATION

CALIFORNIA ARTS COUNCIL
A STATE AGENCY

Community Health & Education Foundation

COMMUNITY FOUNDATION OF LAFAYETTE
ENHANCING LIFE, CULTURE AND COMMUNITY...TOGETHER

LIVERMORE CALIFORNIA
ARTS COMMISSION



Program

Piano Concerto No. 2 in D minor, Op. 23 — Edward McDowell (1860-190)
Jon Nakamatsu, Soloist

i. Larghetto calmato – Agitato
ii. Presto giocoso
iii. Largo – Molto allegro

Intermission

Symphony No. 5 in E minor, Op. 64 — Peter Ilyitch Tchaikovsky (1840-1893)

i. Andante – Allegro con anima
ii. Andante cantabile, con alcuna licenza
iii. Valse
iv. Finale



Frequently lauded by critics for his creative programming and bold interpretations, Maestro **Lawrence Kohl** has led PCO since its 1989 inception to the regional powerhouse it is today. Kohl is a consummate clarinetist, having performed internationally and toured with the SF Symphony. A dedicated educator, Kohl's much sought after *Discover Music Now* elementary school assembly series introduces classical music to 7,000+ annually in five school districts: Livermore, Pleasanton, Hayward, Pittsburg, and Richmond.



Now in his third decade of touring worldwide, American pianist **Jon Nakamatsu** continues to draw critical and public acclaim for his intensity, elegance and electrifying solo, concerto and chamber music performances. Catapulted to international attention in 1997 as the Gold Medalist of the Van Cliburn International Piano Competition—the only American to achieve this distinction since 1981—Mr. Nakamatsu subsequently developed a multi-faceted career that encompasses recording, education, arts administration and public speaking in addition to his vast concert schedule.

2026-2027 Schedule – Tickets available June 1st

- **September 19 & 20, 2026** Classics I *Mozart Rocks Again*
- **October 24, 2026** *Winning Scores*: emerging composers premieres
- **November 28&29, 2026** Handel's *Messiah*
- **NEW POSSIBILITY! December 26&27, 2026** *Disney Dreams and Magic* – selections from the musicals
- **April 3&4, 2027** Classics II
- **May 1, 2027** 4th annual Tri-Valley Craft Cocktail Competition
- **NEW POSSIBILITY! May 22&23, 2027** Classics III

PCO's Family of Donors

We gratefully acknowledge you, our audience members, patrons, volunteers, and community partners whose support makes today's performance possible. We thank our many government, foundation, and corporate partners. Please consider supporting businesses that support the arts. To see a list of our individual donors as well as our Government, Foundation, Corporate Grantors and Business Partners, please scan the QR code above.

Support PCO

Community Health & Education Foundation

PCO is thrilled to partner with the Community Health & Education Foundation (CHEF) for a $150,000 "Passion for PCO 2026" challenge campaign, May 1 – June 30.

Help PCO raise $100,000—and with CHEF increasing every gift by 50% along the way (up to $50,000), we will reach $150,000.

With your support, PCO can:

- Sustain and expand the concert season with new programs
- Introduced thousands of students each year to classical music through *Discover Music Now*
- Support the professional musicians at the core of every performance
- Bring new works and new voices to the stage
- Strengthen the organizational foundation and leadership essential to PCO's future

Music changes lives—and with CHEF's match, your gift goes further. Help PCO reach over 7,000 students annually and continue bringing exceptional artistry to the community you care about.

Be part of the impact. Donate today.

Scan the QR code or go to **PacificChamberOrchestra.org** and click Donate Now.

Pacific Chamber Orchestra

Violin I
Victor Romasevich**
Lylia Guion
Cybele D'Ambrosio
Dagenais Smiley
Heidi Modr
Sarah Elert

Violin II
Lyly Li*
Josepha Fath
Joseph Galamba
Caitlin McSherry
Andrea Oey
Maya Victoria

Viola
Alexandra Leem*
Ivo Bokulic
Nao Kubota
Lisa Ponton

Cello
Eileen Moon*
Drew Ford
Amy Brodo
Dina Wienshelbaum

String Bass
Michel Taddei*
David Horn

Flute
Leslie Chin*
Sarah Holzman
Lance Suzuki

Oboe
Robin May*
Bennie Cottone

Clarinet
Sarah Bonomo*
Stephen Zielinski

Bassoon
Karla Ekholm*
Lynn Hileman

French Horn
Craig Hansen*
Kyle Ko
Sarah Ference
Sofia Chen
Aziel Ressler

Trumpet
John Freeman*
Paulo Avila
Charles Ryan

Trombone
Katie Lambert*
Katie Curran
Christrian Paarup

Tuba
Tom Yaron
Meyerson*

Timpani
Fred Morgan*

*Section leader
**Concertmaster

Pacific Chamber Orchestra Board of Directors

Pamela Philbert, Co-President
Cyndi Atherton, Co-President
Jennifer Kraus, Treasurer
Laura Varner, Secretary
Lawrence Kohl, Founding Director
Julia Birdsong
Bruce Henderer
Michelle Henderer
Raquel Holt
Paul McKellar
Tom Ramos
Bobbe Myles
Cal Wood

Project & Program Grant

City of Livermore
Library
Commission for the Arts

Application Form, Instructions, and Checklist

Applications are due on March 1 and September 1 each year

Completed grant applications must be:

- Delivered (in person or by commercial service such as FedEx, UPS, etc.) to the Livermore Public Library c/o Commission for the Arts by 5 p.m. on March 1 and September 1, or
- Sent First Class or Priority Mail by the US Postal Service to be received at the City no later than March 1 and September 1.

Send or deliver applications to:

Livermore Public Library
1188 S. Livermore Avenue
Livermore, CA 94550
Attn: Commission for the Arts Staff Liaison

This packet contains the Application Checklist and instructions for completing the application.

ATTACHMENT 6

Applicant Name:_____

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- ❑ 1. Application Checklist (this page).
- ❑ 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- ❑ 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- ❑ 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- ❑ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- ❑ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- ❑ 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- ❑ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- ❑ 9. Resumes/biographies of key project individuals, generally one page each.
- ❑ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- ❑ 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- ❑ 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Authorized Officer's Signature

Date

Print Name of Officer signing this form

Title of Officer signing this form

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Shruti Abhishek

Artists Signature

9/1/2026

Date

Shruti Abhishek

Print name of Artist signing this form

Organizational Summary

Shruti Abhishek Dance — City of Livermore Project & Program Grant — September 1, 2026

Shruti Abhishek Dance is a Livermore-based arts and cultural performance and education organization founded in 2018 and led by Indian dancer, choreographer, and teacher Shruti Abhishek. Our mission is to sustain and evolve the tradition of Bharatanatyam dance through performances, festival presentations, and intergenerational educational programs, including the Kshetram School of Dance in Livermore.

The company creates and presents original performances choreographed and danced by Artistic Director Shruti Abhishek and collaborators, including the 2025 premiere of As You Are, created with seven South Asian femme artists in partnership with the nonprofit Narika, and Kismet with Kali, which premiered at the Joe Goode Annex in San Francisco. We produce and co-curate two festivals, the When Eyes Speak South Asian Choreography Festival and Varnam Salon, promoting young, mid-career, and established California artists. The Kshetram School of Dance, founded in 2018, now serves roughly 40 youth and adult students in Livermore and is the only Indian dance school and presenter in the area.

Recent recognition includes a 2026 World Arts West Cultural Catalyst award, a 2026-27 Alliance for California Traditional Arts Living Cultures Program Award, 2026 California Arts Council Impact Project and General Operating grant awards, a 2025 A4 Arts Fund award, and support from the Creative Work Fund, the Kenneth Rainin Foundation, the Zellerbach Family Foundation, the East Bay Community Foundation, the San Francisco Arts Commission, and Dancers' Group CA$H. In 2025 the City of Livermore's Project and Program grant supported a season of free youth music and dance workshops with the Livermore Public Library that concluded in June 2026.

Shruti Abhishek Dance operated on a fiscal year 2025 budget of approximately $120,645 in revenue and $119,300 in expenses. The company is a fiscally sponsored project of Independent Arts & Media, a San Francisco 501(c)(3) nonprofit (EIN 94-3355076; Executive Director Lisa Burger), which provides nonprofit administration and financial oversight. Company address: 1524 Murdell Lane, Livermore, CA 94550 · shrutiabhishek.dance · 650-469-2840.

Shruti Abhishek _____ 9/1/2026

Signature — Shruti Abhishek, Founder & Artistic Director Date

Shruti Abhishek Dance

Staff & Advisory Board

Staff

Shruti Abhishek — Founder & Artistic Director

Nadhi Thekkek — Dramaturg. Artistic Director, Nava Dance Theatre.

Preethi Ramaprasad — Collaborating artist and co-curator of When Eyes Speak and Varnam Salon; doctoral candidate in Critical Dance Studies, UC Riverside.

Sheena Dham — Live Sound Designer.

Deepika Potdar — Costume Design.

Advisory Board

Nadhi Thekkek — Nava Dance Theatre. Creative Advisor and mentor. Award-winning South Indian dancer, choreographer, and project maker.

Randee Paufve — Paufve Dance. Creative Advisor and mentor. Senior San Francisco–based artistic director, choreographer, dancer, and educator.

Abhishek Ashok — Shruti Abhishek Dance. Secretary. Provides culturally specific organizational management and financial advice to the company.

Preethi Ramaprasad — Transnational dancer, musician, and researcher based in San Francisco; doctoral candidate in Critical Dance Studies, University of California, Riverside.

Elizabeth Zepeda — USC University Center for Excellence in Developmental Disabilities. Occupational therapist and clinical faculty member, working to bridge service gaps for vulnerable children, families, and communities.

Jason Wyman — Queerly Complex. Creative coach for artists, organizers, entrepreneurs, and educators; cultural strategy consultant for movement and arts organizations.

Jason Ditzian — Narluga Arts. Grant advisor. Consultant and grant writer for socially engaged artists and nonprofits; multi-wind instrumentalist and composer experienced in creating and producing performance festivals.

Maurya Kerr — Artistic Director, tinypistol. Bay Area choreographer, poet, performer, educator, and filmmaker; multidisciplinary artist focused on Black and Brown people reclaiming their birthright to both wonderment and the quotidian.

Smitha Vallathol — Parent of a Kshetram School of Dance student. Advises on education programs.

Subha Premkumar — Parent of a Kshetram School of Dance student. Advises on education programs.

IRS Department of the Treasury
Internal Revenue Service
P.O. Box 2508
Cincinnati OH 45201

[redacted]

INDEPENDENT ARTS & MEDIA
PO BOX 420442
SAN FRANCISCO CA 94142-0442

028362

Employer ID number: [redacted]
Form 990 required: yes

Dear Taxpayer:

We issued you a determination letter in Jan 2001, recognizing you as tax-exempt under Internal Revenue Code (IRC) Section 501(c)(03).

We also show you're not a private foundation as defined under IRC Section 509(a) because you're described in IRC Sections 509(a)(1) and 170(b)(1)(A)(vi).

Donors can deduct contributions they make to you as provided in IRC Section 170. You're also qualified to receive tax deductible bequests, legacies, devises, transfers, or gifts under IRC Sections 2055, 2106, and 2522.

In the heading of this letter, we indicated whether you must file an annual information return. If you're required to file a return, you must file one of the following by the 15th day of the 5th month after the end of your annual accounting period:

- Form 990, Return of Organization Exempt From Income Tax
- Form 990EZ, Short Form Return of Organization Exempt From Income Tax
- Form 990-N, Electronic Notice (e-Postcard) for Tax-Exempt Organizations Not Required to File Form 990 or Form 990-EZ
- Form 990-PF, Return of Private Foundation or Section 4947(a)(1) Trust Treated as Private Foundation

According to IRC Section 6033(j), if you don't file a required annual information return or notice for 3 consecutive years, we'll revoke your tax-exempt status on the due date of the 3rd required return or notice.

You can get IRS forms or publications you need from our website at www.irs.gov/forms-pubs or by calling 800-TAX-FORM (800-829-3676).

If you have questions, call 877-829-5500 between 8 a.m. and 5 p.m., local time, Monday through Friday (Alaska and Hawaii follow Pacific time).

[redacted]

INDEPENDENT ARTS & MEDIA
PO BOX 420442
SAN FRANCISCO CA 94142-0442

Thank you for your cooperation.

Sincerely yours,

Teri M. Johnson
Operations Manager, AM Ops. 3

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date: _____

Amount of Grant Request: $_____ Total Project Budget: $_____

Applicant/Organization:_____

Applicant/Organization's Address: _____

_____

_____

Applicant/Organization's Web site: _____

Preparer's Name and Title:_____

Preparer's Phone: _____ Preparer's E-mail: _____

Address (for formal notification): _____

_____

_____

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Briefly describe the project or program for which support is requested:

A free season of South Indian cultural programming in Livermore: a civic Diwali performance, children's Bharatanatyam workshops and mini-recital, a paid teacher-training program for three senior students, and Livermore Public Library performances during AANHPI Heritage Month.

Number of people intended to reach: Audience: _____ Participants: _____

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: _____
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: _____

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

Response to Question 1 is provided in the attached Narrative Responses.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

Response to Question 2 is provided in the attached Narrative Responses.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

Response to Question 3 is provided in the attached Narrative Responses.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

Response to Question 4 is provided in the attached Narrative Responses.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

Response to Question 5 is provided in the attached Narrative Responses.

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$	
Tuition/Workshop fees	$	
Other:	$	
Subtotal: Earned Revenue	**$**	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ 0	$ 0	$
Grants *(Foundations/Government other than City)*	$ 10,000	$ 10,000	$
City of Livermore *(other than this grant request)*	$	$	$
Other:	$	$	$
Subtotal: Contributed Income	**$**	**$**	**$**

Project & Program Grant Amount Requested	**$**
Total Project Support (Revenue + Income + Grant**)**	**$**

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	**Amount**	**Notes**
Artistic	$	
Production	$	
Administrative	$	
Other: *(describe in Notes)*	$	
Subtotal: Personnel	**$**	

General	**Amount**	**Notes**
Venue Rental	$	
Materials and Supplies	$	
Marketing and Promotion	$	
Transportation	$	
Insurance	$	
Other: *(describe in Notes)*	$	
Subtotal: General	**$**	

Total Project Expenses (Personnel + General)	**$**
Project Surplus (Loss) (*Total Support minus Total Expense*)	**$**

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
Kshetram School of Dance		$
		$
		$
		$
		$
		$

Requested Grant Amount: $_____

Cash Match Amount: $_____

In-kind Match Amount: $_____

Shruti Abhishek Dance — City of Livermore Project & Program Grant

Attachment: Narrative Responses (Application Form Questions 1–5) — September 1, 2026

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? (250 words or less)

Shruti Abhishek Dance is a Livermore-based arts and cultural performance and education organization founded and led by Indian dancer, choreographer, and teacher Shruti Abhishek. Our mission is to sustain and evolve the tradition of Bharatanatyam dance through performances, festival presentations, and intergenerational educational programs, including the Kshetram School of Dance in Livermore.

Originating in the south of India, Bharatanatyam is a traditional dance form involving highly technical and expressive movements of the hands, feet, face, and body, combined to convey detailed and intricate narratives. Performances are frequently accompanied by music and vocals.

Our organization creates and presents original performances choreographed and danced by Artistic Director Shruti Abhishek and collaborators, including the 2025 premiere of As You Are, created with seven South Asian femme artists in partnership with the nonprofit Narika. We produce and co-curate two festivals, the When Eyes Speak South Asian Choreography Festival and Varnam Salon, promoting young, mid-career, and established California artists. Recent awards recognizing Shruti Abhishek Dance's work include a 2026 World Arts West Cultural Catalyst award, a 2026-27 Alliance for California Traditional Arts Living Cultures Program Award and 2026 California Arts Council Impact Project and General Operating grant awards.

The Kshetram School of Dance, founded in 2018, is an intergenerational institution keeping Indian traditions alive in California, now serving roughly 40 youth and adult students in Livermore. The proposed project extends this work into free public programming and a new teacher-training pathway, deepening our role as Livermore's home for South Indian dance and music.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

This project is a season of free South Indian cultural programming that activates Livermore's civic spaces and builds a lasting local teaching pipeline. It grows directly out of our 2025 Project and Program grant, which brought free workshops and performance to hundreds of Livermore residents and confirmed strong community demand.

The season opens November 7, 2026 with a free Diwali performance at the Livermore Civic Center, welcoming the whole community into the South Indian festival of lights through classical dance. Through November we hold open registration and outreach for a series of three free introductory Bharatanatyam workshops for children at the Bothwell Arts Center in late November and early December, accessible to complete beginners. The workshop cycle culminates in a free children's showing and mini-recital at Bothwell in mid-December, where participants perform what they have learned for family and neighbors.

In January 2027 we launch a new teacher-training program for three senior Kshetram students (Livermore residents). Through spring they study pedagogy with Shruti Abhishek at our Livermore studio and Bothwell, then assist in children's sessions as a supervised practicum. The season closes in May 2027 with a free event at the Livermore Public Library, including a traditional dance performance and a teaching showcase led by the senior students during the Library's Asian American, Native Hawaiian, and Pacific Islander Heritage Month programming.

The resources for this project are largely in place. Kshetram provides the artistic infrastructure, students, and teaching practice; our venue relationships with the Library and Bothwell are established; and Shruti Abhishek directs, performs, and teaches throughout. The requested grant provides artist and student compensation, venue rentals, and the administrative capacity to run a free, public, seven-month season.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less)

The requested grant will fund planning and implementation of free South Indian cultural programming in Livermore. Our programming is designed to remove economic barriers to participation while fairly paying artists and young teaching artists.

A core portion of the grant compensates Artistic Director Shruti Abhishek for directing the season and for her work as performer and lead teacher, including the Diwali performance at the Civic Center, three introductory children's workshops and the mini-recital at Bothwell Arts Center, the spring teacher-training program, and the two May events at the Livermore Public Library.

The grant's most important new investment is stipends for three senior Kshetram students in our first formal teacher-training cohort. These young Livermore artists study pedagogy through the winter, assist in children's workshops as a supervised practicum, and lead a public teaching showcase at the Library in May. Paying them for this work treats teaching as the profession it is and builds the next generation of local arts educators, so that South Indian dance instruction in the Tri-Valley does not depend on a single teacher.

Grant funds also cover rental of the Bothwell Arts Center for the workshop series and mini-recital and rehearsal use of our Livermore studio, keeping every event free to the public.

Funding supports the administrative work of producing a public season, scheduling with the Library and Bothwell, managing registrations and family communications, coordinating

rehearsals and the practicum calendar, and handling marketing, documentation, and reporting. This also includes funds to support outreach so the programs reach families beyond our existing community, through the Library's channels, local schools, flyers, and digital media.

Together these uses ensure the season is free, well produced, and cultivate a deeper relationship between the city's institutions and its South Asian cultural life.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (250 words or less)

This project directly addresses several main strands of Livermore's Cultural Arts Master Plan, artsAlive!. As practitioners and bearers of the South Indian classical tradition, we bring visibility to the diversity of cultural arts organizations, artists, and arts educators that give Livermore its unique atmosphere, and we place that tradition in the city's most public spaces, including the Civic Center/Public Library and Bothwell Arts Center.

Since 2018 the Kshetram School of Dance has been a key institution for Livermore's local arts, South Asian immigrant, and Indian heritage communities, and the only Indian dance school and presenter in the area. This season extends that access citywide through free performances, beginner workshops for children, and Library programming during AANHPI Heritage Month, inviting participation across cultures and generations and sparking lifelong engagement with the arts.

Our teacher-training program adds workforce and arts-education to our offerings. Three senior students are paid, trained, and publicly presented as emerging teaching artists, an investment in Livermore's capacity to sustain arts education into the future.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

We will partner with the following organizations and individuals:

The Livermore Public Library will provide venue space for the May 2027 traditional dance performance and the senior students' teaching showcase, presented as part of the Library's AANHPI Heritage Month programming, along with outreach support through its email lists, social media, and postering. We have presented successful programs with the Library, including our 2024 Authors and Arts appearance and the workshops from our funded 2025 season.

The Bothwell Arts Center will provide rental space for the three children's workshops and the December mini-recital, with event staffing support at its nonprofit rate.

The Kshetram School of Dance, our Livermore-based education program, contributes teaching infrastructure, rehearsal support, and the senior students entering the teacher-training cohort, an in-kind contribution of studio time and instructional materials.

Notes to the Project Budget

Shruti Abhishek Dance — Project & Program Grant, September 1, 2026 — Total project budget $20,000; grant request $10,000

Personnel, Artistic ($3,750): Artistic Director fee for directing the season and serving as performer and lead teacher across all events, including the Diwali performance, three children's workshops, the mini-recital, the teacher-training program, and two Library events.

Personnel, Production ($2,500): Sound and technical support for the Diwali performance and mini-recital, and documentation of the season.

Personnel, Administrative ($3,000): Production administration, registrations and family communications, scheduling with venues, reporting.

Personnel, Other ($3,000): Teacher-training stipends for three senior Kshetram students, $1,000 each, covering winter pedagogy study, the supervised practicum in children's workshops, and the May teaching showcase.

Venue Rental ($2,750): Bothwell Arts Center rental for the workshop series and mini-recital, plus rehearsal use of our Livermore studio.

Materials and Supplies ($1,350): Workshop and teaching materials, costume and production supplies.

Marketing and Promotion ($2,000): Season marketing including flyers, local outreach, and social media, so free programs reach families beyond our existing community.

Insurance ($950): Event insurance for public programming.

Other, General ($700): Community hospitality at free events and rehearsals.

Project support: The $10,000 cash match consists of $10,000 in secured foundation and government grants from sources other than the City of Livermore, all in hand. Secured sources are $5,000 from the World Arts West Catalyst fund and $5,000 from the Alliance for California Traditional Arts Living Cultures Program Award. The cash match fully satisfies the dollar-for-dollar match requirement; the in-kind contributions listed on the Matching Funds page (Kshetram School of Dance studio time and instructional materials, Livermore Public Library venue and outreach, Bothwell Arts Center event staffing support) are additional support and are not counted toward the match. Total support equals total expenses; the project budget is balanced with no surplus or loss.

Key Project Individuals

Shruti Abhishek Dance — City of Livermore Project & Program Grant — September 1, 2026

Shruti Abhishek — Founder & Artistic Director, Shruti Abhishek Dance

Project director, principal artist, and lead teacher. Directs the season; performs in the Diwali, mini-recital, and Library performances; teaches the children's workshop series; and leads the teacher-training program for senior Kshetram students.

Senior Kshetram Student Teaching Artists (three) — Teacher-Training Cohort

Three senior students of the Kshetram School of Dance, all Livermore residents, selected from the school's senior cohort at program launch. They study Bharatanatyam pedagogy with Shruti Abhishek through the winter, assist in the children's workshops as a supervised practicum, and lead the public teaching showcase at the Livermore Public Library in May 2027. Each receives a paid stipend for this work.

Kshetram School of Dance — Education Program

The company's Livermore-based intergenerational dance school provides teaching infrastructure, rehearsal support, and the senior students entering the teacher-training cohort.

Shruti Abhishek — Biography

Founder & Artistic Director, Shruti Abhishek Dance

Shruti Abhishek is an Indian dancer, choreographer, and teacher practicing Bharatanatyam. She began her training in Mumbai with her first teacher, Rohini M. Singhi, earned a Performing Arts degree from Nalanda Nritya Kala Mahavidyalaya, and toured extensively with Sankhya Dance Company under her mentor Vaibhav Arekar, with whom she continues to train. In the Bay Area she has served as Principal Dancer, Creative Coach, and Rehearsal Director at Nava Dance Theatre, founded by Nadhi Thekkek, and has taught at universities including UC Riverside and Sonoma State.

In 2018, Shruti founded the Kshetram School of Dance, an intergenerational dance institution based in Livermore. Kshetram helps keep Indian traditions alive in California while offering space to reflect on how those traditions continue to transform, evolve, and grow with each new generation. She co-curates two festivals, Varnam Salon, a series of performances by California-based senior practitioners, mid-career artists, and upcoming dancers, and When Eyes Speak, the only South Asian choreography festival in San Francisco. She also initiated the Art Echoes Series to inspire and educate children through live performances and candid conversations with artists.

Her recent works include As You Are, a community-engaged dance-theater work featuring Indian immigrant women's stories created with domestic-violence survivors from the nonprofit Narika, which premiered in 2025, and Kismet with Kali, a solo work drawing on the goddess Kali and Kerala folk ballads, premiered at the Joe Goode Annex in San Francisco. Her choreography and performance credits include the Oakland Ballet Company commission Rajavastra, the Dui Pakhi European tour (Nehru Centre and Indian Embassy, Berlin), Broken Seeds Still Grow and Rogue Gestures/Foreign Bodies with Nava Dance Theatre (San Francisco, Denver, New York, Livermore), Yerba Buena Gardens ChoreoFest, and the Authors & Arts Series at the Livermore Civic Center Library.

Shruti's work has been recognized with a 2026 World Arts West Cultural Catalyst award and a 2026-27 Alliance for California Traditional Arts Living Cultures Program Award, and has been funded by the California Arts Council, Creative Work Fund, East Bay Community Foundation, Alameda County, Zellerbach Family Foundation, Kenneth Rainin Foundation, San Francisco Arts Commission, A4 Arts Fund, the American Conservatory Theater ArtShare Fellowship, and the ACTA apprenticeship program.



shruti_abhishek Follow
Livermore, California

shruti_abhishek Hi everyone!

Folks looking for dance classes around Livermore/Tracy area, I've got a couple of new slots open!

I'm teaching on Tuesday, Wednesday & Thursday evenings.

New batches start in August, so if you know someone who has been wanting to learn, now is a great time to join :)

Happy weekend!

#downtownlivermore
#robertlivermorecommunitycenter
#livermorepubliclibrary #livermoremoms
#livermorekids #livermoredance #livermoreevents
#trivalleymoms #bharatanatyam #classes
#training #dance #pleasantonmoms
#bayareadance @visittrivalley @cityoflivermore

Edited · 6w

Liked by **raisasherif** and **others**
July 11

Add a comment... Post



shruti_abhishek and 5 others ...

shruti_abhishek As You Are

This work brings together eight South Asian femme artists, each with different dance forms, bodies, and lived experiences, to tell deeply personal stories about womanhood, motherhood, caregiving, resilience, and the struggles that often remains unspoken.

The work is also incredibly playful! We sing, we dance, we jam. It's been thrilling to watch this artistic sisterhood come alive through the various stories we are building together - stories that need to occupy space right now.

Sept 12- 8pm
Sept 13 - 7pm
Sept 14 - 2pm

Collaborators/Dancers: Nadhi Thekkek, Preethi Ramaprasad, Rasika Kumar, Shruti Abhishek, Sindhu Natarajan, Sri Thina Subramaniam & Surabhi Bharadwaj.

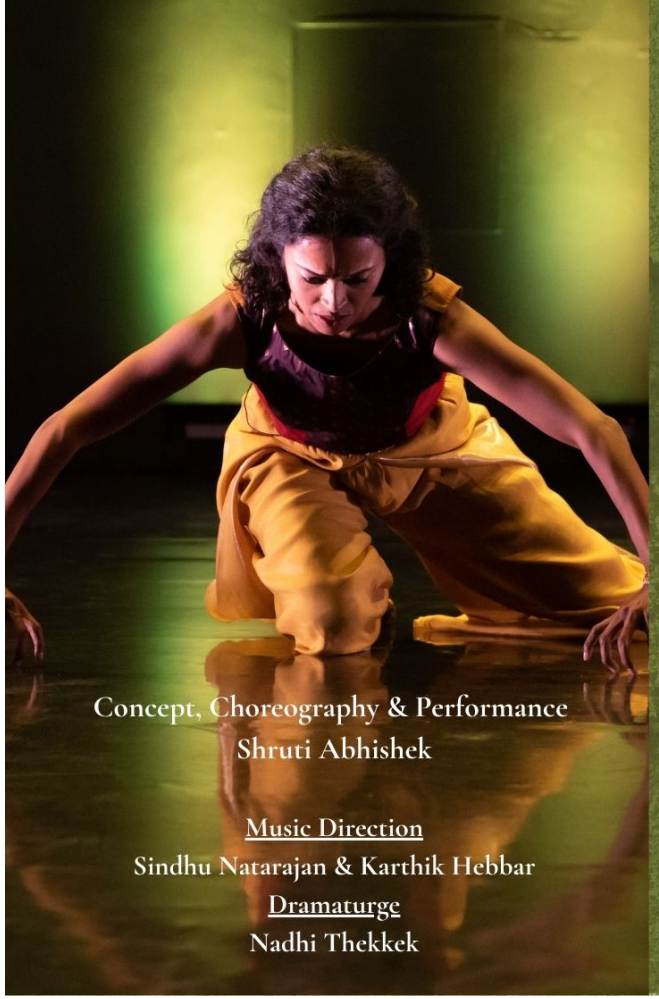
Music Direction: Sindhu Natarajan
Sound Designer: Sheena Dham
Direction: Vaibhav Arekar
Photography: Lara Kaur

Liked by **prajaktabapat01** and **others**
5 days ago

Add a comment... Post

KISMET WITH KALI

Play of relationships and memories, tracing the change from expectation to acceptance. This work weaves movement, poetry and theater to tell a story of holding on and letting go.



Concept, Choreography & Performance
Shruti Abhishek

Music Direction
Sindhu Natarajan & Karthik Hebbar

Dramaturge
Nadhi Thekkek

Kismet with Kali embraces the idea that life is full of contradictions—even the divine we worship are not free from them. As we navigate the expectations and responsibilities of being a mother, a daughter, or a guide, we often lose sight of our own identities. Shruti's work explores the shift from expectation to acceptance—not just of others, but of ourselves. It invites us to look beyond the roles we play and recognize the people we truly are. This work invites audiences into a space where myth meets memory, where Kali does not provide answers but instead opens the door to deeper questions.

Upcoming Shows:
April 5th - Plano, Texas. Presented by Garage Arts.
April 12th - New York (DETAILS TO BE ADDED SOON)

TRAILER

BOOKING ENQUIRIES TO
Producer
Shruti Abhishek
shrut.menon@gmail.com

Program Manager
Deepika Panchamukhi
deepika.panchamukhi@gmail.com



“As You Are” Creates Space For Discomfort & Healing

Bharatanatyam meets modern stories of womanhood and resilience in this dance-theatre performance by Shruti Abhishek Dance.

BY PRACHI SINGH · INDIA CURRENTS · SEPTEMBER 30, 2025



Nadhi Thekkek in “As You Are,” performing a sequence on body image. Photo by Prachi Singh / India Currents.

Pauses, silences, and rhythm

What happens when a traditional art form meets modern storytelling? You get “As You Are,” a powerful performance that bridges cultures, generations, and schools of thought. Produced by Shruti Abhishek Dance, a group of six Bharatanatyam dancers wove together Indian classical dance and contemporary theater to tell deeply personal stories about womanhood, motherhood, caregiving, resilience, and the struggles that often remain unspoken.

The dancers, three born and raised in India and three from the United States, share a common foundation in Bharatanatyam but bring diverse perspectives shaped by their training under different teachers. Traditionally, the art form’s storytelling has centered around mythological figures, gods, and goddesses. The dancers wanted to expand the framework to explore urgent, modern narratives. The vision for the performance was shaped by director Vaibhav Arekar.



Preethi Ramaprasad (center) sings “See Yourself” in the mirror scene at the start of “As You Are.”

Working with Narika

Similar work was done in India a few years ago, said Shruti Abhishek, one of the dancers. But the group wanted to tell relevant stories here in the U.S. The program was supported by a grant that required the group to partner with a non-profit organization that had similar values; this led to their collaboration with Narika, a nonprofit organization serving domestic abuse survivors in the Bay Area.

The group underwent training on how to engage sensitively with participants who had experienced trauma and then conducted workshops with survivors, which formed the heart of the process. It included dancing, singing, and even puppet-making.

“We don’t want to know what your story is. You don’t have to talk about it to us,” they had said to the participants. “We’ll just explore. We’ll just creatively do things.”

Although the survivors were never required to share their stories, many chose to do so indirectly through art. One breakthrough moment came during a puppet-making session, where participants expressed personal narratives through the figures they created.



Mirror scene continues in “As You Are.”

A woman in the world

The work weaves together reflections on the image a woman is expected to uphold in the world, the weight of motherhood, the relentless demands of life and care work, the quiet sacrifice of personal well-being, and the deep, lingering effects of childhood abuse and domestic violence. Shruti Abhishek explained that the structure of the show ensured all the pieces fit together in a way the audience could process.

“There were so many different stories, we were very careful about when we wanted to give the audience [a chance] to breathe and bring themselves into the work,” said Shruti Abhishek. “Only if there are gaps, only if there are pauses, only if there are silences is when you all, the audience, would come into the scene or just heave a sigh of relief or just chuckle with us, especially if there had been a scene before it which was uncomfortable or serious.”

“We are looking into our own image,” explained Shruti Abhishek. “Oh, you love yourself, but there are things that you still don’t. It’s a hint of body image because that was the next scene that we were getting into. We are plucking our eyebrows or our upper lips, shaving our underarms, and just being fit so that you’d want to look a certain way.”



A scene depicting carrying multiple roles, a story by Rasika Kumar. The group played pots and pans to evoke kitchen sounds.

The group wanted to use props for the scene where Rasika Kumar performed her story of juggling grocery lists, what to feed her kids, and the demands of daily life. During rehearsals, the rest started playing the pots and pans in the back, making music out of it. It transformed into an absurd dance and became the scene it is now.



A scene portraying "Love is Love" in "As You Are."

"It's not just about one narrative. The mob mentality just shifts, and it has so many perspectives," said Shruti Abhishek of another scene, in which the person being attacked keeps shifting.

Building forward

Shruti Abhishek wants to connect with more organizations that share values similar to Narika's and build collaborations.

"I think these stories are important. These stories need to be shared," she said, adding how the many scenes from the show resonated with a lot of their audience. "People just want to know that all these things happen to everyone, and because it's so common, I can talk about it."

Her intention through this work is to reach as many people as possible, especially men. "I think through that, we heal."

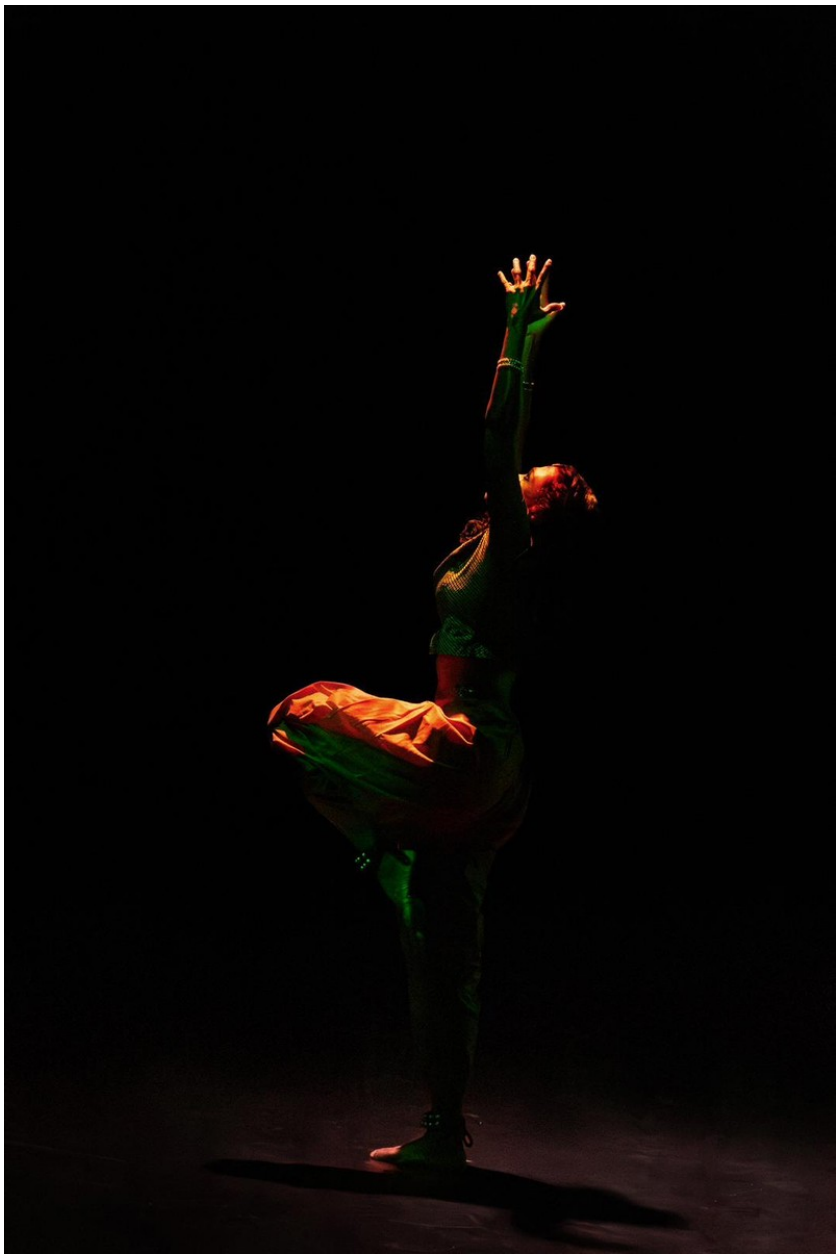


The performers of "As You Are" (L–R): Nadhi Thekkek, Shruti Abhishek, Preethi Ramaprasad, Sindhu Natarajan, Sri Thina Subramaniam, Rasika Kumar.

"Kismet with Kali"

A solo by Shruti Abhishek, performed at Dixon Place in NYC on April 12, 2026.

REVIEWED BY ADITI DHRUV FOR LINE & VERSE · PULSE CONNECTS · APRIL 24, 2026



Shruti Abhishek in “Kismet with Kali.” Image credit: Nivita Chalika.

"Kismet with Kali," by Shruti Abhishek, presented as part of "Muruga & Kismet with Kali" by Sri Thina Dance at Dixon Place in NYC, offered a powerful and deeply personal exploration of faith. The production utilized the Bharatanatyam form, spoken language, and text to showcase worship not as a static ritual, but as a living, breathing identity.

In "Kismet with Kali," Shruti Abhishek explored the architecture of faith through extensive research into Kali temples across India. Guided by guru Vaibhav Arekar and dramaturge Nadhi Thekkek, Abhishek posed fundamental questions: What is faith? Where is it when we need it?

She asked that Kali be a witness to the performer's identity and idea of "self," and requested the audience to witness the witnessing, to witness the witnessed. In doing so, she established a powerful triangle of identities – Kali, performer, and audience – akin to the relationship between mother, daughter, and divine energy.

To evoke this, Abhishek intentionally moved beyond traditional boundaries, employing Kathakali and Western contemporary movements set to the sounds of the chenda and thavil. This created a distinct choreographic landscape and soundscape, evoking a visceral experience for the viewer.

The soundscape later expanded into the lyrics of the Mahalaya chant by Birendra Krishna Bhadra, a nod to Kali's cultural roots in Bengal. Guided by music co-directors Sindhu Natarajan and Karthik Hebbar, Abhishek made a conscious choice to not use lyrics anywhere else throughout the work, allowing the audience to forge a personal, individual relationship with the performance.

The lighting shifted from a stage bathed in red to isolated spotlights, heightening the emotional stakes. Following a frenzied peak, a deliberate, extended blackout forced the audience to sit in the uncomfortable darkness and silence – a moment for the "witness" to process the transformation occurring in the dark.

Personally, I found myself craving even more of these "non-beautiful" moments: a "Kismet with Kali" that offers even deeper initial grounding of identities, to further immerse the viewer in an experience of embodied devotion.

Project & Program Grant

City of Livermore
Library
Commission for the Arts

Application Form, Instructions, and Checklist

Applications are due on March 1 and September 1 each year

Completed grant applications must be:

- Delivered (in person or by commercial service such as FedEx, UPS, etc.) to the Livermore Public Library c/o Commission for the Arts by 5 p.m. on March 1 and September 1, or
- Sent First Class or Priority Mail by the US Postal Service to be received at the City no later than March 1 and September 1.

Send or deliver applications to:

Livermore Public Library
1188 S. Livermore Avenue
Livermore, CA 94550
Attn: Commission for the Arts Staff Liaison

This packet contains the Application Checklist and instructions for completing the application.

Applicant Name: Shruti Abhishek Dance

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- ☑ 1. Application Checklist (this page).
- ☑ 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- ☑ 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- ☑ 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- ☑ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- ☑ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- ☑ 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- ☑ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- ☑ 9. Resumes/biographies of key project individuals, generally one page each.
- ☑ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- ☑ 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- ☑ 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Shruti Abhishek _____ 9/15/2026 _____

Authorized Officer's Signature — Date

Shruti Abhishek — Artistic Director

Print Name of Officer signing this form — Title of Officer signing this form

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- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

_____ _____

Artists Signature — Date

_____

Print name of Artist signing this form

Organizational Summary

Shruti Abhishek Dance — City of Livermore Project & Program Grant — September 1, 2026

Shruti Abhishek Dance is a Livermore-based arts and cultural performance and education organization founded in 2018 and led by Indian dancer, choreographer, and teacher Shruti Abhishek. Our mission is to sustain and evolve the tradition of Bharatanatyam dance through performances, festival presentations, and intergenerational educational programs, including the Kshetram School of Dance in Livermore.

The company creates and presents original performances choreographed and danced by Artistic Director Shruti Abhishek and collaborators, including the 2025 premiere of As You Are, created with seven South Asian femme artists in partnership with the nonprofit Narika, and Kismet with Kali, which premiered at the Joe Goode Annex in San Francisco. We produce and co-curate two festivals, the When Eyes Speak South Asian Choreography Festival and Varnam Salon, promoting young, mid-career, and established California artists. The Kshetram School of Dance, founded in 2018, now serves roughly 40 youth and adult students in Livermore and is the only Indian dance school and presenter in the area.

Recent recognition includes a 2026 World Arts West Cultural Catalyst award, a 2026-27 Alliance for California Traditional Arts Living Cultures Program Award, 2026 California Arts Council Impact Project and General Operating grant awards, a 2025 A4 Arts Fund award, and support from the Creative Work Fund, the Kenneth Rainin Foundation, the Zellerbach Family Foundation, the East Bay Community Foundation, the San Francisco Arts Commission, and Dancers' Group CA$H. In 2025 the City of Livermore's Project and Program grant supported a season of free youth music and dance workshops with the Livermore Public Library that concluded in June 2026.

Shruti Abhishek Dance operated on a fiscal year 2025 budget of approximately $120,645 in revenue and $119,300 in expenses. The company is a fiscally sponsored project of Independent Arts & Media, a San Francisco 501(c)(3) nonprofit (EIN [redacted] Executive Director Lisa Burger), which provides nonprofit administration and financial oversight. Company address: [redacted], Livermore, CA 94550 · shrutiabhishek.dance [redacted]

Shruti Abhishek 9/15/2026

Signature — Shruti Abhishek, Founder & Artistic Director Date

Shruti Abhishek Dance

Staff & Advisory Board

Staff

Shruti Abhishek — Founder & Artistic Director

Nadhi Thekkek — Dramaturg. Artistic Director, Nava Dance Theatre.

Preethi Ramaprasad — Collaborating artist and co-curator of When Eyes Speak and Varnam Salon; doctoral candidate in Critical Dance Studies, UC Riverside.

Sheena Dham — Live Sound Designer.

Deepika Potdar — Costume Design.

Advisory Board

Nadhi Thekkek — Nava Dance Theatre. Creative Advisor and mentor. Award-winning South Indian dancer, choreographer, and project maker.

Randee Paufve — Paufve Dance. Creative Advisor and mentor. Senior San Francisco–based artistic director, choreographer, dancer, and educator.

Abhishek Ashok — Shruti Abhishek Dance. Secretary. Provides culturally specific organizational management and financial advice to the company.

Preethi Ramaprasad — Transnational dancer, musician, and researcher based in San Francisco; doctoral candidate in Critical Dance Studies, University of California, Riverside.

Elizabeth Zepeda — USC University Center for Excellence in Developmental Disabilities. Occupational therapist and clinical faculty member, working to bridge service gaps for vulnerable children, families, and communities.

Jason Wyman — Queerly Complex. Creative coach for artists, organizers, entrepreneurs, and educators; cultural strategy consultant for movement and arts organizations.

Jason Ditzian — Narluga Arts. Grant advisor. Consultant and grant writer for socially engaged artists and nonprofits; multi-wind instrumentalist and composer experienced in creating and producing performance festivals.

Maurya Kerr — Artistic Director, tinypistol. Bay Area choreographer, poet, performer, educator, and filmmaker; multidisciplinary artist focused on Black and Brown people reclaiming their birthright to both wonderment and the quotidian.

Smitha Vallathol — Parent of a Kshetram School of Dance student. Advises on education programs.

Subha Premkumar — Parent of a Kshetram School of Dance student. Advises on education programs.

IRS Department of the Treasury
Internal Revenue Service
P.O. Box 2508
Cincinnati OH 45201

[redacted]

INDEPENDENT ARTS & MEDIA
PO BOX 420442
SAN FRANCISCO CA 94142-0442

028362

Employer ID number: [redacted]
Form 990 required: yes

Dear Taxpayer:

We issued you a determination letter in Jan 2001, recognizing you as tax-exempt under Internal Revenue Code (IRC) Section 501(c)(03).

We also show you're not a private foundation as defined under IRC Section 509(a) because you're described in IRC Sections 509(a)(1) and 170(b)(1)(A)(vi).

Donors can deduct contributions they make to you as provided in IRC Section 170. You're also qualified to receive tax deductible bequests, legacies, devises, transfers, or gifts under IRC Sections 2055, 2106, and 2522.

In the heading of this letter, we indicated whether you must file an annual information return. If you're required to file a return, you must file one of the following by the 15th day of the 5th month after the end of your annual accounting period:

- Form 990, Return of Organization Exempt From Income Tax
- Form 990EZ, Short Form Return of Organization Exempt From Income Tax
- Form 990-N, Electronic Notice (e-Postcard) for Tax-Exempt Organizations Not Required to File Form 990 or Form 990-EZ
- Form 990-PF, Return of Private Foundation or Section 4947(a)(1) Trust Treated as Private Foundation

According to IRC Section 6033(j), if you don't file a required annual information return or notice for 3 consecutive years, we'll revoke your tax-exempt status on the due date of the 3rd required return or notice.

You can get IRS forms or publications you need from our website at www.irs.gov/forms-pubs or by calling 800-TAX-FORM (800-829-3676).

If you have questions, call 877-829-5500 between 8 a.m. and 5 p.m., local time, Monday through Friday (Alaska and Hawaii follow Pacific time).

[redacted]

INDEPENDENT ARTS & MEDIA
PO BOX 420442
SAN FRANCISCO CA 94142-0442

Thank you for your cooperation.

Sincerely yours,

Teri M. Johnson
Operations Manager, AM Ops. 3

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date: September 1, 2026

Amount of Grant Request: $ 10,000 Total Project Budget: $ 20,000

Applicant/Organization: Shruti Abhishek Dance

Applicant/Organization's Address: [redacted]

Applicant/Organization's Web site: shrutiabhishek.dance

Preparer's Name and Title: Shruti Abhishek, Artistic Director

Preparer's Phone: [redacted] Preparer's E-mail: [redacted]

Address (for formal notification): [redacted]

Livermore, CA 94550

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Dance

Briefly describe the project or program for which support is requested:

A free season of South Indian cultural programming in Livermore: a civic Diwali performance, children's Bharatanatyam workshops and mini-recital, a paid teacher-training program for three senior students, and Livermore Public Library performances during AANHPI Heritage Month.

Number of people intended to reach: Audience: 600 Participants: 150

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: November 7, 2026

Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: May 31, 2027

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

Response to Question 1 is provided in the attached Narrative Responses.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

Response to Question 2 is provided in the attached Narrative Responses.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

Response to Question 3 is provided in the attached Narrative Responses.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

Response to Question 4 is provided in the attached Narrative Responses.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

Response to Question 5 is provided in the attached Narrative Responses.

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ 0	All events free
Tuition/Workshop fees	$ 0	All workshops free
Other:	$ 0	
Subtotal: Earned Revenue	**$** 0	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ 0	$ 0	$ 0
Grants *(Foundations/Government other than City)*	$ 10,000	$ 10,000	$ 0
City of Livermore *(other than this grant request)*	$ 0	$ 0	$ 0
Other:	$ 0	$ 0	$ 0
Subtotal: Contributed Income	**$** 10,000	**$** 10,000	**$** 0

Project & Program Grant Amount Requested	**$** 10,000
Total Project Support (Revenue + Income + Grant**)**	**$** 20,000

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	**Amount**	**Notes**
Artistic	$ 3,750	Direction, performance,
Production	$ 2,500	Sound/tech +
Administrative	$ 3,000	Admin, registrations,
Other: *(describe in Notes)*	$ 3,000	3 student stipends x
Subtotal: Personnel	**$** 12,250	

General	**Amount**	**Notes**
Venue Rental	$ 2,750	Bothwell Arts Center +
Materials and Supplies	$ 1,350	
Marketing and Promotion	$ 2,000	Includes social media
Transportation	$ 0	
Insurance	$ 950	
Other: *(describe in Notes)*	$ 700	Community event
Subtotal: General	**$** 7,750	

Total Project Expenses (Personnel + General)	**$** 20,000
Project Surplus (Loss) (*Total Support minus Total Expense*)	**$** 0

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
Kshetram School of Dance	Studio time, rehearsal support, and instructional materials	$
Livermore Public Library	Venue for May 2027 events; email lists, social media, and	$
Bothwell Arts Center	Event staffing support at nonprofit	$
		$
		$
		$

Requested Grant Amount: $ 10,000

Cash Match Amount: $ 10,000

In-kind Match Amount: $ 0

Shruti Abhishek Dance — City of Livermore Project & Program Grant

Attachment: Narrative Responses (Application Form Questions 1–5) — September 1, 2026

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? (250 words or less)

Shruti Abhishek Dance is a Livermore-based arts and cultural performance and education organization founded and led by Indian dancer, choreographer, and teacher Shruti Abhishek. Our mission is to sustain and evolve the tradition of Bharatanatyam dance through performances, festival presentations, and intergenerational educational programs, including the Kshetram School of Dance in Livermore.

Originating in the south of India, Bharatanatyam is a traditional dance form involving highly technical and expressive movements of the hands, feet, face, and body, combined to convey detailed and intricate narratives. Performances are frequently accompanied by music and vocals.

Our organization creates and presents original performances choreographed and danced by Artistic Director Shruti Abhishek and collaborators, including the 2025 premiere of As You Are, created with seven South Asian femme artists in partnership with the nonprofit Narika. We produce and co-curate two festivals, the When Eyes Speak South Asian Choreography Festival and Varnam Salon, promoting young, mid-career, and established California artists. Recent awards recognizing Shruti Abhishek Dance's work include a 2026 World Arts West Cultural Catalyst award, a 2026-27 Alliance for California Traditional Arts Living Cultures Program Award and 2026 California Arts Council Impact Project and General Operating grant awards.

The Kshetram School of Dance, founded in 2018, is an intergenerational institution keeping Indian traditions alive in California, now serving roughly 40 youth and adult students in Livermore. The proposed project extends this work into free public programming and a new teacher-training pathway, deepening our role as Livermore's home for South Indian dance and music.

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

This project is a season of free South Indian cultural programming that activates Livermore's civic spaces and builds a lasting local teaching pipeline. It grows directly out of our 2025 Project and Program grant, which brought free workshops and performance to hundreds of Livermore residents and confirmed strong community demand.

The season opens November 7, 2026 with a free Diwali performance at the Livermore Civic Center, welcoming the whole community into the South Indian festival of lights through classical dance. Through November we hold open registration and outreach for a series of three free introductory Bharatanatyam workshops for children at the Bothwell Arts Center in late November and early December, accessible to complete beginners. The workshop cycle culminates in a free children's showing and mini-recital at Bothwell in mid-December, where participants perform what they have learned for family and neighbors.

In January 2027 we launch a new teacher-training program for three senior Kshetram students (Livermore residents). Through spring they study pedagogy with Shruti Abhishek at our Livermore studio and Bothwell, then assist in children's sessions as a supervised practicum. The season closes in May 2027 with a free event at the Livermore Public Library, including a traditional dance performance and a teaching showcase led by the senior students during the Library's Asian American, Native Hawaiian, and Pacific Islander Heritage Month programming.

The resources for this project are largely in place. Kshetram provides the artistic infrastructure, students, and teaching practice; our venue relationships with the Library and Bothwell are established; and Shruti Abhishek directs, performs, and teaches throughout. The requested grant provides artist and student compensation, venue rentals, and the administrative capacity to run a free, public, seven-month season.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less)

The requested grant will fund planning and implementation of free South Indian cultural programming in Livermore. Our programming is designed to remove economic barriers to participation while fairly paying artists and young teaching artists.

A core portion of the grant compensates Artistic Director Shruti Abhishek for directing the season and for her work as performer and lead teacher, including the Diwali performance at the Civic Center, three introductory children's workshops and the mini-recital at Bothwell Arts Center, the spring teacher-training program, and the two May events at the Livermore Public Library.

The grant's most important new investment is stipends for three senior Kshetram students in our first formal teacher-training cohort. These young Livermore artists study pedagogy through the winter, assist in children's workshops as a supervised practicum, and lead a public teaching showcase at the Library in May. Paying them for this work treats teaching as the profession it is and builds the next generation of local arts educators, so that South Indian dance instruction in the Tri-Valley does not depend on a single teacher.

Grant funds also cover rental of the Bothwell Arts Center for the workshop series and mini-recital and rehearsal use of our Livermore studio, keeping every event free to the public.

Funding supports the administrative work of producing a public season, scheduling with the Library and Bothwell, managing registrations and family communications, coordinating

rehearsals and the practicum calendar, and handling marketing, documentation, and reporting. This also includes funds to support outreach so the programs reach families beyond our existing community, through the Library's channels, local schools, flyers, and digital media.

Together these uses ensure the season is free, well produced, and cultivate a deeper relationship between the city's institutions and its South Asian cultural life.

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (250 words or less)

This project directly addresses several main strands of Livermore's Cultural Arts Master Plan, artsAlive!. As practitioners and bearers of the South Indian classical tradition, we bring visibility to the diversity of cultural arts organizations, artists, and arts educators that give Livermore its unique atmosphere, and we place that tradition in the city's most public spaces, including the Civic Center/Public Library and Bothwell Arts Center.

Since 2018 the Kshetram School of Dance has been a key institution for Livermore's local arts, South Asian immigrant, and Indian heritage communities, and the only Indian dance school and presenter in the area. This season extends that access citywide through free performances, beginner workshops for children, and Library programming during AANHPI Heritage Month, inviting participation across cultures and generations and sparking lifelong engagement with the arts.

Our teacher-training program adds workforce and arts-education to our offerings. Three senior students are paid, trained, and publicly presented as emerging teaching artists, an investment in Livermore's capacity to sustain arts education into the future.

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

We will partner with the following organizations and individuals:

The Livermore Public Library will provide venue space for the May 2027 traditional dance performance and the senior students' teaching showcase, presented as part of the Library's AANHPI Heritage Month programming, along with outreach support through its email lists, social media, and postering. We have presented successful programs with the Library, including our 2024 Authors and Arts appearance and the workshops from our funded 2025 season.

The Bothwell Arts Center will provide rental space for the three children's workshops and the December mini-recital, with event staffing support at its nonprofit rate.

The Kshetram School of Dance, our Livermore-based education program, contributes teaching infrastructure, rehearsal support, and the senior students entering the teacher-training cohort, an in-kind contribution of studio time and instructional materials.

Notes to the Project Budget

Shruti Abhishek Dance — Project & Program Grant, September 1, 2026 — Total project budget $20,000; grant request $10,000

Personnel, Artistic ($3,750): Artistic Director fee for directing the season and serving as performer and lead teacher across all events, including the Diwali performance, three children's workshops, the mini-recital, the teacher-training program, and two Library events.

Personnel, Production ($2,500): Sound and technical support for the Diwali performance and mini-recital, and documentation of the season.

Personnel, Administrative ($3,000): Production administration, registrations and family communications, scheduling with venues, reporting.

Personnel, Other ($3,000): Teacher-training stipends for three senior Kshetram students, $1,000 each, covering winter pedagogy study, the supervised practicum in children's workshops, and the May teaching showcase.

Venue Rental ($2,750): Bothwell Arts Center rental for the workshop series and mini-recital, plus rehearsal use of our Livermore studio.

Materials and Supplies ($1,350): Workshop and teaching materials, costume and production supplies.

Marketing and Promotion ($2,000): Season marketing including flyers, local outreach, and social media, so free programs reach families beyond our existing community.

Insurance ($950): Event insurance for public programming.

Other, General ($700): Community hospitality at free events and rehearsals.

Project support: The $10,000 cash match consists of $10,000 in secured foundation and government grants from sources other than the City of Livermore, all in hand. Secured sources are $5,000 from the World Arts West Catalyst fund and $5,000 from the Alliance for California Traditional Arts Living Cultures Program Award. The cash match fully satisfies the dollar-for-dollar match requirement; the in-kind contributions listed on the Matching Funds page (Kshetram School of Dance studio time and instructional materials, Livermore Public Library venue and outreach, Bothwell Arts Center event staffing support) are additional support and are not counted toward the match. Total support equals total expenses; the project budget is balanced with no surplus or loss.

Key Project Individuals

Shruti Abhishek Dance — City of Livermore Project & Program Grant — September 1, 2026

Shruti Abhishek — Founder & Artistic Director, Shruti Abhishek Dance

Project director, principal artist, and lead teacher. Directs the season; performs in the Diwali, mini-recital, and Library performances; teaches the children's workshop series; and leads the teacher-training program for senior Kshetram students.

Senior Kshetram Student Teaching Artists (three) — Teacher-Training Cohort

Three senior students of the Kshetram School of Dance, all Livermore residents, selected from the school's senior cohort at program launch. They study Bharatanatyam pedagogy with Shruti Abhishek through the winter, assist in the children's workshops as a supervised practicum, and lead the public teaching showcase at the Livermore Public Library in May 2027. Each receives a paid stipend for this work.

Kshetram School of Dance — Education Program

The company's Livermore-based intergenerational dance school provides teaching infrastructure, rehearsal support, and the senior students entering the teacher-training cohort.

Shruti Abhishek — Biography

Founder & Artistic Director, Shruti Abhishek Dance

Shruti Abhishek is an Indian dancer, choreographer, and teacher practicing Bharatanatyam. She began her training in Mumbai with her first teacher, Rohini M. Singhi, earned a Performing Arts degree from Nalanda Nritya Kala Mahavidyalaya, and toured extensively with Sankhya Dance Company under her mentor Vaibhav Arekar, with whom she continues to train. In the Bay Area she has served as Principal Dancer, Creative Coach, and Rehearsal Director at Nava Dance Theatre, founded by Nadhi Thekkek, and has taught at universities including UC Riverside and Sonoma State.

In 2018, Shruti founded the Kshetram School of Dance, an intergenerational dance institution based in Livermore. Kshetram helps keep Indian traditions alive in California while offering space to reflect on how those traditions continue to transform, evolve, and grow with each new generation. She co-curates two festivals, Varnam Salon, a series of performances by California-based senior practitioners, mid-career artists, and upcoming dancers, and When Eyes Speak, the only South Asian choreography festival in San Francisco. She also initiated the Art Echoes Series to inspire and educate children through live performances and candid conversations with artists.

Her recent works include As You Are, a community-engaged dance-theater work featuring Indian immigrant women's stories created with domestic-violence survivors from the nonprofit Narika, which premiered in 2025, and Kismet with Kali, a solo work drawing on the goddess Kali and Kerala folk ballads, premiered at the Joe Goode Annex in San Francisco. Her choreography and performance credits include the Oakland Ballet Company commission Rajavastra, the Dui Pakhi European tour (Nehru Centre and Indian Embassy, Berlin), Broken Seeds Still Grow and Rogue Gestures/Foreign Bodies with Nava Dance Theatre (San Francisco, Denver, New York, Livermore), Yerba Buena Gardens ChoreoFest, and the Authors & Arts Series at the Livermore Civic Center Library.

Shruti's work has been recognized with a 2026 World Arts West Cultural Catalyst award and a 2026-27 Alliance for California Traditional Arts Living Cultures Program Award, and has been funded by the California Arts Council, Creative Work Fund, East Bay Community Foundation, Alameda County, Zellerbach Family Foundation, Kenneth Rainin Foundation, San Francisco Arts Commission, A4 Arts Fund, the American Conservatory Theater ArtShare Fellowship, and the ACTA apprenticeship program.



shruti_abhishek • Follow
Livermore, California

shruti_abhishek Hi everyone!

Folks looking for dance classes around Livermore/Tracy area, I've got a couple of new slots open!

I'm teaching on Tuesday, Wednesday & Thursday evenings.

New batches start in August, so if you know someone who has been wanting to learn, now is a great time to join :)

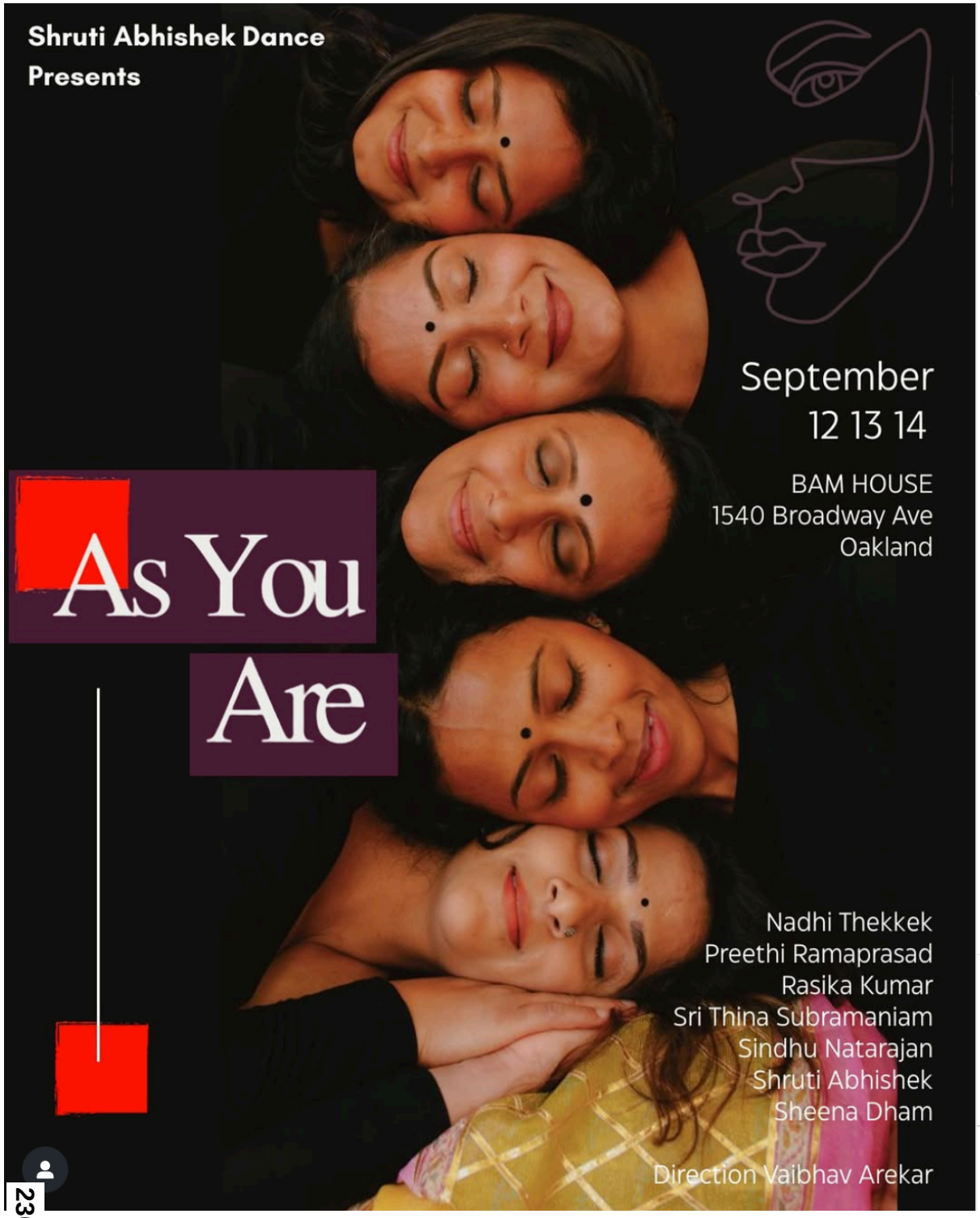
Happy weekend!

#downtownlivermore #robertlivermorecommunitycenter #livermorepubliclibrary #livermoremoms #livermorekids #livermoredance #livermoreevents #trivalleymoms #bharatanatyam #classes #training #dance #pleasantonmoms #bayareadance @visittrivalley @cityoflivermore

Edited · 6w

Liked by **raisasherif** and **others**
July 11

Add a comment... Post



shruti_abhishek and **5 others**

shruti_abhishek As You Are

This work brings together eight South Asian femme artists, each with different dance forms, bodies, and lived experiences, to tell deeply personal stories about womanhood, motherhood, caregiving, resilience, and the struggles that often remains unspoken.

The work is also incredibly playful! We sing, we dance, we jam. It's been thrilling to watch this artistic sisterhood come alive through the various stories we are building together - stories that need to occupy space right now.

Sept 12- 8pm
Sept 13 - 7pm
Sept 14 - 2pm

Collaborators/Dancers: Nadhi Thekkek, Preethi Ramaprasad, Rasika Kumar, Shruti Abhishek, Sindhu Natarajan, Sri Thina Subramaniam & Surabhi Bharadwaj.

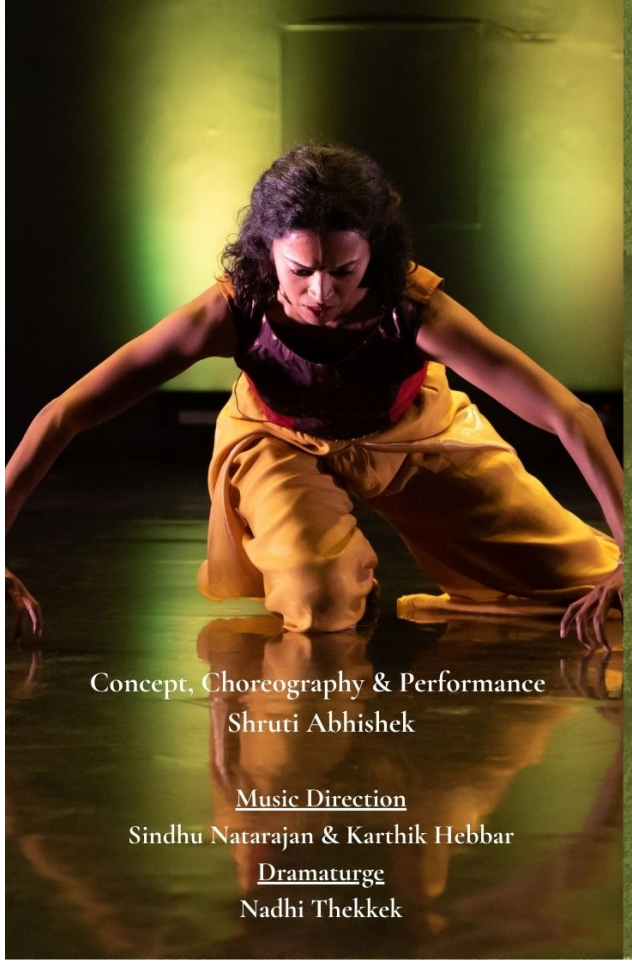
Music Direction: Sindhu Natarajan
Sound Designer: Sheena Dham
Direction: Vaibhav Arekar
Photography: Lara Kaur

Liked by **prajaktabapat01** and **others**
5 days ago

Add a comment... Post

KISMET WITH KALI

Play of relationships and memories, tracing the change from expectation to acceptance. This work weaves movement, poetry and theater to tell a story of holding on and letting go.



Concept, Choreography & Performance
Shruti Abhishek

Music Direction
Sindhu Natarajan & Karthik Hebbar

Dramaturge
Nadhi Thekkek

Kismet with Kali embraces the idea that life is full of contradictions—even the divine we worship are not free from them. As we navigate the expectations and responsibilities of being a mother, a daughter, or a guide, we often lose sight of our own identities. Shruti's work explores the shift from expectation to acceptance—not just of others, but of ourselves. It invites us to look beyond the roles we play and recognize the people we truly are. This work invites audiences into a space where myth meets memory, where Kali does not provide answers but instead opens the door to deeper questions.

Upcoming Shows:
April 5th - Plano, Texas. Presented by Garage Arts.
April 12th - New York (DETAILS TO BE ADDED SOON)

TRAILER

BOOKING ENQUIRIES TO
Producer
Shruti Abhishek
shrut.menon@gmail.com

Program Manager
Deepika Panchamukhi
deepika.panchamukhi@gmail.com



“As You Are” Creates Space For Discomfort & Healing

Bharatanatyam meets modern stories of womanhood and resilience in this dance-theatre performance by Shruti Abhishek Dance.

BY PRACHI SINGH · INDIA CURRENTS · SEPTEMBER 30, 2025



Nadhi Thekkek in “As You Are,” performing a sequence on body image. Photo by Prachi Singh / India Currents.

Pauses, silences, and rhythm

What happens when a traditional art form meets modern storytelling? You get “As You Are,” a powerful performance that bridges cultures, generations, and schools of thought. Produced by Shruti Abhishek Dance, a group of six Bharatanatyam dancers wove together Indian classical dance and contemporary theater to tell deeply personal stories about womanhood, motherhood, caregiving, resilience, and the struggles that often remain unspoken.

The dancers, three born and raised in India and three from the United States, share a common foundation in Bharatanatyam but bring diverse perspectives shaped by their training under different teachers. Traditionally, the art form’s storytelling has centered around mythological figures, gods, and goddesses. The dancers wanted to expand the framework to explore urgent, modern narratives. The vision for the performance was shaped by director Vaibhav Arekar.



Preethi Ramaprasad (center) sings “See Yourself” in the mirror scene at the start of “As You Are.”

Working with Narika

Similar work was done in India a few years ago, said Shruti Abhishek, one of the dancers. But the group wanted to tell relevant stories here in the U.S. The program was supported by a grant that required the group to partner with a non-profit organization that had similar values; this led to their collaboration with Narika, a nonprofit organization serving domestic abuse survivors in the Bay Area.

The group underwent training on how to engage sensitively with participants who had experienced trauma and then conducted workshops with survivors, which formed the heart of the process. It included dancing, singing, and even puppet-making.

“We don’t want to know what your story is. You don’t have to talk about it to us,” they had said to the participants. “We’ll just explore. We’ll just creatively do things.”

Although the survivors were never required to share their stories, many chose to do so indirectly through art. One breakthrough moment came during a puppet-making session, where participants expressed personal narratives through the figures they created.



Mirror scene continues in “As You Are.”

A woman in the world

The work weaves together reflections on the image a woman is expected to uphold in the world, the weight of motherhood, the relentless demands of life and care work, the quiet sacrifice of personal well-being, and the deep, lingering effects of childhood abuse and domestic violence. Shruti Abhishek explained that the structure of the show ensured all the pieces fit together in a way the audience could process.

“There were so many different stories, we were very careful about when we wanted to give the audience [a chance] to breathe and bring themselves into the work,” said Shruti Abhishek. “Only if there are gaps, only if there are pauses, only if there are silences is when you all, the audience, would come into the scene or just heave a sigh of relief or just chuckle with us, especially if there had been a scene before it which was uncomfortable or serious.”

“We are looking into our own image,” explained Shruti Abhishek. “Oh, you love yourself, but there are things that you still don’t. It’s a hint of body image because that was the next scene that we were getting into. We are plucking our eyebrows or our upper lips, shaving our underarms, and just being fit so that you’d want to look a certain way.”



A scene depicting carrying multiple roles, a story by Rasika Kumar. The group played pots and pans to evoke kitchen sounds.

The group wanted to use props for the scene where Rasika Kumar performed her story of juggling grocery lists, what to feed her kids, and the demands of daily life. During rehearsals, the rest started playing the pots and pans in the back, making music out of it. It transformed into an absurd dance and became the scene it is now.



A scene portraying "Love is Love" in "As You Are."

"It's not just about one narrative. The mob mentality just shifts, and it has so many perspectives," said Shruti Abhishek of another scene, in which the person being attacked keeps shifting.

Building forward

Shruti Abhishek wants to connect with more organizations that share values similar to Narika's and build collaborations.

"I think these stories are important. These stories need to be shared," she said, adding how the many scenes from the show resonated with a lot of their audience. "People just want to know that all these things happen to everyone, and because it's so common, I can talk about it."

Her intention through this work is to reach as many people as possible, especially men. "I think through that, we heal."



The performers of "As You Are" (L–R): Nadhi Thekkek, Shruti Abhishek, Preethi Ramaprasad, Sindhu Natarajan, Sri Thina Subramaniam, Rasika Kumar.

"Kismet with Kali"

A solo by Shruti Abhishek, performed at Dixon Place in NYC on April 12, 2026.

REVIEWED BY ADITI DHRUV FOR LINE & VERSE · PULSE CONNECTS · APRIL 24, 2026



Shruti Abhishek in "Kismet with Kali." Image credit: Nivita Chalika.

"Kismet with Kali," by Shruti Abhishek, presented as part of "Muruga & Kismet with Kali" by Sri Thina Dance at Dixon Place in NYC, offered a powerful and deeply personal exploration of faith. The production utilized the Bharatanatyam form, spoken language, and text to showcase worship not as a static ritual, but as a living, breathing identity.

In "Kismet with Kali," Shruti Abhishek explored the architecture of faith through extensive research into Kali temples across India. Guided by guru Vaibhav Arekar and dramaturge Nadhi Thekkek, Abhishek posed fundamental questions: What is faith? Where is it when we need it?

She asked that Kali be a witness to the performer's identity and idea of "self," and requested the audience to witness the witnessing, to witness the witnessed. In doing so, she established a powerful triangle of identities – Kali, performer, and audience – akin to the relationship between mother, daughter, and divine energy.

To evoke this, Abhishek intentionally moved beyond traditional boundaries, employing Kathakali and Western contemporary movements set to the sounds of the chenda and thavil. This created a distinct choreographic landscape and soundscape, evoking a visceral experience for the viewer.

The soundscape later expanded into the lyrics of the Mahalaya chant by Birendra Krishna Bhadra, a nod to Kali's cultural roots in Bengal. Guided by music co-directors Sindhu Natarajan and Karthik Hebbar, Abhishek made a conscious choice to not use lyrics anywhere else throughout the work, allowing the audience to forge a personal, individual relationship with the performance.

The lighting shifted from a stage bathed in red to isolated spotlights, heightening the emotional stakes. Following a frenzied peak, a deliberate, extended blackout forced the audience to sit in the uncomfortable darkness and silence – a moment for the "witness" to process the transformation occurring in the dark.

Personally, I found myself craving even more of these "non-beautiful" moments: a "Kismet with Kali" that offers even deeper initial grounding of identities, to further immerse the viewer in an experience of embodied devotion.

Applicant Name: Elaine Druxman

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- ❑ 1. Application Checklist (this page).
- ❑ 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- ❑ 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- ❑ 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- ❑ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- ❑ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- ❑ 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- ❑ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- ❑ 9. Resumes/biographies of key project individuals, generally one page each.
- ❑ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- ❑ 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- ❑ 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date: 9-1-26

Amount of Grant Request: $ 10,000 Total Project Budget: $ 20,000

Applicant/Organization: Elaine Druxman #123

Applicant/Organization's [redacted]

Applicant/Organization's Web site: N/A

Preparer's Name and Title: Elaine Druxman Artist

Preparer's Phone [redacted]

Address (for form [redacted]

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

See Attachments

Briefly describe the project or program for which support is requested:

Number of people intended to reach: Audience: _____ Participants: _____

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: _____
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: _____

CITY OF LIVERMORE

COMMISSION FOR THE ARTS

PROJECT & PROGRAM GRANT

Project: Meet Lizzo and Drizzo: A Children's Photography, Poetry & Science Series
Applicant: Elaine Druxman
Location: Livermore, California
Grant Request: $10,000
Total Project Budget: $20,000
Project Start Date: December 1, 2026
Project End Date: July 31, 2027 (either 6+ months after project start or the 3rd book is released and more than 6 presentations have been made)

ART FORM
Literary Arts / Photography / Visual Arts / Arts Education

BRIEF PROJECT DESCRIPTION

Meet Lizzo and Drizzo is a children's literary and interactive art project inspired by years of photography, observation, poetry, scientific research, and documentation of two brown basilisk lizards and their offspring.

The three-book series combines photographs and poetry with accessible scientific information about growth, behavior, anatomy, habitat, eggs, incubation, and hatchling development. A distinctive feature of the books is the introduction of advanced scientific vocabulary to young readers, with difficult words explained through pictures, rhyme, simple definitions, and storytelling. This type of advanced literacy is rarely found in children's books.

Book One has been assembled. The vocabulary, poetry, and storyline is complete, and I am beginning the process of printing and preparing this book for release.The initial concept of the other two books have been created.

Grant support will help complete Books Two and Three and bring the work into the Livermore community through 6–12 interactive art and educational programs for children and families. Presentations will combine photography, poetry, readings, scientific vocabulary and expeiments, habitat and anatomy exploration, children's activities, and opportunities for observation and questions.

The project begins with two lizards but is ultimately about something larger: teaching children that when they look closely at the world, their observations can become questions, discoveries, written work, and art.

INTENDED REACH

Audience: Approximately 180–360 families, Approximately 15-30 families per presentation
Participants: Approximately 15 - 20 children per presentation

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Authorized Officer's Signature	Date
Print Name of Officer signing this form	Title of Officer signing this form

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- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Elaine Druxman	Sept. 1, 2026
Artists Signature	Date

Elaine Druxman

Print name of Artist signing this form

Applying Artist Summary

Elaine Druxman is a Livermore-based poet, writer, artist, photographer, and educator. Poetry and writing are at the center of her artistic practice.

Her lifelong passion for children and education has shaped the way she writes and creates. With more than 30 years of experience in education, Elaine is especially interested in making learning meaningful, accessible, fun, and engaging for children. She uses poetry and storytelling to help children approach subjects and scientific vocabulary that might otherwise seem too difficult or intimidating.

Photography has also been a lifelong part of Elaine's life. What began as a family hobby and continued through photography classes in high school and college, became an important way of documenting people, experiences, nature, and the world around her. Over the years, she has also used photography, writing, design, and layout to create personalized photobooks/albums for others and yearbooks for school since elementary school.

See Atchments

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

See Atchments Thankyou

1. ARTIST'S STATEMENT

I am a Livermore poet, writer, and educator. Poetry is my art. I have authored hundreds of poems and written works throughout my life addressing high school and college experiences, social and family problems, as well as positive, courageous, hopeful, and didactic themes.

I love poetry because simple words, rhythm, and rhyme can make something difficult look beautiful. My passion for children and education has led me to use poetry as a way to make learning meaningful, accessible, and memorable. I especially enjoy introducing children to scientific words that may seem too difficult, such as *gravid, acclimate, nictitating membrane,* and *ontogeny*. I want children to feel that difficult words belong to them too.

Photography has been a staple throughout my life, beginning as a family hobby and continuing through photography classes in high school and college. I always loved documenting people, places, animals, and meaningful moments, without initially thinking of photography as art. Over time, I realized that this lifelong practice of observing and documenting had become part of my creative process.

My more than 30 years in education have taught me the importance of making learning hands-on, meaningful, and accessible. I bring poetry, writing, observation, photography, science, and education together to encourage children to look closely, ask questions, create, and discover something of their own.

2. PROJECT DESCRIPTION, ORIGINS, LOCATION & IMPLEMENTATION

Lizzo and Drizzo were purchased in 2019 at the NorCal Reptile Expo in Pleasanton before I moved to Livermore. I started photographing the two brown basilisk lizards and thought I might create a photobook about them. As I spent more time observing Lizzo and Drizzo during Covid, I became fascinated by their tropical environment, behavior, growth, and reproduction.

As I researched books about brown basilisk lizards, I could not find books that introduced young readers to the level of scientific vocabulary I was discovering. I wanted to try something different: rather than simplifying the science by removing difficult words, like using the word shed instead of ecdysis. I wanted to introduce children to those words and make them accessible through poetry, photography, definitions, and storytelling. Ecdysis Spell! Reptilia Lepidosaurs Squamates. Which are reptiles that shed.

A proof of Book One has been assembled and includes photography, poetry, scientific information, and vocabulary. The storyline and pictures of Lizzo and Drizzo throughout the years, their multiple egg clutches, different incubation types, hatchlings, and their growth will provide the visual foundation for Books Two and Three, and are already documented. The grant will support the development of their poetry, formatting, and educational content.

Each book in this children's series is approximately 30 pages per book. Each book documents a different stage of Lizzo and Drizzo's lives:

- **Book One — *Meet Lizzo and Drizzo: Brown Basilisk Ontogeny in Captivity*** introduces Lizzo and Drizzo and explores their first year, growth, anatomy, behavior, habitat, and everyday lives.
- **Book Two — *Incubating the Eggs*** follows the couple all grown up and the fascinating process of incubating tropical eggs in a professional incubator and an at home chicken incubator.
- **Book Three — *Meet the Hatchlings*** introduces the hatchlings and documents their earliest stages of growth and development of brown basilisks growing up in a group.

The project will extend beyond the books to 6–12 interactive arts and education programs in Livermore. These programs may include readings, poetry, photography lessons, scientific vocabulary, anatomy and habitat exploration of creatures, observation activities, children's art activities, and hands-on learning.

All interactive arts and education programs will be adapted to different or grouped ages and venues. Younger children may explore the program through pictures, poems, storytelling, pets, and stuffed animals. Older children may connect more with exploring scientific vocabulary such as chromatophore, crypsis, ecdysis, and ectothermic, while learning how observations can become art.

When appropriate and permitted, children may also have an opportunity to observe a brown basilisk lizard or other types of creatures. Animal welfare will always come first, and any live-animal component will follow venue requirements.

The goal is to leave children curious—to read more, observe, ask questions, create, and discover more about the world around them.

I am currently exploring Livermore venues and community partners, including the Livermore Public Library, Robert Livermore Community Center, Camp Arroyo, and other appropriate locations. The number and format of presentations will depend on venue availability, scheduling, audience, and program needs.

These interactive art and education programs create an opportunity for Livermore children and families to experience the work as the larger series continues to develop.

3. HOW WILL THE $10,000 GRANT BE USED?

Grant funding will support the release of book one, the development/release of books two and three and the transformation of the Meet Lizzo and Drizzo project into a public art and educational experience.

The grant will fund the creative and production work necessary to bring the books to completion, including writing and revision, scientific research, poetry, photography selection and preparation, page development, visual design, formatting, editing, proofreading, proof copies, and book production.

The project is developing into a three-book series combining original photography, poetry, scientific information, and children's educational material. Book One contains the completed foundation of this approach, while the photographs already collected for Books Two and Three will provide the visual foundation for the additional books.

Funding will support the Livermore presentation component, including displays, educational and habitat materials, children's activities, vocabulary materials, posters and presentation materials, take-home educational resources, marketing, transportation, and project documentation.

A central purpose of the funding is to make the connection between the books and the community. The books are not intended to exist only as printed objects. They are designed to become the foundation for interactive presentations where children can see realistic animals and habitats, hear poetry, encounter science, participate in activities, and ask questions.

The completed work will be presented through 6–12 Livermore programs, with an anticipated reach of approximately 180–360 families, depending on venue capacity and program format.

The requested funds will therefore create two connected outcomes: a completed body of original literary and photographic artwork and an accessible community arts experience that invites families to participate in the process of observation, discovery, and creativity.

The project also establishes a foundation for future programming. The books and educational displays can continue to be used in Livermore community presentations after the grant period.

Books will be donated and distributed free of charge to local libraries, schools, and community organizations to increase access to educational and literary resources within the community. The cost of the books designated for donation and free distribution will be covered under the project's materials and publication expenses.

4. CONNECTION TO LIVERMORE'S ARTS GOALS

Primary: Strand 3 — Diverse Range of Publicly Accessible Arts Opportunities
Secondary: Strand 2 — Visibility and Vitality of Cultural Arts for All in Livermore

Meet Lizzo and Drizzo creates an accessible art experience for Livermore families by bringing together children's literature, poetry, photography, visual storytelling, and science. Poetry is at the heart of the project, while photography provides the visual language through which children discover the animals and their world.

The project grew from seven years of observing and photographing two brown basilisk lizards. I transform those observations into poems, stories, scientific explanations, and vocabulary that children can understand and enjoy. I use poetry because simple language and rhyme can make difficult ideas beautiful and memorable. I want to introduce children to scientific words they may never have encountered in a children's book and help them understand, remember, and enjoy those words.

The project supports Strand 3 by creating publicly accessible opportunities for children and families to experience the arts in Livermore community settings. Programs that include poetry readings, photography lessons, storytelling, observation guides, scientific exploration, and hands-on creative activities.

It supports Strand 2 by bringing the original work of a Livermore artist directly into the community.

Meet Lizzo and Drizzo shows children that a photograph can inspire a question, a question can lead to discovery, and a discovery can become a poem, drawing, photograph, or story of their own.

5. PARTNERS & COMMUNITY ENGAGEMENT

I am currently developing community connections and seeking appropriate Livermore venues for the Meet Lizzo and Drizzo program series. I have spoken with the Livermore Public Library about the project, and the staff member responsible for children's programming is currently transitioning. I look forward to continuing that conversation as the new programming contact is established.

Potential Livermore venues may include the Livermore Public Library, Robert Livermore Community Center, Camp Arroyo, and other community spaces serving children and families. The number and format of presentations will depend on venue availability, scheduling, and audience needs.

Project/Program Budget Worksheet

Project Support (Do not include in-kind support)

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	N/A	
Tuition/Workshop Fees	N/A	
Other	N/A	
Subtotal: Earned Revenue	$0	

Contributed Income	Amount	In-hand	Pending
Contributions (Individuals/business)	$5,000+	$5,000+	0
Grants	N/A		
City of Livermore	N/A		
Other	N/A		
Subtotal: Contributed Income	$5,000+	$5,000+	0

Project & Program Grant Amount Requested	$10,000

Total Project Support (Revenue + Income + Grant): $15,000

Project Expense

Personnel	Amount	Notes
Artistic	$6,000	Writing, poetry, photography, scientific/educational content
Production	$3,000	Editing, page development, formatting, design, production preparation
Administrative	$2,000	Project planning, coordination, community presentation development

Other:	$500	Presentation/program support
Subtotal: Personnel	$11,000	

General	Amount	Notes
Venue Rental	N/A	Venue(s) expected to be provided without charge
Materials and Supplies	$2,000	Publications
Marketing and Promotion	$1,500	
Transportation	$500	Local transportation of animals when applicable
Insurance	N/A	
Other	$4,250	Printing/proofing/production of three books
Subtotal: General	$9,000	

Total Project Expenses (Personnel + General): $20,000

Project Surplus (Loss): -$5,000

Budget notes: The applicant will provide at least the minimum cash match for the grant requirements ($5,000) as well as substantial in-kind professional services in support of the three-book educational publishing and community outreach project to cover the outstanding project budget. While the in-kind services do exceed 50% of the grant award and cover any project loss amount, the grant is still matched by at least the required cash match.

Matching Funds

Source	Description	Fair Market Value
Applicant/Artist	Original photography and photographic preparation	$4,000
Applicant/Artist	Writing, poetry and educational content	$4,000
Applicant/Artist	Scientific research and content development	$2,000, if applicable
Applicant/Artist	Book design, page development and visual preparation	$2,000, if applicable
Applicant/Artist	Project planning and community presentation development	$1,500, if applicable
Applicant/Artist	Marketing and promotional design	$1,000, if applicable

Requested Grant Amount:	$10,000
Cash Match Amount:	$5,000
In-Kind Match Amount:	$5,000

KEY PROJECT INDIVIDUAL

Elaine Druxman — Artist / Author / Photographer / Educator / Project Director

Elaine Druxman is the creator of *Meet Lizzo and Drizzo*. She is responsible for the original photography, poetry, scientific research, educational writing, photograph selection, book development, visual organization, project coordination, and community presentation development.

ELAINE DRUXMAN

Artist • Poet • Photographer • Educator
Livermore, California

PROFILE

Livermore artist, poet, photographer, and educator with 30+ years of experience in education and children's programming. Creative practice combines poetry, photography, visual storytelling, design, and educational materials. Experienced in creating engaging artistic and academic experiences for young children.

EDUCATION & CREDENTIALS

California State University, Northridge — B.S. Health Education,

Minor in English | 2006
Early Childhood Education (ECE) 12 units coursework

SELECTED EXPERIENCE

Marin Montessori School — Support Assistant | 2019–2024
Created artistic and academic materials for children ages 3–6; Used technology to streamline materials and reproduction of classroom templates; developed hands-on and visual learning materials; supported classroom learning and children's development.

Kol Shofar — Executive Assistant of Ritual & Education | 2016–2018
Supported religious school programs, children, teachers, families, supplies, enrollment, and community events.

Harkham Hillel Hebrew Academy — Assistant Principal | 2005–2011
Supported a school of approximately 600 students; managed school programs and administrative operations; designed yearbooks, promotional materials, and school publications.

ARTISTIC PRACTICE

Poetry • Photography • Visual Storytelling • Writing • Design

Long-standing creative practice centered on observation, language, imagery, and storytelling. Created personalized photobooks for families while tutoring, combining photography and visual storytelling. Experienced in creating educational materials, school publications, yearbooks, promotional materials, and visual designs.

AWARD

2nd Place — Formal Dining Table Setting, Alameda County Fair | 2026

Artist Biography — Elaine Druxman

Elaine holds a Bachelor of Science in Health Education with a minor in English from California State University, Northridge, along with Early Childhood Education coursework. Her professional experience includes early childhood education, Montessori education, special-needs education, school administration, tutoring, children's programming, and nonprofit community education. She has created educational materials, classroom resources, school publications, yearbooks since elementary school, exhibits, promotional materials, and personalized photobooks, combining writing, photography, design, and visual communication.

November

Meet Lizzo and Drizzo



Little lizards living a new life.
They love to bask in their bright spotlight.

Born in a home and not in the wild.
They have nowhere to run if they are riled.

So they stay put among their dried leaves
Pretending to be among the jungle trees.



Lizzo and Drizzo are **Brown Basilisk Lizards**, also called *Basiliscus vittatus*. In the wild, they live in the warm jungles of Mexico, Central America, South America, and Florida. Lizzo and Drizzo live in **captivity**, which means they are cared for by people instead of living in the wild. Over the year, they become **acclimated** to their surroundings, which means, learning to feel comfortable in their **habitat**.

January

splish splash

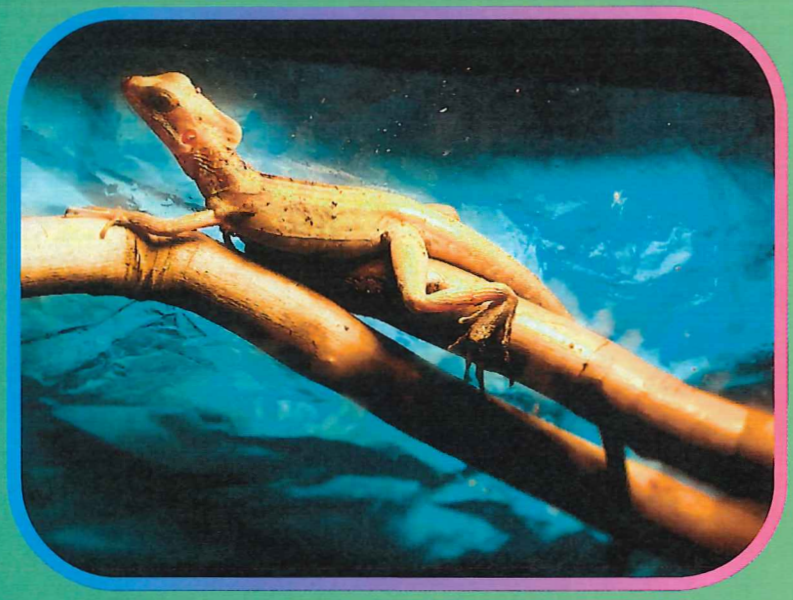
Everyday is a sunny spa day
Relaxing by their own safe bay

Soaking up warm water as they play
Feeling fresh and clean everyday

They love to splish they love to splash
They run to the water in a dash







As **semi-aquatic** animals, basilisk lizards live near the water's edge, along riverbanks, streams, and bays. Besides fishing for food, they need water to escape danger by diving underwater or running across the top of it. Throughout the day, Lizzo and Drizzo can be found splashing water on themselves with their feet to cool off. This is called **thermoregulation.**

Elaine Druxman Updated Project Budget Worksheet

Project/Program Budget Worksheet

Project Support (Do not include in-kind support)

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	N/A	
Tuition/Workshop Fees	N/A	
Other	N/A	
Subtotal: Earned Revenue	$0	

Contributed Income	Amount	In-hand	Pending
Contributions (Individuals/business)	N/A		
Grants	N/A		
City of Livermore	N/A		
Other	N/A		
Subtotal: Contributed Income	N/A		

Project & Program Grant Amount Requested	$10,000

Total Project Support (Revenue + Income + Grant): $10,000 (not including in-kind/cash match)

Project Expense

Personnel	Amount	Notes	Cash Match	In-Kind	Grant
Artistic	$8,000	Writing, poetry, photography, scientific/educational content	$2,000	$2,000	$4,000
Production	$4,000	Editing, page development, formatting, design, production preparation	$1,000	$1,000	$2,000
Administrative	$4,000	Project planning, coordination, community presentation development	$0	$2,000	$2,000
Other:	N/A				
Subtotal: **Personnel**	$16,000		$3,000	$5,000	$8,000

General	Amount	Notes	Cash Match	In-Kind	Grant
Venue Rental	N/A	Venue(s) expected to be provided without charge			
Materials and Supplies	$2,000	Interactive arts and educational materials, displays, and supplies	$500		$1,500
Marketing and Promotion	$1,000	Posters, social media, and community outreach	$500		$500
Transportation	$500	Local transportation of animals when applicable	$500		
Insurance	N/A				
Other	$500	Printing of three books for the community	$500		
Subtotal: **General**	$4,000		$2,000		$2,000

Total Project Expenses (Personnel + General): $20,000

Project Surplus (Loss): $0

Budget notes: The applicant will provide the required $5,000 cash match and an additional $5,000 in documented in-kind professional services, for a total project match of $10,000. The in-kind contribution consists of uncompensated professional time devoted to artistic development, production, and project administration.

Matching Funds

Source	Description	Fair Market Value
Applicant/Artist (In-Kind)	Artistic: Donated professional time for uncompensated artistic writing, poetry, photography, and scientific/educational content creation	$2,000
Applicant/Artist (In-Kind)	Production: Donated professional time for uncompensated production of page development, design and formatting.	$1,000
Applicant/Artist (In-Kind)	Administrative: Donated professional time uncompensated for administrative project planning and community presentation development	$2,000
Cash match from applicant/artist	In-hand personal cash funds allocated exclusively towards direct hard costs: Project materials, photographic supplies, digital technology, content-production, and publication-related costs which support the artistic, production, and general budget categories	$5,000

Requested Grant Amount:	$10,000
Cash Match Amount:	$5,000
In-Kind Match Amount:	$5,000

Allen McFarland

From: Elaine Shahbaz [redacted]
Sent: Saturday, September 12, 2026 9:37 PM
To: Allen McFarland
Subject: Re: Project & Program Grant Application Inquiry
Attachments: Updated Budget Worksheet - Elaine Druxman.docx

Exercise Caution: This message is from outside the City email system. Do not open links or attachments from untrusted sources.

Hello Allen,

Thank you for your questions about the grant application and allowing me the opportunity to make corrections with the attached budget worksheet.

I apologize for not understanding everything on the application to explain the funding information more clearly.

The "Project Support" section on the application budget worksheet said not to include "in-kind" support which is where the $5,000 difference is between the necessary project expenses ($20,000) and the listed project support ($15,000) on that page. I've updated the page to indicate no deficit as all budget items are covered by the grant, cash match, and in-kind funds.

I have moved the $5,000 self cash match from the income table to the matching funds table to better align with the application intent.
The matching funds table has been updated to indicate which lines of the project expenses are covered by portions of the in-kind and self-provided cash match.

The cash match is in-hand and provided by my husband and me. It will be at least $5000 to meet the requirement for a minimum 50% of the requested grant award. Listed in-kind activities will be used for the other $5,000 portion of the grant match.

Thank You,
Elaine Druxman

On Wednesday, September 9, 2026 at 04:47:34 PM MDT, Allen McFarland <aemcfarland@livermoreca.gov> wrote:

> Good afternoon Elaine,

Thank you for submitting your Project & Program Grant application for Meet Lizzo and Drizzo. As part of our initial staff review, we identified a few items in the project budget and matching funds information that needs clarification before we can complete our review of the application.

Your application requests $10,000 in grant funding and identifies a total project budget of $20,000. The budget currently reflects $15,000 in total project support and $20,000 in project expenses, resulting in a $5,000 project deficit. Please revise or clarify the budget so that the total anticipated project support and expenses are balanced.

We also need some additional information regarding the required match:

- Please identify the specific source(s) of the $5,000 cash match reflected in the application and confirm whether this is the same $5,000+ in individual/business contributions identified as “in-hand” on the Project Budget.
- The Matching Funds page identifies several services provided by you as the applicant/artist. Please specify which services, totaling $5,000, are intended to constitute the in-kind portion of the required match and identify the corresponding project expense line(s) they offset.
- Some of the in-kind services listed, such as writing, photography, book design, project planning, and marketing, also appear to correspond with activities included within the project’s personnel expenses. Please clarify which portions of these services will be compensated through the project budget and which portions are being donated as in-kind support so that the budget clearly distinguishes between the two.
- Please also clarify how the remaining $5,000 project cost reflected by the current budget deficit will be supported or revise the project expenses/support as appropriate.

You may submit revised Project Budget and Matching Funds pages along with any brief explanation needed to clarify the above items. We are not asking you to revise the scope or content of your proposed project at this time; the purpose of this request is to ensure that the project budget and required match are clearly documented and internally consistent before the application moves forward in the review process.

Please feel free to reach out if you have questions about the requested information.

Thank you,

Allen McFarland
Management Analyst II | Library Services Department

925-373-5527
City of Livermore | www.Library.LivermoreCA.gov

CITY OF LIVERMORE CALIFORNIA
LIVERMORE PUBLIC LIBRARY

Facebook | X | Instagram | YouTube

Book time to meet with me

Applicant Name: Samantha Gaskin

APPLICATION CHECKLIST - This Checklist is required and must be submitted as part of the completed Application. All Project & Program Grant applicants are required to submit the following:

One original set of the Application, collated in the following order:

- ❑ 1. Application Checklist (this page).
- ❑ 2. Start date: Do(es) the event(s) related to this project begin at least two (2) months after the application deadline?
- ❑ 3. Organizational Summary, signed by the organization's executive director, managing director, president, board chair, or other authorized officer of the organization, or by the applying artist.
- ❑ 4. If you are an organization, submit a list of current officers and Board members with their term of office.
- ❑ 5. If you are a 501(c)(3), submit a copy of your 501(c)(3) determination letter from IRS.
- ❑ 6. Application Form, beginning on page 1, continuing through the Project Budget Summary.
- ❑ 7. Notes to the Project Budget, and a detailed list of In-Kind contributions.
- ❑ 8. List of key project individuals, including principal artists and project managers, with a very brief job description (e.g., a self-explanatory job title) for each.
- ❑ 9. Resumes/biographies of key project individuals, generally one page each.
- ❑ 10. Up to four items in any combination of brochures, catalogues, performance programs, or similar organizational publications/materials; if available.
- ❑ 11. Up to four recent press reviews or articles, or similar independently generated published materials, if available. (*Note*: Calendar listings are not suitable.)
- ❑ 12. NOTE: During the review process you may be requested to submit samples of other work you have produced (work samples). See Chapter 3 – Grants for more information about work samples.

Standards for Preparing Applications

Please read the following carefully. Applicants are responsible for completing and submitting a full application package with all required attachments by the deadline. Incomplete applications will not be accepted for Commission evaluation.

1. Applicants must not modify the format of the application form or exceed the maximum length of any section of the form, except where otherwise noted.
2. All required attachments (except pre-printed ones) must be typed or computer-prepared in a type size that is no smaller than 12 pt. Times/Times New Roman, or 10 pt. Arial/Helvetica.
3. Complete all pages of the application form and all required attachments. (Use "N.A." if a section does not apply to your organization.) Provide information that is current as of the application deadline. Budget pages and budget notes must be complete.

Application Form - Project & Program Grants

Deadline: Hand delivered or received via US Mail by 5:00 pm on March 1 or September 1

Submission Date: 8/31/26

Amount of Grant Request: $ 3,000 Total Project Budget: $ 6000

Applicant/Organization: Sunshine Dance & Cheer Studio

Applicant/Organization's Address: [redacted]

Applicant/Organization's Web site: www.sunshinedanceandcheer.com

Preparer's Name and Title: Samantha Gaskin- Studio Director/Owner

[redacted]

Describe the art form of the project or program for which support is requested (i.e., Dance, Theater, Visual Arts, Heritage, Infrastructure, Media/Film/New Media, etc.):

Dance/Performing Arts

Briefly describe the project or program for which support is requested:
Livermore Dance Around Town will give Livermore children the opportunity to discover dance in its many forms, explore the creative process, and perform for and throughout their community. Through classes, workshops with guest artists, and community performances, students of all experience levels can explore dance, build their skills, and share what they have learned around town.

Number of people intended to reach: Audience: 250 Participants: 100

For the purpose of this application, "audience" means the people who will attend the project or program; "participant" means someone who attends a workshop or class, or else has hands-on involvement in the project or program. If the project or program will have both audiences and participants as defined here, please enter both goals.

Date project or program is scheduled to begin: November 2, 2026
Note: Project events may begin no earlier than two (2) months after the application deadline.

Date project or program is scheduled to end: May 31, 2027

Certification

If applicant is an organization:

I certify that the by-laws of this organization or a resolution of its governing body authorizes me to enter into legal agreements for the organization and to submit this application. To the best of my knowledge and belief, this organization meets the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Authorized Officer's Signature

8/27/26
Date

Samantha Gaskin
Print Name of Officer signing this form

Studio Director/Owner
Title of Officer signing this form

- or -

If applicant is an individual artist:

To the best of my knowledge and belief, I meet the appropriate eligibility requirements. I have reviewed the information in this application and all attachments, and I certify that they are true and correct.

Artists Signature

Date

Print name of Artist signing this form

Application Form - Project & Program Grants

If needed, please use additional paper for this section.

1. State/describe your organization's mission or provide an artist's statement. Include the kind of arts work the organization or artist has done previously and does now. How does this work relate to the proposed project/program? If yours is not an arts organization, state briefly how the arts relate to its mission. (250 words or less)

2. Describe the project or program for which you are seeking the grant. Discuss the project's origins. Describe the venue/location, the implementation process, and the timeframe. Discuss the resources — people, money, etc. — you will need to implement the project, whether you already have those resources within your organization or, if not, how you plan to obtain them.

3. How will the requested grant be used in the planning and implementation of the project or program? (500 words or less.)

4. Describe how the program or project specifically addresses one or more of the main strands found in the Cultural Arts Master Plan, artsAlive! (Refer to the Cultural Arts Master Plan Executive Summary in the Public Art Policy Guideline manual.) (250 words or less.)

5. List the individual(s) or organization(s) you will be partnering with on this project. Be specific regarding the support, both financial and in-kind, they will be providing.

1. Sunshine Dance & Cheer Studio has been part of the Livermore community for more than 13 years. Our mission is to provide a positive and inspiring experience where students build confidence and creativity, gain an appreciation for dance, and create lasting memories through growth on and off the stage. Over the years, Sunshine has served over 2800 families through dance classes, camps, clinics, master classes, school programs, competitive dance, and performance opportunities.

   An important part of our mission has always been teaching more than dance. We want our students to learn technique and become strong performers, but we also want them to become confident, kind, creative, and caring people. Students learn to work as a team, encourage one another, be respectful, handle disappointment, celebrate someone else's success, and keep trying when something is difficult. Dance gives us the opportunity to teach these life skills while children are doing something they love. We want those lessons to stay with them long after they leave the studio.

   Livermore Dance Around Town is an incentive that will expand on what Sunshine has been doing for the past 13 years by creating more opportunities for children in our community to experience dance. Children can discover different forms of dance, explore the creative process with instructors and guest artists, and take what they have learned beyond the classroom by performing throughout Livermore. This program brings our mission full circle by helping children grow through dance, both on and off the stage, while creating memories and experiences they can carry with them for years to come.

2. The project we would like to fund is Livermore Dance Around Town. The idea came from something I have seen many times over the years. Sometimes a child just needs an opportunity to experience dance before they know they love it. Not every child discovers dance through a traditional weekly class. It may happen at school, at a community event, during a workshop, or after seeing another child perform and thinking, *I want to do that too.*

   Livermore Dance Around Town will create more of those opportunities through three parts: Discover, Create, and Perform.

   Discover will introduce children to different forms of dance through introductory classes, workshops, community events, and outreach. These experiences will be open to different skill levels, including children trying dance for the first time.

   Create will give students an opportunity to go deeper. Through classes and workshops with Sunshine instructors and guest artists, students will explore choreography, musicality, creativity, teamwork, and performance skills while learning how a dance goes from an idea to something they can share with an audience.

   Perform will take dance beyond the classroom. Students will have opportunities to share what they have learned through performances at community events and locations throughout Livermore, bringing youth dance directly into the community.

The program will run for approximately six months. Activities will take place at Sunshine Dance & Cheer Studio and at participating locations throughout Livermore.

Sunshine will provide the studio, program leadership, instructors, equipment, and experience needed to manage the project. Grant and matching funds will allow us to bring in guest artists, provide additional instruction, purchase program materials, promote the program throughout Livermore, and support the community performance opportunities that make Livermore Dance Around Town more than just another dance class.

3. Livermore Dance Around Town will have a total project budget of $6,000. We are requesting $3,000 from the City of Livermore and will provide the required $3,000 match. Together, these funds will support the instructors and guest artists, community performances, outreach, and materials needed to bring the program to life. Approximately $3,900 will support artistic personnel and instruction. This is the heart of the program and includes Sunshine instructors and choreographers, as well as guest artists who can introduce students to different styles of dance and bring new experiences into the program. We have budgeted approximately $1,500 for guest artists and master classes, $800 for introductory Discover Dance experiences, $900 for creative workshops and choreography, and $700 for additional rehearsals and performance preparation.

   One of the things I am most excited about is giving children an opportunity to learn from different people. Sometimes one teacher, one style of dance, or one experience can spark something in a child that they did not know was there. Guest artists and workshops will expose students to different ways of moving, creating, and performing, while our instructors will help them take what they learn and develop it into something they can share with others.

   Approximately $1,000 will support community performances and the final Livermore Dance Around Town Showcase. I believe performing is an important part of the dance experience because it gives students something to work toward and allows them to see the results of their hard work. It also builds confidence and teaches teamwork, responsibility, and how to work through the nerves and excitement that come with getting on a stage. These funds will help with production needs, performance space if needed, programs, signage, and other expenses associated with creating these opportunities. The remaining $1,100 will support outreach, marketing, program materials, and performance supplies. We want Livermore Dance Around Town to reach beyond the families who already know Sunshine. Funding will help us connect with Livermore families, schools, preschools, and community organizations and let them know about opportunities to participate. It will also provide the materials and supplies needed throughout the classes, workshops, creative process, and performances.

My hope is that a child can come into this program simply wanting to try something new and, by the end, have learned from different instructors and artists, make new friends, built confidence, and experienced the excitement of performing for their community. I am confident that with this grant, Livermore Dance Around Town will accomplish exactly that.

4. Livermore Dance Around Town supports the goals of artsALIVE! by helping make the arts more visible, accessible, and connected to everyday life in Livermore.
For more than 13 years, I have seen what happens when children are given the opportunity to experience the performing arts. Dance can build confidence and creativity, but it can also give a child a sense of belonging and a way to connect with other people. I want this project to make those experiences available beyond the students who are already enrolled in dance.
The Discover, Create, and Perform structure supports lifelong arts engagement. A child may begin by simply trying a new style of dance, then have the opportunity to learn from instructors and guest artists, participate in the creative process, and eventually perform for the community. That progression allows children to experience several sides of the arts—not only as students, but as creators and performers.

The project also strengthens Livermore's arts community by creating opportunities for dance educators, choreographers, and guest artists to share their work and by bringing youth performances into community spaces where residents can experience them. Livermore has a strong arts identity, and I believe our young people should see themselves as part of its future. Livermore Dance Around Town gives children an opportunity not only to experience the arts in their city, but to contribute to them.

5. Sunshine Dance & Cheer Studio will serve as the lead organization for Livermore Dance Around Town and will be responsible for the planning, coordination, and implementation of the project. Sunshine will provide program leadership, studio space for classes and rehearsals, instructor coordination, family communication, and management of the community performances and final showcase.

Over our 13 years in Livermore, Sunshine has developed relationships with schools, community events, senior living communities, and other local organizations through performances, programs, and outreach. We plan to build on these existing relationships to identify locations and opportunities for the Discover and Perform portions of Livermore Dance Around Town.

Potential community partners will include Livermore schools, preschools, senior living communities, community organizations, and local events. Depending on the partnership, support may include hosting an introductory dance experience or performance, providing

access to a performance or activity space, sharing program information with families, or helping connect the program with Livermore residents.
Guest artists and dance educators will also participate as paid artistic partners, providing workshops and master classes throughout the program.

Application Form - Project & Program Grants

Project/Program Budget Worksheet *(enter N/A if item does not apply. Attach Budget Notes if necessary.)*

PROJECT SUPPORT *(Do not include in-kind support)*

Earned Revenue	Amount	Notes
Ticket Sales/Admissions	$ n/a	no ticket
Tuition/Workshop fees	$ n/a	
Other:	$ 3,000	SDC Cash Contribution
Subtotal: Earned Revenue	$ 3,000	

Contributed Income	Amount	In-hand	Pending
Contributions *(Individuals/Businesses)*	$ n/a	$ n/a	$ n/a
Grants *(Foundations/Government other than City)*	$ n/a	$ n/a	$ n/a
City of Livermore *(other than this grant request)*	$ n/a	$ n/a	$ n/a
Other:	$ n/a	$ n/a	$ n/a
Subtotal: Contributed Income	$ 3,000	$ n/a	$ 3,000

Project & Program Grant Amount Requested	$ 3,000
Total Project Support (Revenue + Income + Grant)	$ 6,000

PROJECT EXPENSE *(Do not include in-kind expense)*

Personnel	Amount	Notes
Artistic	$ 3,900	Guest Artist/Master Classes..
Production	$ n/a	
Administrative	$ n/a	
Other: *(describe in Notes)*	$ n/a	
Subtotal: Personnel	$ 3,900	

General	Amount	Notes
Venue Rental	$ 850	including sound & set up
Materials and Supplies	$ 650	Workshop/Creative Material
Marketing and Promotion	$ 600	promotional materials
Transportation	$ n/a	
Insurance	$ n/a	
Other: *(describe in Notes)*	$ n/a	
Subtotal: General	$ 2100	

Total Project Expenses (Personnel + General)	$ 6,000
Project Surplus (Loss) (*Total Support minus Total Expense*)	$ 0

If Project Net is a negative value, explain in the Budget Notes how it will be covered.

Matching Funds

All Project and Program Grant applicants must provide at least a dollar-for-dollar (one-to-one) match for the grant award, no less than 50 percent of which must be a cash match. The cash match must be from sources other than the City of Livermore.

In-kind contributions are allowed as part of the match only on the following limited basis:

1. In-kind contributions cannot be used for more than half of the required match, in other words, they cannot represent more than 50 percent of the value of the grant award; and,
2. The value of in-kind contributions, i.e., goods and services, must offset line item expenditures in the project budget and their value must be documentable with invoices or billing statements.

In-kind contributions must be listed below or on a separate sheet attached to the Budget Notes.

Source	Description	Fair Market Value
n/a	no in kind contributions	$ n/a
		$
		$
		$
		$
		$

Requested Grant Amount: $ 3,000

Cash Match Amount: $ 3,000

In-kind Match Amount: $ 0

Livermore Dance Around Town — Budget Notes

Artistic Personnel — $3,900
Guest artists/master classes — $1,500
Discover Dance instruction — $800
Create workshops/choreography — $900
Rehearsals and performance preparation — $700

Venue Rental — $850
Allowance for a performance/showcase location if needed. Sound, technical, setup and other direct expenses associated with community performances and the final showcase.

Materials & Supplies — $650
Workshop and creative materials, performance supplies, programs, signage and other project-specific materials.

Marketing & Promotion — $600
Digital promotion and printed outreach materials to reach Livermore families and promote program and performance opportunities.

Total Project Expenses: $6,000

About Sunshine Dance & Cheer Studio

Sunshine Dance & Cheer Studio was founded in 2013 and has been part of the Livermore community for more than 13 years. Our mission is to provide a positive and inspiring experience where students build confidence and creativity, gain an appreciation for dance, and create lasting memories through growth both on and off the stage.

Sunshine provides dance and performing arts education for children of different ages, abilities, and experience levels. Our programs include ballet, jazz, tap, hip hop, musical theater, acro, cheer, preschool dance, competitive dance, camps, clinics, master classes, and performance opportunities.

Over the past 13 years, Sunshine has served over 2800 families. Our students have had opportunities to perform at recitals, competitions, parades, sporting events, senior living communities, and other events throughout the community.

At Sunshine, we believe dance education is about much more than teaching steps and technique. We use dance as a way to teach confidence, teamwork, creativity, kindness, perseverance, responsibility, and respect for others. We want our students to become strong dancers, but more importantly, we want the lessons they learn in our classrooms to help them become confident and caring people outside of the studio.

Sunshine is led by founder and Studio Director Samantha Gaskin, a former Oakland Raiderette with more than 15 years of experience in dance, youth programming, performance, program development, staff leadership, events, and community engagement. Samantha also holds a Bachelor's degree in Marketing.

Today, Sunshine continues to provide weekly classes and performance opportunities while developing new ways for children to experience the performing arts. Livermore Dance Around Town is a natural extension of that work and will allow us to create even more opportunities for Livermore children to discover dance, learn from different artists, be part of the creative process, and share what they have learned with their community.

Organization: Sunshine Dance & Cheer Studio
Founded: 2013
Location: Livermore, California
Organization Type: Dance & Performing Arts Education
Founder/Studio Director: Samantha Gaskin

Authorized Officer: Samantha Gaskin
Title: Owner/Studio Director

Signature: _____
Date: _____

Samantha Gaskin
Owner & Studio Director, Sunshine Dance & Cheer Studio

Samantha Gaskin is the founder and Studio Director of Sunshine Dance & Cheer Studio and has spent more than 15 years working in dance, youth programming, performance, and community engagement. A former Oakland Raiderette, Samantha has a lifelong background in dance and performance and has used that experience to create opportunities for young dancers throughout the Livermore community.

In 2013, she founded Sunshine Dance & Cheer Studio with the goal of creating a positive place where children could learn dance while also building confidence, friendships, creativity, and life skills. Under Samantha's direction, Sunshine has served 2800 families through dance and performing arts classes, camps, clinics, master classes, competitive dance, school programs, recitals, and community performances. She has produced approximately 26 recitals and showcases and developed relationships with schools and community organizations throughout the area. Sunshine students have performed at local parades, sporting events, senior living communities, competitions, and other community events.

Samantha holds a Bachelor's degree in Marketing, which she combines with her experience in dance education, program development, event production, staff leadership, and community outreach.

Through Livermore Dance Around Town, Samantha hopes to use the experience she has gained over the past 13 years at Sunshine to give even more Livermore children the opportunity to discover dance, be part of the creative process, and experience the confidence and excitement that comes from performing for their community.

Livermore Dance Around Town
Key Project Individuals

Samantha Gaskin — Owner/Studio Director & Project Director

Samantha will oversee the planning and implementation of Livermore Dance Around Town, including program development, scheduling, instructor and guest artist coordination, community outreach, participant communication, and coordination of community performances and the final showcase. She will also provide artistic direction and instruction throughout the program.

Sunshine Dance & Cheer Studio Instructors — Dance Instructors & Choreographers
Sunshine instructors will teach introductory dance experiences, workshops, and choreography sessions in their areas of training. They will also work with students during rehearsals and help prepare participants for community performances and the final showcase.

Guest Artists — Workshop & Master Class Instructors
Guest artists will be selected based on their experience and area of expertise and will introduce participating students to different dance styles, techniques, and creative approaches through workshops and master classes.

Sunshine Dance & Cheer Studio
Officers and Board Members

Sunshine Dance & Cheer Studio is a privately owned business and does not have a Board of Directors.