



Civic Arts Commission
Office of Economic Development

Civic Arts Commission Meeting **Wednesday, December 7, 2022** **6:00 PM**

PUBLIC ADVISORY: THIS MEETING WILL BE CONDUCTED EXCLUSIVELY THROUGH VIDEOCONFERENCE AND TELECONFERENCE

Pursuant to Government Code Section 54953(e) and the state declared emergency, this meeting of the Civic Arts Commission will be conducted exclusively through teleconference and Zoom videoconference. The COVID-19 state of emergency continues to directly impact the ability of the members to meet safely in person and presents imminent risks to the health of attendees. Therefore, no physical meeting location will be available.

To access the meeting remotely: Join from a PC, Mac, iPad, iPhone, or Android device: Please use this URL <https://us02web.zoom.us/j/86147520326>. If you do not wish for your name to appear on the screen, then use the drop-down menu and click on "rename" to rename yourself to be anonymous. To request to speak, use the "raise hand" icon by rolling over the bottom of the screen. To join by phone: Dial **1-669-900-9128** and enter Meeting ID: **861 4752 0326**. If you wish to comment during the public comment portion of the agenda, Press *9 and wait to be recognized by the Chair. To submit an e-mail comment during the meeting to be read aloud during public comment, email civicarts@cityofberkeley.info with the Subject Line in this format: "PUBLIC COMMENT ITEM ##." Please observe a 150-word limit. Time limits on public comments will apply.

Agenda

- 1. CALL TO ORDER**
- 2. ROLL CALL**
- 3. PUBLIC COMMENT (for items not on the agenda)**
- 4. APPROVAL OF MINUTES**
 - a) October 26, 2022 Draft Minutes (Attachment 1)
- 5. CHAIR'S REPORT**
 - a) Welcome New Commissioner Cristina Ibarra

2180 Milvia Street, Berkeley, CA 94704 • Tel: (510) 981-7539 • TDD: (510) 981-6903 • Fax: (510) 981-7099
E-Mail: civicarts@cityofberkeley.info

6. PRESENTATIONS, DISCUSSION & ACTION ITEMS (All items for presentation, discussion and possible action)

- a) Turtle Island Monument Conceptual Design, Introduced by Matthew Passmore, Public Art Subcommittee Chair with Presentation by Artists/Designers Lee Sprague, Marlene Watson, and Scott Parsons (Attachment 2)
- b) Land Acknowledgement, Introduced by Jennifer Lovvorn, Chief Cultural Affairs Officer (Attachment 3)
- c) FY24 Grant Review Panelist Pool, Presented by Hilary Amnah, Grants Program Lead (Attachment 4)
- d) FY24 Capital Improvements Grant Guidelines, Introduced by Dana Blecher, Grants Subcommittee Chair (Attachment 5)
- e) FY24 Community Festivals and General Operation Support Grant Guidelines changes, Presented by Dana Blecher, Grants Subcommittee Chair (Attachment 6)
- f) Cube Space Exhibition by Pablo Tut (curated by Leila Weefur) for display 01/27/2023 to 04/21/2023, Presented by Zoe Taleporos, Public Art Program Lead (Attachment 7)
- g) 2023 Civic Arts Commission meeting schedule, Presented by Jennifer Lovvorn, Chief Cultural Affairs Officer (Attachment 8)

7. STAFF REPORT

- a) Civic Arts Updates, Jennifer Lovvorn (Attachment 9)
- b) Public Art Program Updates, Zoë Taleporos
- c) Grants Program Updates, Hilary Amnah

8. COMMITTEE REPORTS

- a) Grants
 - Dana Blecher, Chair
 - Liz Ozol
 - Cameron Woo
- b) Policy
 - Kim Anno, Chair
 - Lisa Bullwinkel
 - Modesto Covarrubias

- c) Public Art
 - Matt Passmore, Chair
 - Kim Anno
 - Dana Blecher
 - Riti Dhesi
- d) Representative on Berkeley Cultural Trust
 - Lisa Bullwinkel
- e) Representatives on Berkeley Arts Education Steering Committee Representative
 - Liz Ozol
 - Riti Dhesi
- f) Representative on Design Review Committee
 - Cameron Woo
- g) Representative on Ad-Hoc Artists Affordable Housing Committee
 - Kim Anno

9. COMMUNICATION

- a) Letter from Indigenous Peoples Day Committee (Attachment 10)
- b) Letter from Community for a Cultural Civic Center (Attachment 11)
- c) Pepper Spray Times, Submitted by Carol Denney (Attachment 12)

10. ADJOURNMENT

Attachments:

1. October 26, 2022 Draft Minutes
2. Turtle Island Monument Conceptual Design
3. Land Acknowledgement
4. FY24 Grant Review Panelist Pool
5. FY24 Capital Improvements Grant Guidelines
6. FY24 Community Festivals and General Operation Support Grant Guidelines
7. Cube Space Exhibition by Pablo Tut
8. 2023 Civic Arts Commission meeting schedule
9. Public Art on Private Development Status Update
10. Letter from Indigenous Peoples Day Committee
11. Letter from Community for a Cultural Civic Center
12. Pepper Spray Times, Submitted by Carol Denney

Staff Contact:
 Jennifer Lovvorn
 Secretary to the Civic Arts Commission
 Berkeley, CA 94704

(510) 981-7533

jlovvorn@cityofberkeley.info

Communications to Berkeley boards, commissions or committees are public record and will become part of the City's electronic records, which are accessible through the City's website. **Please note: e-mail addresses, names, addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, will become part of the public record.** If you do not want your e-mail address or any other contact information to be made public, you may deliver communications via U.S. Postal Service or in person to the secretary of the relevant board, commission or committee. If you do not want your contact information included in the public record, please do not include that information in your communication. Please contact the secretary to the relevant board, commission or committee for further information.

ADA Disclaimer

To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the Disability Services specialist at 981-6418 (V) or 981-6347 (TDD) at least three business days before the meeting date.



Civic Arts Commission
Office of Economic Development

DRAFT MINUTES

Civic Arts Commission Meeting

Wednesday, October 19, 2022

6:00 PM

No physical location; meeting held exclusively through videoconference and teleconference.

1. CALL TO ORDER 6:05 PM

2. ROLL CALL

Commissioners Present: Anno, Blecher, Bullwinkel, Covarrubias, Dhési, Ozol, Passmore, Woo.

Commissioners Absent: None

Staff Present: Hilary Amnah, Grants Program Lead; Jennifer Lovvorn, Commission Secretary/Chief Cultural Affairs Officer; Zoë Taleporos, Public Art Program Lead.

Members of the public in attendance: 4

3. PUBLIC COMMENT (for items not on the agenda)

2 speakers

4. APPROVAL OF MINUTES

a) September 28, 2022 Draft Minutes.

Action: M/S/C (Anno/Blecher) to approve the September 28, 2022 Minutes.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Dhési, Ozol, Passmore, Woo; Nays — None; Abstain — None; Absent — None.

5. CHAIR'S REPORT

None.

6. PRESENTATIONS, DISCUSSION & ACTION ITEMS

a) FY24 General Operating Support Grant Guidelines

Action: M/S/C (Bullwinkel/Anno) to approve the FY24 General Operating Support Grant Guidelines with the following modifications: changing “direct financial support from the City Council budget” in the eligibility section to also include Council discretionary fund donations over \$1,000; and City payment of debt service related to City investment in an organization’s facility; and that this eligibility criteria would encompass the two years preceding the grant application.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Dhési, Ozol, Passmore, Woo; Nays — None; Abstain — None; Absent — None.

b) FY24 Community Festivals Grant Guidelines

Action: M/S/C (Ozol /Anno) to approve the FY24 Community Festivals Grant Guidelines with the following modifications: changing “direct financial support from the City Council budget” in the eligibility section to also include Council discretionary fund donations over \$1,000; and City payment of debt service related to City investment in an organization’s facility; and that this eligibility criteria would encompass the two years preceding the grant application; and modifying the Review Criteria percentages (Festival Management and Production changed from 30% to 25% and Community Engagement and Impact changed from 20% to 25%).

Vote: Ayes — Anno, Blecher, Covarrubias, Dhési, Ozol, Passmore, Woo; Nays — None; Abstain — None; Recused — Bullwinkel; Absent — None.

c) FY24 Individual Artist Projects Grant Guidelines

Action: M/S/C (Anno/Covarrubias) to approve the FY24 Individual Artist Projects Grant Guidelines.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Dhesi, Ozol, Passmore, Woo; Nays — None; Abstain — None; Absent — None.

d) **Revised Homelessness Social Practice Project Plan**

Action: M/S/C (Passmore /Bullwinkel) to approve the Revised Homelessness Social Practice Project Plan with the following modifications: two projects with budgets of \$25,000 each will be implemented instead of three projects with budgets of \$15,000 each; 5%–50% of artist’s project budget must be allocated to participating direct-service organization or unhoused individuals.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Dhesi, Ozol, Passmore, Woo; Nays — None; Abstain — None; Absent — None.

Public Comment: 1

e) **Establish Commissioner representatives on Civic Center Committee**

Action: M/S/C (Covarrubias/Blecher) to approve Commissioners Bullwinkel, Ozol, and Woo as representatives on the Civic Center Committee.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Dhesi, Ozol, Passmore, Woo; Nays — None; Abstain — None; Absent — None.

Public Comment: 1

7. STAFF REPORT

- a) Jennifer Lovvorn provided Civic Arts Program updates.
- b) Hilary Annah provided Grants Program updates.
- c) Zoë Taleporos provided Public Art Program updates.

8. COMMITTEE REPORTS

- a) Grants — Action items from this subcommittee were discussed earlier on agenda and there were no additional items to report.
- Dana Blecher, Chair
 - Liz Ozol
 - Cameron Woo
- b) Policy — Chair Anno reported on the subcommittee’s first discussion about the development of a Poet Laureate Program for the City of Berkeley; and the issue of inclusion of the “Arts” in “Science, Technology, Engineering, and Mathematics” education (“STEAM” versus “STEM” education) in relation to the grants being awarded by Bayer as part of their community benefit agreement with the City.
- Kim Anno, Chair
 - Lisa Bullwinkel
 - Modesto Covarrubias
- c) Public Art — Chair Passmore reported on a concern brought to the Public Art Subcommittee by a member of the public regarding the *Opening Circle* artwork and related impacts to burrowing owls by off-leash dogs.
- Matt Passmore, Chair
 - Kim Anno
 - Dana Blecher
 - Riti Dhesi
- d) Representative on Berkeley Cultural Trust — Commissioner Bullwinkel reported that the Trust is hiring a consultant to work with the group’s members on its mission statement.
- Lisa Bullwinkel
- e) Representative on Berkeley Arts Education Steering Committee (BAESC) — Commissioner Ozol discussed California Proposition 28 for funding arts and music education.

- Liz Ozol
- f) Representative on Design Review Committee — No report.
- Cameron Woo
- g) Representative on Ad-Hoc Artists Affordable Housing Committee — No report.
- Kim Anno

9. COMMUNICATION

- a) Burrowing Owl Fence at Opening Circle artwork at César Chávez Park

10. ADJOURNMENT Adjourn 8:31 pm

Action: M/S/C (Blecher /Dhesi) to adjourn.

Vote: Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Dhesi, Ozol, Passmore, Woo; Nays — None; Abstain — None; Absent — None.

Staff Contact:



Jennifer Lovvorn

Secretary to the Civic Arts Commission

Berkeley, CA 94704

(510) 981-7533

jlovvorn@cityofberkeley.info

Communications to Berkeley boards, commissions or committees are public record and will become part of the City's electronic records, which are accessible through the City's website. **Please note: e-mail addresses, names, addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, will become part of the public record.** If you do not want your e-mail address or any other contact information to be made public, you may deliver communications via U.S. Postal Service or in person to the secretary of the relevant board, commission or committee. If you do not want your

contact information included in the public record, please do not include that information in your communication. Please contact the secretary to the relevant board, commission or committee for further information.

ADA Disclaimer

To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the Disability Services specialist at 981-6418 (V) or 981-6347 (TDD) at least three business days before the meeting date.



TURTLE ISLAND MONUMENT GARDEN UPPER PLAZA IMPROVEMENTS

MARTIN LUTHER KING JR. BERKELEY CIVIC CENTER PARK
BERKELEY, CA

City of Berkeley Parks, Recreation & Waterfront Department
City of Berkeley City Manager's Office, Civic Arts Program



INDIGENOUS COMMUNITY AND SUPPORTERS

Lee Sprague, Marlene Watson
Gino Barichello, Nannette Deetz, Shar Suke, Melinda Thomas
John Curl, Kim Anno

ADDITIONAL CONTRIBUTORS

Scott Parsons, Artist
Turtle Island Monument Project Committee

LANDSCAPE ARCHITECT

Cathy Garrett, Principal-in-Charge, PGAdesign

PGAdesign
LANDSCAPE ARCHITECTS



Landmarks Preservation Commission

Subcommittee

Wednesday, November 9, 2022

Civic Arts Commission

Wednesday, December 7, 2022

Landmarks Preservation Commission

Thursday, December 1, 2022

PROJECT FUNDING

Measure T1 Timeline

Passed in November 2016

Phase 1 Projects Approved June 2017

Phase 2 Projects Approved December 2020

\$300,000



Caltrans Clean California Grant

Awarded May 2022

\$519,666

Milestone

March 1, 2022 Project Award Notification

June 30, 2024 Date by when projects must be completed and all funds expended. If the project involves infrastructure components, all components must be opened to the public and all funds expended by this date.

December 31, 2024 Date by when final invoicing and project closeout must be complete.

PROJECT PROCESS TO DATE

1990s	<p>1992 City of Berkeley Indigenous Peoples Day Declaration and creation of Turtle Island Project</p> <p>1996 Measure S funding allocated to Civic Center Park including the Turtle Island Monument Project</p> <p>1997 LPC Approved Landmark Status for Civic Center Park</p> <p>1998 Civic Center Park added to National Register of Historic Places</p>
2000s	<p>2000 CEQA process started</p> <p>2002 CEQA and LPC Alteration Permit Approved</p> <p>2005 LPC approved CEQA and Alteration Permit addendum for improvements to Civic Center Park</p> <p>2005 Council approved reduced scope for Civic Center Park project, limited to the commissioning of Turtles and Medallions artwork only</p> <p>2005 City selected Artist for Turtle sculptures and medallions</p> <p>2008 Consultant Artist completed Turtle sculptures and medallions</p>
2010s	<p>2017 Measure T1 Bond passed</p> <p>2018 Mayor and City Council recommend revitalization of the Civic Center Park Fountain project</p>
2020s	<p>2020 City Council Approved Measure T1 funding for the Turtle Island Monument Project</p> <p>2021 PRW Department and Civic Arts begin coordination of Turtle Island Monument Project</p> <p>2021 City engages PGAdesign for Landscape Architecture Services</p> <p>2022 Clean CA Grant Awarded providing \$596k for Civic Center project</p> <p>2022 City re-engages Indigenous Community and previous designers and artist; Held meetings and design charette workshops</p>



Indigenous Stakeholder Group Design Charrette (November 17-18, 2022)





1. At the center and highest point of Turtle Island Monument: a bronze snapping turtle, cast in motion, faces east. It is 12 feet long.

On its back, the **Indigenous Peoples Day Turtle Island graphic** shows an eagle and condor surrounding North and South America, with the other continents at its edges.

The turtle sits atop a **large round stone**, rough-edged, with a polished, reflective surface. Its proportions replicate the highest existing fountain tier. Contrasting inlay mark the **four directions** in the polished stone. The stone contains the Indigenous Peoples Day **Time Capsule**.

2. Two lower, concentric tiers, feature elements of the story of Turtle Island. These tiers and their elements borrow structurally from the existing fountain designed for the park.

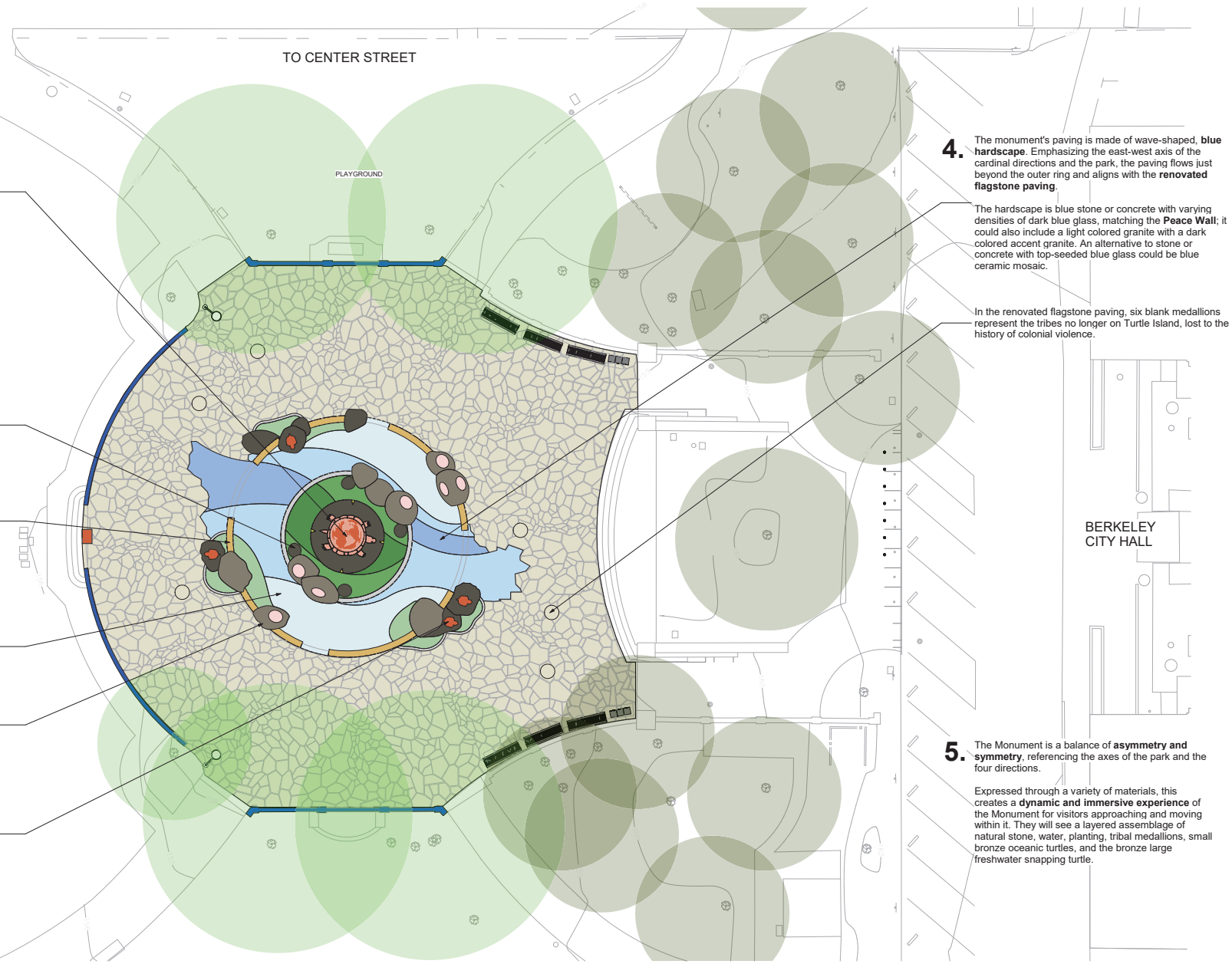
The first tier, almost six feet out from the stone, is a **planting bed**. Retaining some of the existing tier concrete edge, its diameter is 22 feet and is 2'-2" tall. The planting, rising slightly toward the turtle, is a wave-like massing that evokes water. Four **interpretive elements** will provide artist, cultural, and historical information for visitors to express the meaning and creation of the Turtle Island Monument.

The second concentric tier is the existing fountain basin edge, 50 feet in diameter and 14 inches tall. It is a **seawall and threshold** to the Monument, with **four openings** at true north, east, south, and west, to welcome visitors into the monument. The largest opening faces east, second largest faces west, and two smaller openings north and south. The vertical faces at these openings are painted the **four colors and directions**.

3. Between these tiers is a space for people that is entirely accessible. Moving around the Monument, visitors will see and hear elements of the Monument's story.

Large boulders with embedded mosaic tribal medallions, tilt towards visitors within and around the Monument. They vary in height from 2'-5" to 4' tall. (None obscure the snapping turtle or views of the Peace Wall and park.) They have a natural, irregular finish, except for the polished face framing the medallions. Two boulders are included for future medallions representing Mexican, Central, and South American tribes.

The outer-most tier further integrates **seven low stones**, six to 18 inches tall. They are similar to the large central stone, with polished surfaces and rough edges. **Four bronze loggerhead oceanic turtles**, half the size of the snapping turtle, rest on four of these stones, near the east and west entries. The other three stones could be sat upon. Planting beds with durable, water-like plants nestle these turtles into their surroundings. Planting beds outside the outer tier have a 4" minimum curb in stone or concrete.



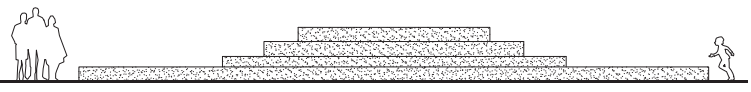
4. The monument's paving is made of wave-shaped, blue hardscape. Emphasizing the east-west axis of the cardinal directions and the park, the paving flows just beyond the outer ring and aligns with the **renovated flagstone paving**.

The hardscape is blue stone or concrete with varying densities of dark blue glass, matching the **Peace Wall**; it could also include a light colored granite with a dark colored accent granite. An alternative to stone or concrete with top-seeded blue glass could be blue ceramic mosaic.

In the renovated flagstone paving, six blank medallions represent the tribes no longer on Turtle Island, lost to the history of colonial violence.

5. The Monument is a balance of asymmetry and symmetry, referencing the axes of the park and the four directions.

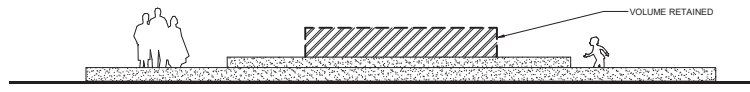
Expressed through a variety of materials, this creates a **dynamic and immersive experience** of the Monument for visitors approaching and moving within it. They will see a layered assemblage of natural stone, water, planting, tribal medallions, small bronze oceanic turtles, and the bronze large freshwater snapping turtle.



EXISTING FOUNTAIN ELEVATION

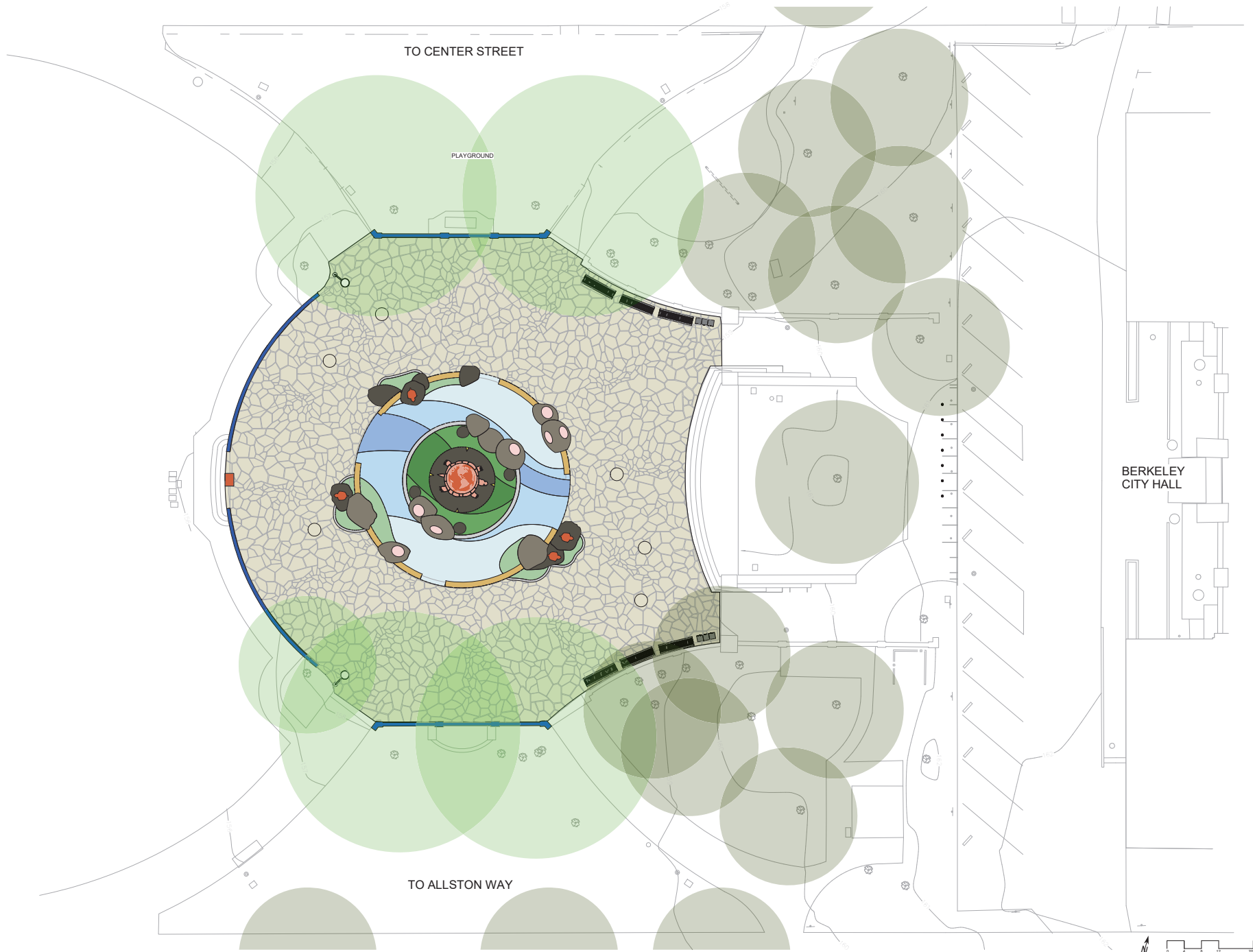


TO ALLSTON WAY







EXISTING FOUNTAIN REMAINING ELEVATION

VOLUME RETAINED






LEGEND - HARDSCAPE

-  BLUE GLASS TOP-SEEDED CONCRETE, HIGH DENSITY; OR BLUE STONE
-  BLUE GLASS TOP-SEEDED CONCRETE, MODERATE DENSITY; OR BLUE STONE
-  BLUE GLASS TOP-SEEDED CONCRETE, LOW DENSITY; OR BLUE STONE
-  RENOVATED FLAGSTONE PAVING




LEGEND - ART ELEMENTS WITH STONE

-  LOW STONE, 6" TO 1'-6" HIGH, POLISHED SURFACE WITH ROUGH EDGES
-  WITH (4) BRONZE LOGGERHEAD TURTLES
-  LARGE BOULDER, 2'-6" TO 4' HIGH, NATURAL EDGES
-  WITH (8) TRIBAL MEDALLIONS SET FLUSH TILTED, POLISHED SURFACE
-  (4) SMALL STONES IN RAISED PLANTER, INSCRIBED WITH INTERPRETIVE SIGNAGE
-  LARGE STONE, 4'-3" HIGH, 15' DIAMETER, POLISHED SURFACE WITH NATURAL EDGES
LARGE BRONZE TURTLE, 12' LONG, WITH NORTH AND SOUTH AMERICA SURROUNDED BY OTHER CONTINENTS, THE EAGLE AND CONDOR, MOUNTED CONTRASTING INLAY AT FOUR DIRECTIONS
TIME CAPSULE, WITHIN
-  BLANK MEDALLION, STONE, TO MATCH FLAGSTONE PAVING

LEGEND - PLANTING

-  LOW PLANTING AT GRADE
-  PLANTING IN RAISED BED
-  CURB AT PLANTING EDGE, 4" HIGH

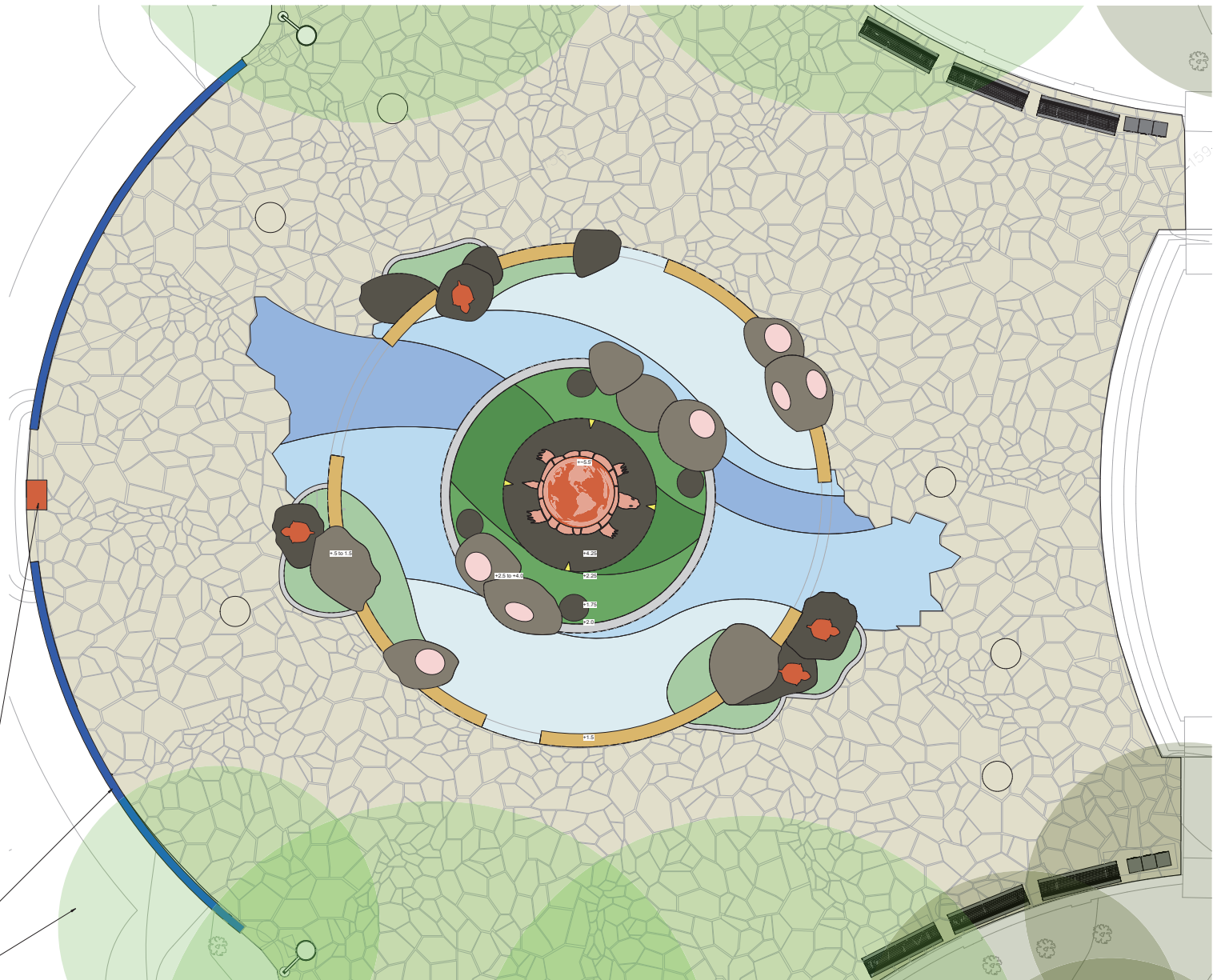
LEGEND - FURNISHINGS

-  WOOD SLAT SEATWALL MOUNTED TO (E) FOUNTAIN BASIN RIM, 1' - 4" WIDE
-  PARK BENCHES
-  WASTE RECEPTACLE

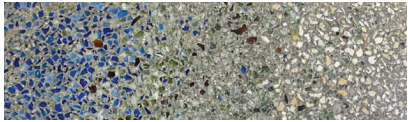
EXISTING MARTIN LUTHER KING JR. BRONZE PLAQUE

EXISTING PEACE WALL, TYP.

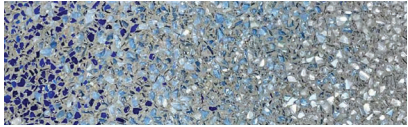
EXISTING TREE CANOPY



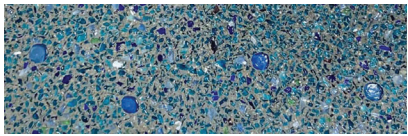
GLASS TOP-SEEDED CONCRETE PAVING



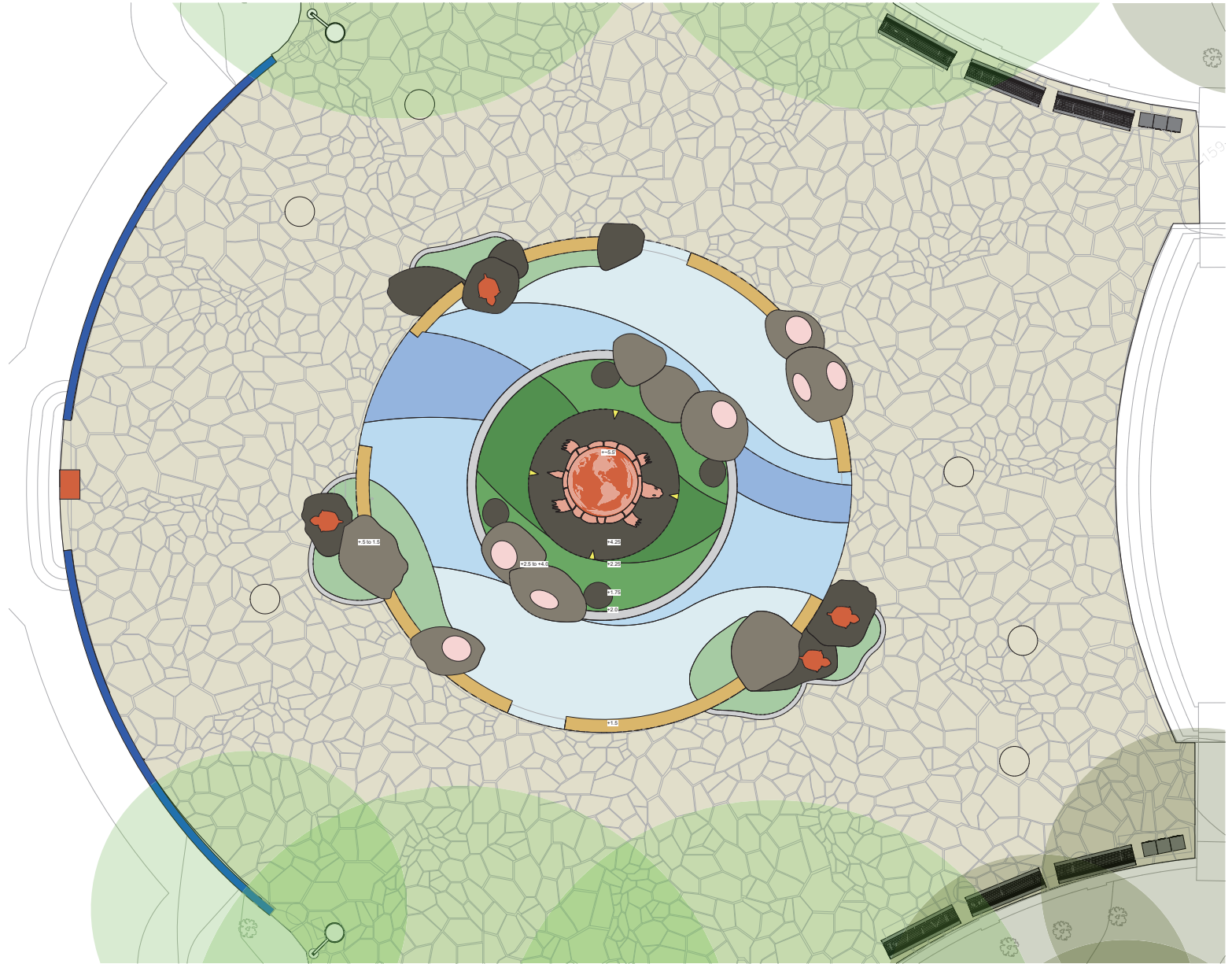
SAMPLE A - BLUE - GREEN - WHITE GRADIENT



SAMPLE B - BLUE - WHITE GRADIENT



SAMPLE C - BLUE









Land Acknowledgement Statement

"The City of Berkeley recognizes that the community we live in was built on the territory of xučyun (Huchiun (Hooch-yoon)), the ancestral and unceded land of the Chochenyo (Cho-chen-yo)-speaking Ohlone (Oh-low-nee) people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. As we begin our meeting tonight, we acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley's residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley's incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement."



City Clerk Department

October 21, 2022

To: Berkeley Unified School District
Berkeley Rent Stabilization Board
Board of Library Trustees
Berkeley Housing Authority
All Berkeley Boards & Commissions

From: Mark Numainville, City Clerk

Subject: Land Acknowledgement Recognizing Berkeley as the Ancestral, Unceded Home of the Ohlone People

On October 11, 2022, the Berkeley City Council unanimously adopted the Land Acknowledgement Statement Resolution. The Statement acknowledges that the City of Berkeley rests upon the ancestral lands of the Chochenyo speaking Lisjan Ohlone people, brings attention to their centuries of resistance to colonial violence, and reminds our City and community of the need to take concrete restorative actions.

The full recommendation of the City Council is as follows:

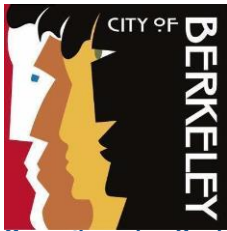
1. Adopt the Land Acknowledgement Statement Resolution recognizing that Berkeley is the ancestral, unceded home of the Ohlone people.
2. Display the Land Acknowledgement in writing at all in-person or online Regular meetings of the City Council and read the Acknowledgement at the first Regular meeting of each month in which Regular City Council meetings are held.
3. Recommend to all Berkeley Commissions, Committees, Boards, and other elected and appointed City entities to consider inclusion of the Land Acknowledgement in meeting practices and direct the City Manager to convey a copy of this Item and Resolution to all such entities for reference.
4. Direct the City Manager to post the Land Acknowledgement or a prominent link to the Acknowledgement on the home page of the City's website and to create a webpage dedicated to Ohlone history and culture.
5. Now and in the future, consider additional more substantive reparative and restorative actions, including but not limited to those described under the heading "Actions/Alternatives Considered."

This memo transmits the agenda item and resolution to you as directed by the City Council in recommendation number three. Recommendation number three also states that the City Council recommends to all Berkeley Commissions, Committees, Boards, and other elected and appointed City entities to consider inclusion of the Land Acknowledgement in their meeting practices.

Thank you for your review and consideration of this important item.

cc: Mayor and City Council
Dee Williams-Ridley, City Manager

Enc.



Councilmember Sophie Hahn
City of Berkeley, District 5

CONSENT CALENDAR

October 11, 2022

To: Honorable Mayor and Members of the City Council
From: Councilmember Hahn (Author)
Mayor Jesse Arreguín (Co-Sponsor)
Councilmember Taplin (Co-Sponsor)
Councilmember Robinson (Co-Sponsor)
Subject: Land Acknowledgement Recognizing Berkeley as the Ancestral,
Unceded Home of the Ohlone people.

RECOMMENDATION

1. Adopt the Land Acknowledgement Statement Resolution recognizing that Berkeley is the ancestral, unceded home of the Ohlone people.
2. Display the Land Acknowledgement in writing at all in-person or online Regular meetings of the City Council and read the Acknowledgement at the first Regular meeting of each month in which Regular City Council meetings are held.
3. Recommend to all Berkeley Commissions, Committees, Boards, and other elected and appointed City entities to consider inclusion of the Land Acknowledgement in meeting practices and direct the City Manager to convey a copy of this Item and Resolution to all such entities for reference.
4. Direct the City Manager to post the Land Acknowledgement or a prominent link to the Acknowledgement on the home page of the City's website and to create a webpage dedicated to Ohlone history and culture.
5. Now and in the future, consider additional more substantive reparative and restorative actions, including but not limited to those described under the heading "Actions/Alternatives Considered."

SUMMARY

Acknowledging that the City of Berkeley rests upon the ancestral lands of the Chochenyo speaking Lisjan Ohlone people brings attention to their centuries of resistance to colonial violence and reminds our City and community of the need to take concrete restorative actions.

The settlers of California, primarily Europeans seeking religious converts, agricultural land and economic opportunity during the gold rush, committed one of the most egregious genocides in history. Settlers murdered 80 percent of Indigenous people in the state from

1846 to 1873 through massacre by state-directed militias, enslavement in mining and agricultural production, displacement causing starvation, and compulsory assimilation.¹

Land acknowledgment is a traditional custom that dates back centuries in many Native nations and communities. Today, land acknowledgments are used by Native Peoples and non-Natives to recognize Indigenous Peoples who are the original stewards of the lands on which we now live.² To begin public meetings, dozens of localities across the United States including Denver (CO), Portland (OR), and Phoenix (AZ) now share official land acknowledgements. Many public agencies, including the National Park Service, the National Aeronautics and Space Administration (NASA), read these acknowledgements as well. The practice has been common for nearly a decade in Canada, New Zealand, and Australia.³

Locally, many public and public-facing private institutions have also adopted land acknowledgement statements including UC Berkeley, Mills College, Chabot Las Positas Community College District, California College of the Arts, UCSF, Stanford, and recently, Berkeley's Rent Stabilization Board.

However impactful these statements may be, it's important to consider that land acknowledgements have been criticized as appropriating the Indigenous practice of acknowledging the ancestral roots of land without taking concrete action against ongoing oppression.⁴ According to University of Oklahoma Professor of Native American Cultural Studies Dustin Tahmahkera, "To acknowledge Indigenous homelands and to return those lands are related, but the former alone allows for rhetoric without further action."⁵

Dr. Duke Redbird, an Elder of the Saugeen First Nation in Ontario recently noted that Canada has invited non-Indigenous territories such as Prince Edward Island into the government's confederation, giving them lawmaker representation in parliament, while excluding millions of Indigenous people from the same opportunity:⁶

¹ Madley, B. (2016). *An American Genocide. The United States and the California Indian Catastrophe*. Yale University Press. Print. p. 10, 12. Note: approximately, one in ten of these 125,000 deaths were the result of direct violence, often perpetuated by volunteer militias. Others resulted indirectly through displacement and disease.

² Smithsonian National Museum of the American Indian, *Honoring Original Indigenous Inhabitants: Land Acknowledgment*. [Web](#).

³ Dewey, C. (2021). *Growing Number of Cities Weigh Tribal 'Land Acknowledgements.'* Pew Research Trust. [Web](#).

⁴ Kaur, H. (2021). *Land acknowledgments are often an empty gesture, some Indigenous people say.* CNN. [Web](#).

⁵ Wood, G. (2021). *'Land Acknowledgments' Are Just Moral Exhibitionism.* The Atlantic. [Web](#).

⁶ Museum of Toronto (2020). *Ask an Elder: What do Land Acknowledgements represent?* [Web](#).

To get up in government and give a land acknowledgement without even inviting us into confederation, we were left out. What is the land acknowledgement supposed to represent? Give us a feeling that we should be grateful? Grateful for what?

Naomi Bob, an Indigenous Youth Wellness Project Coordinator with the Snaw'naw'as and Nanoose First Nation, shared his perspective:⁷

I'm seeing land acknowledgements done in a way that is tokenizing and minimizes responsibility and our history... It's really easy to list off your host nations you found off of a google search but I want to hear how you as an individual have ended up on their land and I want to hear about the work you're doing to reconcile responsibilities you have inherited . . .

One of the leading advocacy groups for land acknowledgement, the Native Governance Center, acknowledges this issue of “optical allyship,” asking that local governments and community groups craft land acknowledgements that go beyond a mere statement, by providing research on the history of Indigenous peoples and offering concrete actions to support them. The organization’s Guide to Indigenous Land Acknowledgement states “every moment spent agonizing over land acknowledgement wording is time that could be used to actually support indigenous people... an apology or an acknowledgement is one thing, but what are you going to do next?”⁸

At an April 2022 Berkeley Rent Stabilization Board meeting Lisjan Ohlone Chairperson Corrina Gould spoke in support of their land acknowledgment and emphasized that we must acknowledge not only the past but also the future. She stressed that land acknowledgements are “a way to create goals together so there is an ongoing partnership taking care of the lands, and waters, and places that we live.”⁹ The City of Berkeley should honor this intention and use this resolution and the Land Acknowledgement practice as a first step to bring attention to these histories and as a foundation for further concrete actions.

This item asks for the Land Acknowledgement to be formally adopted, displayed, and spoken by the City Council at the start of proceedings, and asks other appointed and elected governmental bodies in Berkeley to consider adopting similar Land

⁷ CFSC Video (2020). Why are land acknowledgments important? Naomi Bob - Indigenous Voices on Reconciliation. [Web](#).

⁸ Native Governance Center (2019), quoting Dr. Kate Beane of the Falandreau Santee Dakota and Muskogee Creek as well as Robert Larson of the Sioux Indian Community. A Guide to Indigenous Land Acknowledgement. [Web](#).

⁹ City of Berkeley (2022). Berkeley Rent Board Adopts Land Acknowledgement Statement. [Web](#).

Acknowledgement practices. More importantly, *it is intended to serve as a starting point for further restorative and reparative work our City and community must engage in*, not as an end in and of itself.

BACKGROUND

The United States, the State of California, and the City of Berkeley came into being through the deliberate and sustained genocide of Indigenous people, and modern forms of this colonial violence continue to this day both here in Berkeley and across the country and globe. This history is often obscured or erased. Schools for decades have failed to teach the truth about this legacy, replacing hard and ugly facts with a variety of convenient myths and misrepresentations. Surviving Native Americans endured forced reeducation at boarding schools that suppressed oral history transmission, and fear of violence and murder drove many to hide their Indigenous ancestry, further eroding culture and memory.¹⁰ But Lisjan Ohlone and other Native American people found ways to survive this murderous and cultural genocide, and many are with us today.

To contextualize this painful history, honor the Indigenous people who have survived and resisted this violence, and chart a new path forward for our community, this item briefly recounts elements of this history to understand the present.

The Ohlone are a group of around 50 separate tribes, who for 10,000 years lived on ancestral lands that spanned the coast of what is now known as San Francisco through Monterey Bay to the lower Salinas Valley.¹¹ There were eight different nations in the Bay Area alone, including the Lisjan; many came to adopt the term Ohlone in solidarity with other nations to push back against the Spanish colonizers' blanket name of "Costanoan."¹²

The territory xučyun (Huchiun), extending from what is now known as the Berkeley Hills to the Bay Shore from West Oakland to El Cerrito, is the home territory of the Chochenyo speaking Ohlone people. The cities of Alameda, Berkeley, Emeryville, El Cerrito, and most of Oakland were created on this ancestral territory. Nearly 310,000 Indigenous people across the region lived in what is now called California, speaking as many as 100 languages.¹³

Spain began colonizing these lands in 1769, establishing military forts and religious "mission" outposts across the region, including Mission San Jose in Fremont and

¹⁰ Madley, B. (2016). Ibid. p. 10.

¹¹ UC Berkeley, n.d. Berkeley sits in the territory of xučyun. [Web](#).

¹² Gould, Corrina. (2021). Berkeley's Ohlone History. Peralta Community Garden. [Web](#).

¹³ Madley, B. (2016). Ibid. p. 23.

Mission Dolores in San Francisco, that enslaved the ancestors of some modern-day Berkeley and East Bay Ohlone people.¹⁴ ¹⁵Spain used slavery, rape, and torture of Indigenous people to secure silver mines to compete against colonial powers like Russia and Britain and “spiritually conquer” the region in the name of Catholicism.¹⁶ In this period, Spain claimed ownership of the land and granted use rights to some ranchers and farmers.¹⁷

In 1818, the Spanish soldier Luis Peralta petitioned the Spanish authorities to be granted 48,000 acres extending from modern day San Leandro Creek to El Cerrito. This area, encapsulating modern day Berkeley, was known as “Rancho San Antonio.” Two of Peralta’s four sons, Domingo and Vicente (for which streets are named today), administered the territory for nearly two decades, through the transfer of the region to Mexico from Spain. Ranching appropriated and destroyed native landscapes and diverted streams for irrigation at great cost to native peoples, some of whom found ways to survive amid ongoing Spanish oppression.¹⁸

Following Mexican independence in 1821, the new Mexican government granted private land rights to individual “ranchos” through the Missions: these land grant settlers began occupying prime agricultural lands across the state, but remained less than 20 percent of California’s population – the remainder being Native American.¹⁹ The Peralta family soon had company in the form of other landed “aristocratic” families, which replaced the missionary friars as the most powerful people across the region.²⁰

Amid the 1850’s Gold Rush, U.S. soldiers victorious over Mexico and other squatters began to make legal claims to the Peralta lands. Federal judges of the California Land Commission in 1851, not well prepared for their tasks, attempted to resolve these numerous land disputes, but the Peraltas were overwhelmed by lawyers’ bills and property taxes, eventually selling off much of their lands to pay their debts.²¹ Meanwhile the violent occupation of settlers as well as the spread of European diseases like smallpox reduced the Indigenous population to only 150,000 people by the time the United States had taken legal control of what is now California in 1846, during the Mexican-American war.²²

¹⁴ Novan, K. (2021). California Agriculture: Dimensions and Issues, 2nd Edition: Chapter 3, California’s Evolving Landscape. University of California: Giannini Foundation of Agricultural Economics. [Web](#). p. 59.

¹⁵ Gould, Corrina. (2021). Ibid.

¹⁶ Novan, K. (2021). Ibid. p. 59.

¹⁷ Madley, B. (2016). Ibid. p. 27 - 38.

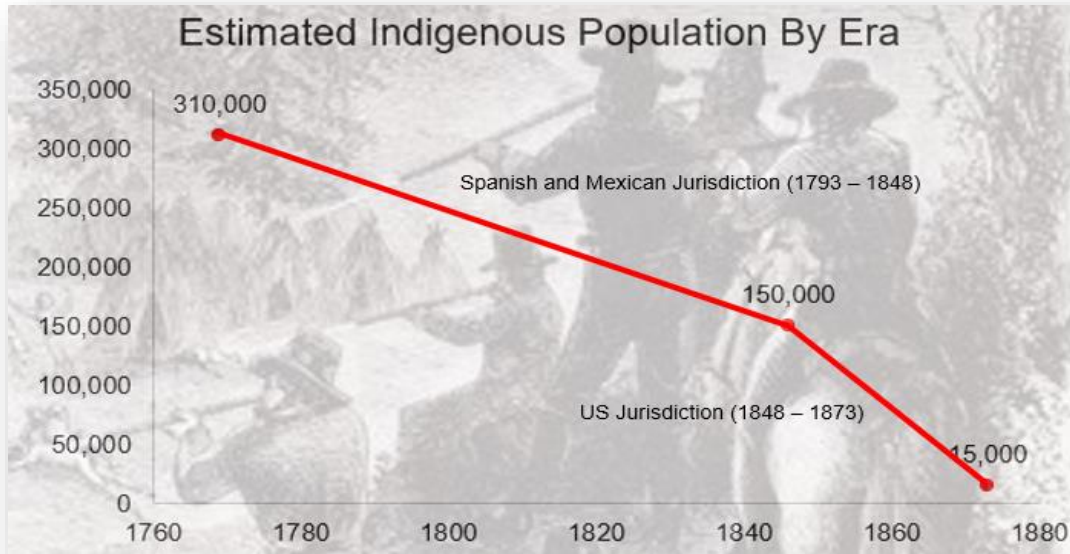
¹⁸ Wollenberg, C. (2008). Berkeley: A City in History. Chapter One: First Settlers. UC Press. p. 8. [Web](#).

¹⁹ Novan, K. (2021). Ibid. p. 60. / Lindsay, B.C. (2012), p. 131

²⁰ Wollenberg, C. (2008). Ibid. P. 8

²¹ Wollenberg, C. (2008). Ibid. P. 14

²² Madley, B. (2016). Ibid. p. 3, 12



So began the era of more affirmative, state-sponsored genocide that led US Indian Affairs Commissioner John Collier to declare in 1935 that “The world’s annals contain few comparable instances of swift depopulation— practically, of racial massacre—at the hands of a conquering race.”²³ Brenden C. Lindsay, Associate Professor of History at Sacramento State and author of *Murder State: California’s Native American Genocide*, concludes that “northern California’s Native population faced a genocidal assault perhaps unrivaled in North America in terms of its ferocity, bloodiness, and loss of human life,” this violence was executed through state-sponsored and state-tolerated violence, enslavement, and displacement.²⁴

It was just not just a select few who engaged in this violence. European settlers flooding into Northern California in search of gold came with a manufactured fear of Indigenous people, due to repetitive, sensationalized, and false storytelling in newspapers and other reports. Deaths from disease, natural causes, and even suicide were attributed to Indigenous people while actual violence by Indigenous people against settlers was quite rare. For example, contrary to popular myths, only 115 of nearly 90,000 new settlers were killed in conflicts with Indigenous people during the 1840s.²⁵ This manufactured fear, which translated into hatred, provided pretext for California Governors John

²³ Madley, B.

²⁴ Lindsay, B.C. (2012) *Murder State: California’s Native American Genocide, 1846-1873*. University of Nebraska Press. Print. p. 177

²⁵ Lindsay, B.C. (2012). *Ibid.* p. 9, 23, 31, 39, 120.

McDougal and Peter Burnett to legally sanction volunteer militias tasked with pushing Indigenous people off farming and ranching lands in the most economically efficient way possible: massacre.²⁶ Justifying this genocide with slurs like “digger,” Indigenous people were equated with animals for the purpose of literally hunting them with guns.²⁷

Many Indigenous people were enslaved for labor as well. Prominent State Senators and ranchers during California’s early years pushed the Governor to create reservations where Indigenous people could be used for hard labor but kept separate from whites. Legislation was also passed echoing legislation in southern States to reduce Indigenous people to non-legal entities who could be legally enslaved.²⁸ If Indigenous people were found drunk on Sundays, they were arrested and enslaved: the Los Angeles Star reported one instance where a jail door fell down because the cell was so crowded with imprisoned native people.²⁹ These and similar atrocities precipitated the unsuccessful pan-Indigenous “Garra Revolt” during the 1850s.

This enslavement also went hand in hand with displacement from ranching, which led to extreme poverty and starvation, with many Indigenous people desperate for work to survive. Ranching throughout California depended on the labor of enslaved Indigenous people as quests for gold by settlers drained the labor force.³⁰ Ranchers hunted deer and elk that competed for food with their cows and horses, devastating wild herds. Domesticated animals like cows, pigs, and sheep ate thousands of acres of plants Indigenous people depended on for food.³¹ This environmental devastation drove some Indigenous people such as the Paiutes to attack cows and horses (though even this tactic of survival was exaggerated by settlers, who often attributed the natural deaths of domesticated animals to Indigenous people).³² In an ironic twist, Indigenous peoples who killed domesticated animals tended to receive more in reservation funding, as this act of resistance created heavy costs for the ranchos.

The legal system, disguised with the veneer of “democratic will,” barred Indigenous people from testifying in court against settlers: in practice, legalizing their murder.³³ The Treaty of Guadalupe-Hidalgo, which ended the Mexican-American War, was violated as California took Indigenous affairs, a federal responsibility, into local hands following

²⁶ Lindsay, B.C. (2012). *Ibid.* p. 151, 170.

²⁷ Lindsay, B.C. (2012). *Ibid.* p. 133, 185

²⁸ Lindsay, B.C. (2012). *Ibid.* p. 146-148

²⁹ Lindsay, B.C. (2012). *Ibid.* p. 23, 153

³⁰ Lindsay, B.C. (2012). *Ibid.* p. 31, 136, 153

³¹ Lindsay, B.C. (2012). *Ibid.* p. 176, 181, 183, 186

³² Lindsay, B.C. (2012). *Ibid.* p. 17, 136, 186

³³ Lindsay, B.C. (2012). *Ibid.* p. 27, 28, 132, 168,

statehood.³⁴ For its part, however, the federal government reimbursed the cost of volunteer militias with millions in funding, effectively bankrolling massacre. It also issued a decree allowing soldiers from the Mexican-American war to claim up to 160 acres of land in California as a bounty, another factor in the demise of Ranchos and the establishment of “land rights” - to land that was stolen once from Indigenous peoples and a second time from the “owners” of formerly Spanish and later Mexican Ranchos.

The Sogorea Te’ Land Trust is an urban Indigenous women-led land trust based in the Bay Area that facilitates the return of Indigenous land to Indigenous people. The Trust’s website includes a short history of the Lisjan Ohlone, which parallels the history recounted in other sources.

“The Lisjan people have lived in the territory of Huchiun since the beginning of time. For thousands of years, hundreds of generations, the Lisjan Ohlone people have lived on the land that is now known as the East Bay in the San Francisco Bay Area. We did not own the land, we belonged to it. Generation after generation, we have cultivated reciprocal relationships with the plants and animals we share this place with, and developed beautiful and powerful cultural practices that keep us in balance.

The Confederated Villages of Lisjan are one of many Ohlone nations, each with its own geography and history. Our tribes, cultures and languages are as diverse as the ecosystems we live within. When the Spanish invaded in the late 1700s, in their ignorance they called us Costanoan, people of the coast. In the 1960s and 70s, inspired by the Black Power and American Indian Movements, we organized and renamed ourselves Ohlone. The different nations of Ohlone people are connected but have different territories and languages. The Confederated Villages of Lisjan speak the language Chochenyo.

The Lisjan are made up of the six nations that were directly enslaved at Mission San Jose in Fremont, CA and Mission Dolores in San Francisco, CA: Lisjan (Ohlone), Karkin (Ohlone), Bay Miwok, Plains Miwok, Delta Yokut and Napian (Patwin). Our territory includes 5 Bay Area counties; Alameda, Contra Costa, Solano, Napa and San Joaquin, and we are directly tied to the “Indian Town” census of the 1920s and the Verona Band.

The colonization of this land began with the reign of terror inflicted by Spanish soldiers and missionaries who sought to convert all Indigenous people into Catholic subjects of Spain and steal their land. The Missions were plantations, built by slave

³⁴ Lindsay, B.C. (2012). Ibid. p. 28, 140-143

labor and sustained through brutal physical violence and extractive land practices. The Spanish brought deadly diseases, invasive species, and Christian ideology, based on human dominion of the natural world, causing devastating consequences for the Lisjan people and all living beings we have shared the land with.

After a brief but harrowing Mexican rancho period, Lisjan survivors faced extermination policies by the United States that aimed to eliminate California Indians entirely. In a climate of virulent racial discrimination and state-sponsored vigilante killings, most Lisjan families survived by isolating themselves and concealing their identities. Cultural and spiritual traditions were forced into dormancy or secrecy, and much knowledge perished with the passing of generations.

Despite these concerted efforts to erase our history and identity, the Lisjan community forms a diverse and vibrant constellation of tribes and families. Utilizing a wide array of survival strategies to navigate a profoundly altered 21st century world, we continue to revitalize our cultural practices and uphold our responsibilities to protect and care for our ancestral homeland.

We have survived over two centuries of genocide and colonization during the Spanish, Mexican and American eras. Today, we continue to inhabit our ancestral homeland, fight for our sacred sites and revitalize our cultural practices.”³⁵

Despite the incredible strength it has taken to survive the repeated onslaughts of slavery, disease, environmental destruction, land appropriation, and state-sponsored physical and cultural genocide, centuries of trauma from colonization manifest themselves in ongoing struggles for Indigenous People in California and beyond. The nearly two million Indigenous people living under U.S. jurisdiction suffer the highest rate of poverty of any racial group—almost twice the national average. Rates of suicide, alcoholism, gang membership, and sexual abuse are also far higher than that of the non-Indigenous population, with challenges particularly acute on reservations.³⁶

By restoring sovereignty and land to Indigenous people, with negotiated environmental protections and meaningful economic opportunity, is one way to help repair deeply scarred communities.

As Standing Rock and other pipeline opposition campaigns have shown, Indigenous peoples living under U.S. jurisdiction continue to stand up against pipelines, oil extraction,

³⁵ Sogorea Te' Land Trust, Lisjan (Ohlone) History & Territory. [Web](#).

³⁶ Riley, N.S. (2016). One Way to Help Native Americans: Property Rights. The Atlantic. [Web](#).

and other desecrations that destroy their limited lands and poison communities with cancer and polluted water. The petroleum industry has demolished sacred sites and confronts individuals who resist with rubber bullets, attack dogs, and other war-like practices.³⁷ While Indigenous People are anything but a monolith, this common cause against extraction, pollution and desecration unites many. As Dallas Goldtooth of the Dakota Nation and Indigenous Environmental Network has described:

[Resistance] resonates across the diaspora of Indigenous Peoples. This is a critical moment we find ourselves in on this planet, not just in the sense for addressing climate change, but also a sense for social justice, a sense of just overall justice for all species. Indigenous Peoples tend to be, and rightfully are, on the frontline of those fights and those struggles. That's encapsulated by this idea of us rising together.

This connection even extends internationally, as the state of California plays an outsized role in the extraction and destruction of Indigenous homelands in the Amazon as well. In turn, the deforestation of the Amazon destroys moisture distribution that contains wildfires across North America, and California in particular.³⁸ A recent investigation demonstrated that California consumes more oil extracted from the Western Amazon than any other region on earth, refining it for airports, Amazon, PepsiCo and COSTCO.³⁹

In another example of the enduring nexus between our State and community and forces of destruction to Indigenous lands, a federal investigation found the largest animal production company in the world, JBS, has been implicated in the continued deforestation of the Amazon as well as the torture and murder of Indigenous people of the Amazon.^{40 41} Several of Europe's largest supermarket chains have responded by banning JBS beef products, acknowledging that animal feed crops and animal grazing drives 80 percent of Amazon deforestation.^{42 43} Through our consumption here in Berkeley, we literally fuel practices that continue to destroy Indigenous People and the lands on which they survive.

³⁷ Bunten, A.C. (2017). Indigenous Resistance: The Big Picture behind Pipeline Protests. Cultural Survival. [Web](#).

³⁸ Lazard, O. (2020). One Answer to California's Fires Lies in the Amazon. Carnegie Europe. [Web](#).

³⁹ Amazon Watch. Linked Fates: How California's Oil Imports Affect the Future of the Amazon Rainforest. [Web](#).

⁴⁰ Mano, A. (2021). Brazil's JBS bought 301,000 cattle from 'irregular' farms in the Amazon, audit finds. Reuters. [Web](#).

⁴¹ Phillips, D. (2020). Brazilian meat companies linked to farmer charged with 'massacre' in Amazon. The Guardian. [Web](#).

⁴² Spring, J. and Deutsch, A. (2021). European supermarkets stop selling Brazil beef over deforestation links. Reuters. [Web](#).

⁴³ Butler, R. (2009). Controlling the Ranching Boom that Threatens the Amazon. Yale School of the Environment. [Web](#).

With knowledge of these connections between the meat we eat and petroleum we consume to continued oppression of Indigenous People and desecration of their lands, we should consider actions like the boycotts undertaken in European countries.

Thoughtfully acknowledging our own history and current aspirations for local and other Indigenous Peoples prior to public deliberation offers hope for more permanent and meaningful restorative action in Berkeley as well as statewide, nationally, and across the globe.

REVIEW OF EXISTING PLANS PROGRAMS, POLICIES, AND LAWS

The City of Berkeley has a legacy of acknowledging the oppression and genocide of Indigenous people and taking concrete steps to support their struggle against institutions that grew out of settler-colonialist ideology as well as oppressive actions that persist today.

In 1992, Berkeley became the first city in the United States to rename as Indigenous Peoples' Day the federal holiday formerly recognized as Columbus Day. This action motivated changes to BUSD's history curriculum and undermined a long-standing revisionist history that European colonizer Christopher Columbus was a hero instead of a violent leader whose arrival led to the murder, enslavement, rape, and disease-related deaths of millions of Indigenous People.⁴⁴ Since then, nearly 130 cities nationwide and 20 states have acknowledged this day of recognition as well.

In 2000, the City of Berkeley officially designated the West Berkeley Shellmound, one of 425 ceremonial burial mounds that ringed San Francisco Bay to honor ancestors, as a landmark. The site is also recognized by the State of California and is eligible for listing on the National Register of Historic Places, meaning it meets all of the criteria for such listing. In 2020, the National Trust for Historic Preservation designated the Berkeley Shellmound and Village Site one of the 11 Most Endangered Historic Places in the United States.⁴⁵

Regarding the significance of the Shellmound and Village historic district, the "Shellmound - Ohlone Heritage Site and Sacred Ground" website documents that:

"For thousands of years, the people of this original village on the East Bay shore thrived on the abundant resources of land and sea, developing a sophisticated maritime culture. Towering over the village was a great mound, estimated to have been at least 20 feet high and hundreds of feet long, one of the largest of the 425

⁴⁴ Associated Press (1992). In Berkeley, Day for Columbus Is Renamed. New York Times. [Web](#).

⁴⁵ Dinkelspiel, F. (2020). West Berkeley Shellmound is now considered one of the U.S.'s 11 most endangered historic places. BerkeleySide. [Web](#).

shellmound funerary monuments that once lined the shores of San Francisco Bay. These mounds are older than the pyramids in Egypt and most of the major cities in the world.

Archaeologists have long recognized the importance of the West Berkeley Shellmound site, also known as the “West Berkeley Site,” or CA-ALA-307. The site has been determined eligible for listing on the National Register of Historic Places under all four criteria, and is listed on the California Register of Historical Resources. Archaeological evidence from the West Berkeley Site has fundamentally shaped understandings of the early human history of the San Francisco Bay Area, and ongoing research continues to enrich and reinterpret an amazing historical narrative.

Eminent UC Berkeley archaeologist Kent Lightfoot describes the West Berkeley Site as a fishing village where “an active port was maintained over hundreds of years,” with dozens of tule balsa canoes going out on fishing and hunting expeditions, or ferrying people and goods across the Bay. Large nets were used to catch fish such as sturgeon, salmon, thresher sharks, jacksmelt and surfperch. Hunters pursued antelope, deer, tule elk, dolphins, porpoises, otters, sea birds and other quarry, cooking their catch in underground ovens and hearths.

A unique 40-foot long oval-shaped building at the site is thought to have functioned as a center for ceremonies, dances and special meetings. Charmstones, abalone pendants and other ritual items have been recovered from the site. Hundreds of human burials have been recorded, as well as ritual burials of coyotes and a California condor.”⁴⁶

In May of 2009, the City Council adopted a resolution recognizing and endorsing the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), a statement of values denouncing forced assimilation, land removal, violent exploitation, cultural genocide, and other actions abridging Indigenous People’s right to self-determination.⁴⁷ In 2015, the Council later delivered a letter to the UN Secretary General and US Ambassador to the UN urging this declaration to be adopted as a convention, which would be legally binding.

In January of 2016, the City Council adopted a resolution formally recognizing the Ohlone Peoples as the original inhabitants of Berkeley and referred to the Berkeley Shellmound landmark.⁴⁸ The latter affirmed the City’s commitment to the “defense of Indigenous rights,

⁴⁶ Shellmound – Ohlone Heritage Site and Sacred Grounds. [Web](#).

⁴⁷ United Nations General Assembly (2007). United Nations Declaration on the Rights of Indigenous Peoples. [Web](#).

⁴⁸ Berkeley Resolution No. 67,352-N.S. Recognizing the Ohlone Peoples. [Web](#).

culture, and dignity” as an official value, committing that “free, prior, and informed consent of the Ohlone and other Indigenous people should be integral to any alteration planning for the Berkeley Shellmound sacred site...”⁴⁹ The success of this measure underscores how Indigenous groups including Ohlone members and conservation activists have organized in spreading awareness throughout the community about their homeland and sacred sites in Berkeley and the Bay Area.

In January 2018, Council adopted a policy changing Berkeley's City Limits signs to read "Welcome to Berkeley - Ohlone Territory." In October 2018, the City Council took further action and adopted a similar measure replacing all existing Welcome to Berkeley signs to signs including "Ohlone Territory." As part of their deliberations, the City Council decided that in addition to recognizing the Ohlone People through signage, there was a need for more learning opportunities to add historical context, including a special Council session on Ohlone history and culture, a webpage on the City of Berkeley website linking to cultural and historic information, and inviting representatives of the Ohlone to speak at a City Council meeting.

On June 9, 2020 the City Council passed an item to paint the words “Black Lives Matter” and “Ohlone Territory” on streets adjacent to Berkeley’s City Hall.

At its January 20, 2022 meeting, the Berkeley Rent Board unanimously voted to adopt a land acknowledgement statement to be read out loud at all future board and committee meetings.⁵⁰

In the spirit of continuing to demonstrate and deepen the City of Berkeley’s commitment to recognition and inclusion of the Ohlone People we bring the proposal for an official land acknowledgment forward, including consideration of concrete actions that may follow from public deliberation.

ACTIONS/ALTERNATIVES CONSIDERED:

The City of Berkeley should consult with Lisjan Ohlone leadership regarding any decisions related to restorative, reparative, or other supportive actions. Some actions the City may wish to consult on include:

⁴⁹ Berkeley Resolution No. 67,353-N.S. Honor Berkeley Shellmound Indigenous Sacred Site, UC Berkeley Return Ancestral Remains to Ohlone Peoples. [Web](#).

⁵⁰City of Berkeley (2022). Berkeley Rent Board Adopts Land Acknowledgement Statement. [Web](#).

Create Easements and/or Return City land: The Sogorea Te' Land Trust and the City of Oakland on September 8, 2022 announced a visionary, historic plan to return approximately five acres of land owned by the City to Indigenous stewardship.

The Oakland City Council will hold hearings to consider conveying the site, known as Sequoia Point, to the Sogorea Te' Land Trust, and the East Bay Ohlone tribe, Confederated Villages of Lisjan Nation. The City would grant a cultural conservation easement in perpetuity to the Land Trust, allowing the Land Trust to immediately use the land for natural resource restoration, cultural practices, public education, and to plan for additional future uses.

What started out with a casual conversation between Oakland Mayor Libby Schaaf and tribal Chairperson Corrina Gould in 2018, grew into a partnership between the City and the Land Trust to begin to address the historic harms of Oakland's founding.

In the short term, the easement would allow the Land Trust to immediately begin tending to the land, gather Native plants and foods, clean up the area, and perform environmental and natural habitat restoration. The long-term vision of this project is to create a thriving, beautiful, ceremonial gathering place and structure where Indigenous people and their guests can come together and share cultural information and celebrations.

"I am committed to returning land to Indigenous stewardship, to offer some redress for past injustices to Native people," said Mayor Schaaf. "I hope the work we are doing in Oakland with the Sogorea Te' Land Trust can serve as a model for other cities working to return Indigenous land to the Indigenous community we stole it from."

In recognition of this historic moment, tribal Chairperson Corrina Gould said, "This agreement will restore our access to this important area, allowing a return of our sacred relationship with our ancestral lands in the hills. The easement allows us to begin to heal the land and heal the scars that have been created by colonization for the next generations."⁵¹

Berkeley should consider this or similar actions to return land to Ohlone ownership and/or stewardship.

⁵¹ Sogorea Te' Land Trust and City of Oakland Announce Plan to Return Land to Indigenous Stewardship. [Web.](#)

Local Support for Land Transfers: As part of the land acknowledgement process, the City of Berkeley might consider encouraging residents to donate land to indigenous stakeholders such as the Sogorea Te' Land Trust that partners with dozens of local food justice and environmental groups to protect our shared environment.⁵² The Council could recognize donations of land or actions taken by community members to donate land through wills. The City could also partner to distribute information on the Sogorea Te' Land Trust and include information about the Trust on its website, including a guide to these types of donations produced by the Sustainable Economies Law Center, a copy of which is attached.^{53 54}

Local support for Voluntary Land Taxes: The City of Berkeley may consider further means to encourage residents to donate Indigenous causes through payment of voluntary land taxes, "Shuumi," that support the return of Indigenous land to Indigenous people.⁵⁵ The Sogorea Te' Land Trust, located in the East Bay, has such a program, and a similar program allows residents of the Humboldt Bay region to pay a voluntary tax to the Wiyot people. In Seattle, nearly 4,300 residents have signed up to pay the Duwamish Tribe symbolic rent.⁵⁶

Support for Statewide Indigenous Land Sovereignty: The City of Berkeley may continue its consideration of support letters, resolutions, and education campaigns that highlight exploitation of ancestral Indigenous people and lands.

Future efforts could support action to return land or pay restitution to Indigenous people. Returning land to Indigenous sovereignty or using restitution funds for Indigenous-led sustainability initiatives acknowledges the leading role that the securing of land had in the genocide of Indigenous people across the region.⁵⁷

Berkeley further may consider statements of support for giving Indigenous people sovereignty over national and local parks, acknowledging the acts of violence and genocide that drove them from these locations. Precedent exists in New Zealand and Australia.

⁵² Sogorea Te' Land Trust. Return the Land / Land Return. [Web](#).

⁵³ Sustainable Economies Law Center. Options for Transferring Land. [Web](#).

⁵⁴ Note: for lands outside this region, individuals can often find information on donations by searching "Tribal Historic Preservation Officer" along with the name of the nation they wish to give to.

⁵⁵ Sogorea Te' Land Trust. Shuumi Land Tax. [Web](#).

⁵⁶ Singh, M. (2019). Native American 'land taxes': a step on the roadmap for reparations. The Guardian. [Web](#).

⁵⁷ Lindsay, B.C. (2012) Murder State: California's Native American Genocide, 1846-1873. University of Nebraska Press. Print. P. 147- 186.

Indigenous communities are already stakeholders in park management, with a century of experience managing the layers of bureaucracy involved in managing these lands.⁵⁸

CONSULTATION/OUTREACH OVERVIEW AND RESULTS

Much like the process the Rent Stabilization Board pursued, the wording and intentions behind this land acknowledgement were developed in close consultation with Ohlone representatives. Academic and Native American sources underly the brief historical overview.

RATIONALE FOR RECOMMENDATION

The City of Berkeley has a moral obligation to acknowledge local and broader atrocities against Indigenous people, and continued injustices. The regular repetition of the Land Acknowledgement, coupled with opportunities for deeper learning, will serve as a constant reminder of our responsibilities, and open the door to further restorative actions by the City and members of the community.

IMPLEMENTATION, ADMINISTRATION & ENFORCEMENT

Very little staff time or expense is needed to carry out the requirements of this referral. For Zoom meetings, a written version of the Acknowledgement will need to be prepared for screening prior to Council meetings, and the Agenda Committee will need to add the reading of the Acknowledgement to the Ceremonial Agenda of the first Regular City Council meeting of each month. For in-person meetings, a poster-sized version of the Land Acknowledgement should be produced for display in a prominent location in the Council chambers. This likely can be accomplished for under \$100.

Staff will further need to convey a copy of this item and resolution to the secretaries and chairs of each appointed or elected body in Berkeley, with a note that the City Council has requested such bodies to consider incorporating the acknowledgement into their meeting practices.

Posting the Land Acknowledgement on the City's website homepage and completing the new Ohlone history webpage is a limited expense and should be completed as quickly as possible. Other jurisdictions and organizations that practice the reading of Land Acknowledgements often also include pages about the history of local Indigenous People on their websites. These can serve as examples. Consultation with Lisjan Ohlone representatives is central to ensuring what is posted is complete and accurate.

⁵⁸ Treuer, D. (2021). Return the National Parks to the Tribes. The Atlantic. [Web](#).

ENVIRONMENTAL SUSTAINABILITY

This resolution raises awareness of how genocide and exploitation of land and other natural resources intersects with climate change, wildfire, food insecurity, and other major challenges our community – and planet - face. It will also raise awareness of the local conservation and environmental work of the Ohlone people.

FISCAL IMPACT

See Section in Implementation, Administration, and Enforcement for a description of de minimus associated costs.

OUTCOMES & EVALUATION

The City Council should partner with the Ohlone to develop and carry out more substantive acts of education, partnership, and restitution. This will prevent the land acknowledgement statement from becoming a mere “check-box of optical allyship.”

CONTACT PERSON

Councilmember Sophie Hahn, shahn@cityofberkeley.info; 510-682-5905

Attachments

1. Land Acknowledgement Statement
2. Land Acknowledgement Resolution
3. Sustainable Economies Law Center Options for Transferring Land – A Brief Guide

ATTACHMENT 1

Land Acknowledgement Statement

The City of Berkeley recognizes that the community we live in was built on the territory of xučyun (Huchiun (Hooch-yoon)), the ancestral and unceded land of the Chochenyo (Cho-chen-yo)-speaking Ohlone (Oh-low-nee) people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. As we begin our meeting tonight, we acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley's residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley's incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

ATTACHMENT 2 - RESOLUTION

RESOLUTION #####-N.S.

RECOGNIZING THAT BERKELEY IS THE ANCESTRAL, UNCEDED HOME OF THE OHLONE PEOPLE AND ADOPTING AN OFFICIAL CITY OF BERKELEY LAND ACKNOWLEDGEMENT AND PRACTICES

WHEREAS Acknowledging that the City of Berkeley rests upon the ancestral lands of the Chochochenyo speaking Lisjan Ohlone people brings attention to their centuries of resistance to colonial violence and reminds our City and community of the need to take concrete restorative actions; and

WHEREAS Land acknowledgment is a traditional custom that dates back centuries in many Native nations and communities, land acknowledgments continue to be used by Native Peoples and non-Natives to recognize Indigenous Peoples who are the original stewards of the lands on which we now live; and

WHEREAS To begin public meetings, localities across the United States including Denver (CO), Portland (OR), and Phoenix (AZ) now share official land acknowledgements as well as many public agencies, including the National Park Service, the National Aeronautics and Space Administration (NASA); and

WHEREAS Many public and public-facing private institutions have also adopted land acknowledgment statements including UC Berkeley, Mills College, Chabot Las Positas Community College District, California College of the Arts, UCSF, Stanford, and recently, Berkeley's Rent Stabilization Board; and

WHEREAS One of the leading advocacy groups for land acknowledgement, the Native Governance Center, asks that land acknowledgements go beyond a mere statement, by providing research on the history of indigenous peoples and offering concrete actions to support them; and

WHEREAS The settlers of California, primarily Europeans seeking religious converts, agricultural land, and economic opportunity during the gold rush committed one of the most egregious genocides in history, murdering 80 percent of Indigenous people in the state from 1846 to 1873 through massacre by state-directed militias, enslavement in mining and agricultural production, displacement causing starvation, and compulsory assimilation; and

WHEREAS The Lisjan people have lived in the territory of Huchiun, the land that is now known as the East Bay in the San Francisco Bay Area, since the beginning of time and for thousands of years and hundreds of generations; and

WHEREAS the Lisjan people did not own the land, *they belonged to it*, and generation after generation they have cultivated reciprocal relationships with plants and animals and developed beautiful and powerful cultural practices that keep us in balance; and

WHEREAS The Confederated Villages of Lisjan are one of many Ohlone nations, each with its own geography and history, whose tribes, cultures and languages are as diverse as the ecosystems we live within; and

WHEREAS The Lisjan are made up of the six nations that were directly enslaved at Mission San Jose in Fremont, CA and Mission Dolores in San Francisco, CA: Lisjan (Ohlone), Karkin (Ohlone), Bay Miwok, Plains Miwok, Delta Yokut and Napian (Patwin); and

WHEREAS The colonization of the land where Berkeley is located began with the reign of terror inflicted by Spanish soldiers and missionaries who sought to convert all Indigenous people into Catholic subjects of Spain and steal their land; and

WHEREAS The Missions were plantations, built by slave labor and sustained through brutal physical violence and extractive land practices, and the Spanish also brought deadly diseases, invasive species, and Christian ideology based on human dominion of the natural world, causing devastating consequences for the Lisjan people and all living beings they shared the land with; and

WHEREAS After a brief but harrowing Mexican rancho period, Lisjan survivors faced extermination policies by the United States that aimed to eliminate California Indians entirely; and

WHEREAS In a climate of virulent racial discrimination and state-sponsored vigilante killings, most Lisjan families survived by isolating themselves and concealing their identities, and cultural and spiritual traditions were forced into dormancy or secrecy resulting in much knowledge perishing with the passing of generations; and

WHEREAS Despite these concerted efforts to erase Lisjan history and identity, the Lisjan community forms a diverse and vibrant constellation of tribes and families that utilizes a wide array of survival strategies to navigate a profoundly altered 21st century

world, and the Lisjan continue to revitalize their cultural practices and uphold their responsibilities to protect and care for their ancestral homeland; and

WHEREAS Having survived over two centuries of genocide and colonization during the Spanish, Mexican and American eras, the Lisjan continue to inhabit their ancestral homeland, fight for their sacred sites, and revitalize their cultural practices; and

WHEREAS The City of Berkeley has a legacy of acknowledging the oppression and genocide of Indigenous people and taking both symbolic and concrete steps to support their struggle against institutions that grew out of settler-colonialist ideology as well as steps to address oppressive actions that persist today; and

WHEREAS In 1992, Berkeley became the first city in the United States to rename as Indigenous Peoples' Day the federal holiday formerly recognized as Columbus Day, which motivated changes to BUSD's history curriculum and undermined a long-standing revisionist history that European colonizer Christopher Columbus was a hero instead of a violent leader whose arrival led to the murder, enslavement, rape, and disease-related deaths of millions of Indigenous People; and

WHEREAS In 2000, the City of Berkeley officially designated the West Berkeley Shellmound, one of 425 ceremonial burial mounds that ringed San Francisco Bay to honor ancestors, as an official Landmark, and the site is also recognized by the State of California and is eligible for listing on the National Register of Historic Places, meaning it meets all of the criteria for such listing; and

WHEREAS In 2020, the National Trust for Historic Preservation designated the Berkeley Shellmound and Village Site one of the 11 Most Endangered Historic Places in the United States; and

WHEREAS In May of 2009, the City Council adopted a resolution recognizing and endorsing the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), a statement of values denouncing forced assimilation, land removal, violent exploitation, cultural genocide, and other actions abridging Indigenous People's right to self-determination and in 2015 the Council delivered a letter to the UN Secretary General and US Ambassador to the UN urging this declaration to be adopted as a convention, which would be legally binding; and

WHEREAS In January of 2016, the City Council adopted a resolution formally recognizing the Ohlone Peoples as the original inhabitants of Berkeley and affirmed the City's commitment to the "defense of Indigenous rights, culture, and dignity" as an official value,

committing that “free, prior, and informed consent of the Ohlone and other Indigenous people should be integral to any alteration planning for the Berkeley Shellmound sacred site...”; and

WHEREAS In January 2018, the City Council adopted a policy changing Berkeley's City Limits signs to read "Welcome to Berkeley - Ohlone Territory" and in October 2018, the City Council took further action and adopted a similar measure replacing all existing Welcome to Berkeley signs to signs including "Ohlone Territory;" and

WHEREAS During deliberations to recognize the Ohlone on City Limit Signs, the City Council decided that in addition to recognizing the Ohlone People through signage, there was a need for more learning opportunities to add historical context, including a special Council session on Ohlone history and culture, a webpage on the City of Berkeley website linking to cultural and historic information, and inviting representatives of the Ohlone to speak at a City Council meeting; and

WHEREAS On June 9, 2020 the City Council passed an item to paint the words “Black Lives Matter” and “Ohlone Territory” on streets adjacent to Berkeley’s City Hall; and

WHEREAS At its January 20, 2022 meeting, the Berkeley Rent Board unanimously voted to adopt a land acknowledgement statement to be read out loud at all future board and committee meetings, providing an important example for the City to follow.

NOW THEREFORE, BE IT RESOLVED In the spirit of continuing to demonstrate and deepen the City of Berkeley’s recognition, inclusion, restitution, and repair towards the Lisjan Ohlone, whose ancestral home lies where the City of Berkeley is located, and who have survived centuries of cultural, physical, and environment genocide at the hands of Spanish, Mexican, and American colonists, the Council of the City of Berkeley hereby adopts the following Land Acknowledgement:

The City of Berkeley recognizes that the community we live in was built on the territory of xučyun (Huchiun (Hooch-yoon)), the ancestral and unceded land of the Chochenyo (Cho-chen-yo)-speaking Ohlone (Oh-low-nee) people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. As we begin our meeting tonight, we acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley’s residents have and continue to benefit from the use and occupation of

this unceded stolen land since the City of Berkeley's incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

BE IT FURTHER RESOLVED That the Land Acknowledgement shall be displayed in writing at all Regular Meetings of the Berkeley City Council and shall be read out loud during the Ceremonial portion of the first Regular City Council Meeting of each month.



OPTIONS FOR TRANSFERRING LAND

A BRIEF GUIDE

This short guide summarizes various options for landowners interested in transferring land to another person, group, or community. Landowners who are particularly interested in transferring ownership to nonprofit land trusts, indigenous tribes, and community-based organizations will find this guide most useful.

Because we have written this guide with landowners in mind, we also provide a brief consideration of the advantages and disadvantages of each option from that perspective. Having said that, we think it is essential that landowners consider their own goals as well as the goals and needs of the party or community to whom they would like to transfer land.

Four key questions to consider as you read through this guide focus on the *financial* and *use* needs of the parties.

1. What are the **financial needs** of the transferring party?
2. What are the **financial needs** of the receiving party?
3. What are the **use needs** of the transferring party after the transfer?
4. What are the **use needs** of the receiving party after the transfer?

The land transfer mechanisms covered in this guide include:

- Full Value Sale
- Charitable (Bargain) Sale
- Full Donation
- Donation of a Remainder Interest
- Revocable Transfer on Death (Lady Bird Deed)
- Donation by Bequest
- Sale or Donation of an Easement

In any situation, we strongly recommend that you seek individualized tax, legal, and estate planning advice to determine which of these options is best suited to your circumstances. Laws vary from state to state, so having appropriate counsel where the land is located is critical.



Full Value Sale

This is likely the kind of transfer of ownership that most people are familiar with. In this scenario, the landowner sells to the buyer at a price determined by a third-party appraisal. The buyer pays the full value and receives title to the property. For many people, including nonprofits and other community-based organizations, a full value sale is not an affordable option. However, there are ways to make this option more affordable by delaying payment in two ways.

1. **Installment Sale:** An installment sale allows the buyer to make payments over several years at intervals and amounts that are agreeable to both parties. The landowner would retain title to the property until the final payment. The parties could agree to provide the buyer with use of the land at any point during the payment period, including at the first payment or after payment has been made in full.
2. **Seller Financing:** Alternatively, the landowner could provide seller financing, meaning that title immediately transfers to buyer, and in exchange, the landowner gets a promissory note in which the buyer promises to pay the landowner over time, with or without interest. A deed of trust is recorded on the property to secure payment of the promissory note.

Advantages of this option:

- Fee simple ownership of land gives the buyer the greatest ability to fulfill their mission and ensure secure tenure over the long term.

Disadvantages of this option:

- The landowner will have to pay income tax on the capital gain if the land has appreciated in value since it was originally purchased.
- This is the least financially feasible option for buyers, particularly nonprofit organizations with a limited budget and limited capacity to raise capital.
- An installment sale may limit the buyer's uses of the land until the transfer is complete.



Charitable (Bargain) Sale

A charitable, or bargain, sale occurs when the landowner sells land to a *tax-exempt nonprofit* organization for less than market value. This kind of sale makes the land more affordable to the buying nonprofit, and can offer tax deduction benefits to the selling landowner. The parties can also use the **Installment Sale** or **Seller Financing** options discussed above in this situation as well, if affordability is still a concern for the nonprofit buying the land.

Advantages of this option:

- The difference between full market value and the sale price can qualify the landowner for an income tax deduction and capital gains tax reduction for that portion of the value. This can offset the income taxes and capital gains taxes the landowner will incur from the sale of the property, after reducing ordinary income.
- If the land has significantly increased in value since the seller purchased it, this option can offset a large amount of the resulting capital gains liability for the increased value.
- The nonprofit buyer will be more likely to afford the purchase price of the land.

Disadvantages of this option:

- The landowner does not realize the full income from the market value of the property.
- This may not be the best strategy if the landowner would otherwise qualify for public benefits in the next several years. Recently transferred assets like land can negatively impact eligibility for benefits.



Full Donation

This is the simplest way to transfer land to another party and is the most affordable option for receiving nonprofits or community-based organizations to advance their mission to protect, preserve, and steward land in the long term.

Advantages of this option:

- Fee simple donation to an eligible tax-exempt organization would give the landowner the greatest immediate income tax benefits, sometimes for the full appraised value of the land, in addition to relief from property taxes, and potential estate tax benefits.
- The receiving party would not require financing in order to receive the land.
- The land would be immediately available to the receiving party.

Disadvantages of this option:

- The landowner does not realize the full income from the market value of the property.
- This may not be the best strategy if the landowner would otherwise qualify for public benefits in the next several years. Recently transferred assets like land can negatively impact eligibility for benefits.



Donation of a Remainder Interest

If the landowner would like to donate the land to an eligible tax-exempt nonprofit organization but retain the ability to live on the land during their, or their family members', lifetime, they can donate what is called a "remainder interest" in the land while retaining what is called a "life estate."

Advantages of this option:

- Full transfer to the receiving party will occur immediately upon the landowner's death. Upon the landowner's, or their designated family members', death, this kind of transfer avoids the expense and delay of probate.
- The landowner may be able to receive an immediate income tax deduction for the value of the property that was donated (determined by an appraisal).
- This may be a good option for landowners who receive public benefits. The state can make a claim for repayment of these benefits against an estate and place a lien on property after death. However, because donating a remainder interest is irrevocable, the property will not be part of the estate at death.
- The land will not be subject to capital gains tax on appreciated value.
- The property will not be part of the donor's taxable estate, where the donor (and/or the donor's spouse) are the only life tenants.

Disadvantages of this option:

- The landowner will need to pay the property taxes on the land while retaining use of the property.
- The landowner does not realize the full income from the market value of the property.
- The receiving party would not require financing in order to receive the land.
- Without another agreement, the land will not be immediately available for use by the receiving party.



Revocable Transfer on Death Deed (Lady Bird Deed)

Lady Bird Deeds, which are only available in some states, are similar to deeds described above that create a life estate and donate a remainder interest, except that Lady Bird Deeds are revocable, meaning that the landowner can, during their lifetime, revoke the transfer. This gives more control to the landowner, but can put the receiving party in an uncertain position. Lady Bird Deeds are available in California until 2021, unless legislation is introduced to extend the law.

Advantages of this option:

- Transfer of title will occur immediately upon the landowner's death, so the donation will not be subject to the expense and delay of probate.
- The land donation will not be subject to capital gains tax on appreciated value.
- The landowner can revoke the deed at any time during their lifetime.

Disadvantages of this option:

- Because the deed is revocable, the landowner does not receive an income tax deduction available with other land donations.
- Without another agreement, the land will not be immediately available to the receiving party.
- The receiving party would not require financing in order to receive the land.
- This kind of transfer does not provide reliable certainty to the receiving party since the transfer can be revoked during the landowner's lifetime.



Donation by Will or Living Trust (Bequest)

A landowner can donate land in a will or through a revocable living trust. Both strategies allow the landowner to retain full use of the land during their lifetime.

Advantages of this option:

- Reduces estate or inheritance taxes.
- Can be changed or revoked at any time during landowner's lifetime.
- The receiving party would not require financing in order to receive the land.

Disadvantages of this option:

- The landowner will still be responsible for paying property taxes for the entire property during their lifetime.
- Without another agreement, the land will not be immediately available to the receiving party.



Agricultural, Conservation, or Cultural Easement Donation

An *easement* is an agreement between the landowner and a third party that affects the landowner's rights on the land covered by the easement. Easements are generally recorded on the deed of the property and are therefore permanent. Conservation, agricultural, and cultural easements are specific kinds of agreements that can be entered into with eligible organizations or tribes that can also qualify as a charitable contribution if donated by the landowner.

- A *conservation easement* permanently restricts uses on the land that interfere with the ecological conservation of that land.
- An *agricultural easement* permanently protects farmland by setting limitations on the use of the land.
- A *cultural easement*, available in some states, grants indigenous communities certain access rights to lands for continuing and preserving cultural heritage.

Easements can be sold or donated. The party holding the easement cannot also be the party that holds title to the land.

Advantages of this option:

- The landowner can retain ownership of the land and convey the land to their heirs.
- If the easement meets IRS criteria, the landowner may be able to deduct the value of any donated portion of the easement up to 50% of their adjusted gross income, or 100% if they are a farmer, for up to 15 years.
- Affirmative easements (those requiring certain uses) can increase the value of the easement and reduce the overall value of the land, making it more affordable if the easement is sold instead of donated
- In addition to an income tax deduction, the easement may reduce property taxes and estate taxes.

Disadvantages of this option:

- Easements do not convey an ownership interest in the land to the party holding the easement. This may not align with the intent of either or both parties.
- Easements can be expensive to enforce, thus creating a financial liability for the easement-holding party.
- Easements, alone, do not preserve long-term affordability of land, because an easement only reduces the relative market value of the land, but does not immunize the land value from increasing through speculation and other market forces.

RESOLUTION 70,564-N.S.

RECOGNIZING THAT BERKELEY IS THE ANCESTRAL, UNCEDED HOME OF THE OHLONE PEOPLE AND ADOPTING AN OFFICIAL CITY OF BERKELEY LAND ACKNOWLEDGEMENT AND PRACTICES

WHEREAS Acknowledging that the City of Berkeley rests upon the ancestral lands of the Chochenyo speaking Lisjan Ohlone people brings attention to their centuries of resistance to colonial violence and reminds our City and community of the need to take concrete restorative actions; and

WHEREAS Land acknowledgment is a traditional custom that dates back centuries in many Native nations and communities, land acknowledgments continue to be used by Native Peoples and non-Natives to recognize Indigenous Peoples who are the original stewards of the lands on which we now live; and

WHEREAS To begin public meetings, localities across the United States including Denver (CO), Portland (OR), and Phoenix (AZ) now share official land acknowledgements as well as many public agencies, including the National Park Service, the National Aeronautics and Space Administration (NASA); and

WHEREAS Many public and public-facing private institutions have also adopted land acknowledgement statements including UC Berkeley, Mills College, Chabot Las Positas Community College District, California College of the Arts, UCSF, Stanford, and recently, Berkeley's Rent Stabilization Board; and

WHEREAS One of the leading advocacy groups for land acknowledgement, the Native Governance Center, asks that land acknowledgements go beyond a mere statement, by providing research on the history of indigenous peoples and offering concrete actions to support them; and

WHEREAS The settlers of California, primarily Europeans seeking religious converts, agricultural land, and economic opportunity during the gold rush committed one of the most egregious genocides in history, murdering 80 percent of Indigenous people in the state from 1846 to 1873 through massacre by state-directed militias, enslavement in mining and agricultural production, displacement causing starvation, and compulsory assimilation; and

WHEREAS The Lisjan people have lived in the territory of Huchiun, the land that is now known as the East Bay in the San Francisco Bay Area, since the beginning of time and for thousands of years and hundreds of generations; and

WHEREAS the Lisjan people did not own the land, *they belonged to it*, and generation after generation they have cultivated reciprocal relationships with plants and animals and developed beautiful and powerful cultural practices that keep us in balance; and

WHEREAS The Confederated Villages of Lisjan are one of many Ohlone nations, each with its own geography and history, whose tribes, cultures and languages are as diverse as the ecosystems we live within; and

WHEREAS The Lisjan are made up of the six nations that were directly enslaved at Mission San Jose in Fremont, CA and Mission Dolores in San Francisco, CA: Lisjan (Ohlone), Karkin (Ohlone), Bay Miwok, Plains Miwok, Delta Yokut and Napien (Patwin); and

WHEREAS The colonization of the land where Berkeley is located began with the reign of terror inflicted by Spanish soldiers and missionaries who sought to convert all Indigenous people into Catholic subjects of Spain and steal their land; and

WHEREAS The Missions were plantations, built by slave labor and sustained through brutal physical violence and extractive land practices, and the Spanish also brought deadly diseases, invasive species, and Christian ideology based on human dominion of the natural world, causing devastating consequences for the Lisjan people and all living beings they shared the land with; and

WHEREAS After a brief but harrowing Mexican rancho period, Lisjan survivors faced extermination policies by the United States that aimed to eliminate California Indians entirely; and

WHEREAS In a climate of virulent racial discrimination and state-sponsored vigilante killings, most Lisjan families survived by isolating themselves and concealing their identities, and cultural and spiritual traditions were forced into dormancy or secrecy resulting in much knowledge perishing with the passing of generations; and

WHEREAS Despite these concerted efforts to erase Lisjan history and identity, the Lisjan community forms a diverse and vibrant constellation of tribes and families that utilizes a wide array of survival strategies to navigate a profoundly altered 21st century world, and the Lisjan continue to revitalize their cultural practices and uphold their responsibilities to protect and care for their ancestral homeland; and

WHEREAS Having survived over two centuries of genocide and colonization during the Spanish, Mexican and American eras, the Lisjan continue to inhabit their ancestral homeland, fight for their sacred sites, and revitalize their cultural practices; and

WHEREAS The City of Berkeley has a legacy of acknowledging the oppression and genocide of Indigenous people and taking both symbolic and concrete steps to support their struggle against institutions that grew out of settler-colonialist ideology as well as steps to address oppressive actions that persist today; and

WHEREAS In 1992, Berkeley became the first city in the United States to rename as Indigenous Peoples' Day the federal holiday formerly recognized as Columbus Day, which motivated changes to BUSD's history curriculum and undermined a long-standing

revisionist history that European colonizer Christopher Columbus was a hero instead of a violent leader whose arrival led to the murder, enslavement, rape, and disease-related deaths of millions of Indigenous People; and

WHEREAS In 2000, the City of Berkeley officially designated the West Berkeley Shellmound, one of 425 ceremonial burial mounds that ringed San Francisco Bay to honor ancestors, as an official Landmark, and the site is also recognized by the State of California and is eligible for listing on the National Register of Historic Places, meaning it meets all of the criteria for such listing; and

WHEREAS In 2020, the National Trust for Historic Preservation designated the Berkeley Shellmound and Village Site one of the 11 Most Endangered Historic Places in the United States; and

WHEREAS In May of 2009, the City Council adopted a resolution recognizing and endorsing the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), a statement of values denouncing forced assimilation, land removal, violent exploitation, cultural genocide, and other actions abridging Indigenous People's right to self-determination and in 2015 the Council delivered a letter to the UN Secretary General and US Ambassador to the UN urging this declaration to be adopted as a convention, which would be legally binding; and

WHEREAS In January of 2016, the City Council adopted a resolution formally recognizing the Ohlone Peoples as the original inhabitants of Berkeley and affirmed the City's commitment to the "defense of Indigenous rights, culture, and dignity" as an official value, committing that "free, prior, and informed consent of the Ohlone and other Indigenous people should be integral to any alteration planning for the Berkeley Shellmound sacred site..."; and

WHEREAS In January 2018, the City Council adopted a policy changing Berkeley's City Limits signs to read "Welcome to Berkeley - Ohlone Territory" and in October 2018, the City Council took further action and adopted a similar measure replacing all existing Welcome to Berkeley signs to signs including "Ohlone Territory;" and

WHEREAS During deliberations to recognize the Ohlone on City Limit Signs, the City Council decided that in addition to recognizing the Ohlone People through signage, there was a need for more learning opportunities to add historical context, including a special Council session on Ohlone history and culture, a webpage on the City of Berkeley website linking to cultural and historic information, and inviting representatives of the Ohlone to speak at a City Council meeting; and

WHEREAS On June 9, 2020 the City Council passed an item to paint the words "Black Lives Matter" and "Ohlone Territory" on streets adjacent to Berkeley's City Hall; and

WHEREAS At its January 20, 2022 meeting, the Berkeley Rent Board unanimously voted to adopt a land acknowledgement statement to be read out loud at all future board and committee meetings, providing an important example for the City to follow.

NOW THEREFORE, BE IT RESOLVED In the spirit of continuing to demonstrate and deepen the City of Berkeley's recognition, inclusion, restitution, and repair towards the Lisjan Ohlone, whose ancestral home lies where the City of Berkeley is located, and who have survived centuries of cultural, physical, and environment genocide at the hands of Spanish, Mexican, and American colonists, the Council of the City of Berkeley hereby adopts the following Land Acknowledgement:

The City of Berkeley recognizes that the community we live in was built on the territory of xučyun (Huchiun (Hooch-yoon)), the ancestral and unceded land of the Chochenyo (Cho-chen-yo)-speaking Ohlone (Oh-low-nee) people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. As we begin our meeting tonight, we acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley's residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley's incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.


BE IT FURTHER RESOLVED That the Land Acknowledgement shall be displayed in writing at all Regular Meetings of the Berkeley City Council and shall be read out loud during the Ceremonial portion of the first Regular City Council Meeting of each month.

The foregoing Resolution was adopted by the Berkeley City Council on October 11, 2022 by the following vote:

Ayes: Bartlett, Droste, Hahn, Harrison, Kesarwani, Robinson, Taplin, Wengraf, and Arreguin.

Noes: None.

Absent: None.


Jesse Arreguin, Mayor

Attest: 
Mark Numainville, City Clerk

2024 Grant Review Panelist Pool

Name (pronouns)	County	Organization	Artistic Discipline	Biography
Paige Anderson (she/her/hers)	Alameda		Visual Arts Other Literary Arts	Paige Anderson is a crafty and creative person with many years of experience working for and volunteering with community non-profits. She moved to Berkeley mid-pandemic from the Seattle Area, where she was twice the Social Media Coordinator for Bellwether Arts Week in Bellevue, a Board Member and Education Committee Chair of the Friends of Volunteer Park Conservatory in Seattle, a photographer for Eastside Community Aid Thrift Shop, an Events & Outreach Coordinator for Friends of Waterfront Seattle, and support for local makers such as Posie Soap. Since moving to Berkeley, she has dabbled in volunteering with Berkeley Path Wanderers Association, and spent a year supporting local studio artist Slowwag. A maker herself, Paige works primarily in paper crafts and photography, and writing, recently venturing into textile arts and creating decorative scenes around her neighborhood. Paige is an active and public transportation advocate, is passionate about supporting local events, artisans, and craftspeople, and has a strong sense of civic duty and pride. Marrying her academic backgrounds in social science and urban design, one of her goals is to conduct placemaking projects: installing functional public art on a human-scale which has a positive impact on the built environment and social behavior.
Laura Atkins (she/they)	Alameda		Literary Arts Multi-disciplinary Visual Arts	Laura Atkins is an independent children's book author, editor and teacher who has worked in the children's book field for over 25 years. She spent seven years in editorial departments in the United States where she helped to produce winners of the Coretta Scott King Award and American Library Association Notable Book selections, among others. She continued to work as a freelance editor and as a Lecturer at the National Centre for Research in Children's Literature (NCRCL) at Roehampton University in London. Now based in Berkeley, California, She works with clients all over the world. Laura has an MA in Children's Literature from Roehampton University, where she taught creative writing within the MA program for several years, and an MFA in Writing for Children and Young Adults from Vermont College of Fine Arts. Finally, She is the author of the picture book, Sled Dog Dachshund, and the co-author of Fred Korematsu Speaks Up and Bidy Mason Speaks Up in the Fighting for Justice series. Laura's editorial clients include Nigerian publisher Cassava Republic Press, and Blood Orange Press, City Lights Publishing, and Parallax Press in the Bay Area. She offers manuscript critiques to a variety of clients.
Neha Balam (she/her/hers)	Alameda	City of Oakland, Cultural Affairs Division	Other	Neha is a first-generation daughter of Indo-Fijian immigrants. She was born and raised in Hayward and after spending the better part of a decade in Oakland, Neha chose to put down roots in Berkeley's District 5 with her new baby and partner. Since 2018, she manages the City of Oakland's Cultural Affairs Commission, whose mission is to act as ambassadors and advocates for arts and culture in Oakland. Prior to joining The City, Neha worked at California Humanities for almost 5 fulfilling years, where she wove her passion for cultural advocacy and building stronger communities through conversation and cultural expression. She couldn't stay away for too long and is now on the Board of California Humanities. One of her most rewarding professional experiences was serving on the City of Hayward's Community Services Commission, which makes annual funding recommendations to the Mayor and City Council for community resources and services. Neha earned a B.A. in History with a concentration in African American and Gender Studies from UC Irvine. In her free time, she enjoys live music, attending cultural events, spending time in nature, and trying out new recipes.
Megan Bates (she/her or they/them)	Alameda	MotherShip Hackermoms	Literary Arts	Megan Bates is a multidisciplinary writer and editor, having managed the production of best-selling graphic novels, novels, art books, monographs, and animated films. One of her areas of expertise is writing about the visual arts, and she has written art reviews for Ceramics Art & Perception, Art Papers, Shade, and American Craft magazine. Additionally, she works with Engineered Artworks, a the Richmond-based public art design and build studio, formulating public art schemas. She lives in Berkeley, where she is the leader of the Gender Inclusive Schools Alliance and advocates within the school district for equal access to opportunities for trans and nonbinary young people.
Megan Broughton (she/her/hers)	San Francisco		Multi-disciplinary Visual Arts	Broughton is a multidisciplinary artist based in San Francisco. She holds a BFA in Fine Arts from CalArts and has exhibited widely throughout the US. She has held residencies at The Earthfire Institute, Idaho; Can Serrat, El Bruc, Spain; and The Arctic Circle, Svalbard, Norway. She is a member of the California Society of Printmakers, Northern California Women's Caucus for Art, and the Los Angeles Printmaking Society. Her writing has appeared in The California Printmaker: Journal of the California Society of Printmakers and Art Education Journal: Journal of the National Art Education Association. She has served as a grant review panelist for the California Arts Council and is on the California Art Education Association's Equity, Diversity, and Inclusion Commission. Megan worked in arts education from 2009 to 2022, at The Community Arts Partnership at CalArts, The California State Summer School for the Arts, The Oxbow School, and NOMAD Lab. She is the founder of The Oxbow School's After School Art Program for local middle school students, a co-founder of School of Now, and was a founding instructor at Evelyn Serrano's NOMAD Lab which was awarded by the Los Angeles County Human Relations Commission in its inaugural year.
Chelsea Brown (they/them/theirs)	Alameda	BANDALOOP	Dance	Chelsea Brown is a queer dancer, teacher, choreographer, arts administrator, and activist living in Oakland, CA. Prior to their current position of Operations Manager for BANDALOOP (www.bandaloop.org), they were the Managing Director for Duniya Dance and Drum Company (www.duniyadance.com), a South Asian and West African company based in San Francisco since 2007, for 4.5 years. Chelsea is passionate about sustainability and equity in the arts in the Bay Area and beyond. Chelsea has trained in a variety of dance genres including modern, improvisation, ballet, Hip Hop and acrobatics. They are especially interested in responsive, site-specific choreography and sensation-based improvisation. Their creative process aims to dismantle hierarchal systems of oppression by challenging racist, capitalist, ableist "norms." Chelsea is a Level 2 certified Responsive Body practitioner (www.responsivebody.com). Responsive Body is a biodynamic practice for all bodies consisting of guided movement experiences, tactile body-to-bodywork and professional development. Chelsea's choreography has been performed at the John F. Kennedy Center, Dance Place DC, Shawl-Anderson Dance Center, and Safehouse for the Arts. They have worked with dance artists including: Cat Call Choir, Suzanne Bhears, Molly Rose-Williams, PearsonWidrig DanceTheater, Heart Stück Bernie, Briana Stuart, Stephanie Miracle, Adriane Fang, Christopher K. Morgan, and Chris Aiken & Angie Hauser.
Mary Brown (she/her/hers)	Alameda		Visual Arts	Mary Brown has worked for the East Bay Regional Park District for the past five years and worked in finance for nearly a decade. She has a strong background in grants and budgeting for public agency. In 2022, Mary resigned from the Park District to pursue a career as an artist. She has practiced painting since she was a child and landed her first job painting for the City of Santa Rosa's Art Start program. Mary has exhibited her work over the years in various small group shows around the bay area, published illustrations for Edible East Bay Magazine, and worked as a painter full time for artist, Angie Crabtree. Additionally, she has been a member + ceramicist at the Berkeley Potters' Studio for the past four years. Mary's strong background in art and public agency make her a well-rounded and qualified applicant for becoming a grant review panelist.

2024 Grant Review Panelist Pool

Name (pronouns)	County	Organization	Artistic Discipline	Biography
Alexis Cabrera (she/they)	Alameda		Dance	Cabrera, (she/they) directs the Oakland, CA based performance company, Blind Tiger Society which is their main conduit for choreography and performance creation. Between 2012-2022, Bianca created 10 full length works and many more short works, with performances and commissions for The Garage, ODC Theater, ODC Youth Company, CounterPULSE, vlv dance collective, SAFEhouse Arts, the Seattle InterNational Dance Festival, Links Hall/Midwest Nexus, RAW Concept Series, Ann Schnake/Mobile InTent, Yerba Buena Gardens ChoreoFest, Sheridan College, SweetPea Festival and Kate Mitchell Creative. Cabrera has been awarded artistic residencies from organizations in Seattle, San Francisco, Oakland and Wyoming. Her work was nominated for a 2014 Soul of Oakland award and has been supported through the Fleishhacker and Rainin Foundations. Their two decade performing career includes work with many celebrated dance artists and companies including: Kim Epifano, LevyDance, The Fossettes, Sonya Smith, Christine Bonansea, Erika Tsimbrovsky/AvyK Productions, Flyaway Productions and Cielo Vertical Arts. Bianca is a founding member of Latinx Hispanix Danza Unidxs and served on the Isadora Duncan Dance Awards committee in 2019-20. Cabrera is dedicated to dance education, having developed her weekly technique classes, master classes and workshops for over 15 years at arts centers, studios and universities across the United States.
Vineeta Chand (she/her)	Alameda		Visual Arts	Dr. Chand is an active glass mosaic artist and art educator out of her west Berkeley studio. She sells her work locally at ACCI Gallery, The Riveter and Oaktown Native Plant Nursery, in addition to juried art fairs. A former academic, she has an extensive grantwriting and grant reviewing experience, and has been awarded multiple nationally ranked research grants (NSF, NIH, Wenner-Gren Foundation for Anthropological Research).
Takming Chuang (he/him/his)	San Francisco		Visual Arts	Born in New York City, Takming Chuang currently lives in San Francisco. He serves on the programming committee of Right Window gallery and makes sculptures and installations at his studio in Oakland. His interests center around the nature of impermanence and the range of emotions that arise between accepting and rejecting change. Chuang's creative process incorporates the mutable potential of materials such as paper, brass, photographs, and clay to underscore the value of transformation. He has lectured about art at UC Berkeley and Sonoma State in courses such as Sculpture, Ceramics, Visual Thinking and Collaborative Innovation. Chuang has also sat in review panels such as the MFA program at UC Berkeley and the Graduate Fellowship program at Headlands Center for the Arts. He has exhibited at SculptureCenter NY, the Hessel Museum at Bard College NY, Camden Arts Centre London, and the Berkeley Art Museum among other institutions. Chuang received his MFA in Art Practice from the University of California, Berkeley and a BA in Economics from the State University of New York, Binghamton.
Cora Cliburn (she/her)	Alameda	ODC/Dance Company	Dance Film/Media Arts	Cora Yuqing Cliburn is a dance artist with ODC/Dance in San Francisco, where she also serves as the company's Sustainability Ambassador. Originally from New Mexico, she received her training at the San Francisco Conservatory of Dance and LINES Ballet. In 2016, she was named one of DANCE Magazine's "25 to Watch," and her ensemble work with Post:ballet was nominated for an Isadora Duncan "Izzy" Dance Award. As a recipient of the Stanford University Chappell Lougee and Rosaldo Fellowships, Cora conducted independent anthropological research on cross-cultural communication at dance festivals in Belgium, The Netherlands, and Austria (2017), and on environmental attitudes among graduate students in Beijing, China (2018). In 2019, she graduated Phi Beta Kappa from Stanford, earning a BA in Environmental Anthropology and minors in East Asian Studies and Theater and Performance Studies. As a dancer, Cora has worked with Robert Moses' Kin, Post:ballet, Lil Buck and Jon Boogz, GERALDCASELDANCE, Sharp & Fine, Liv Schaffer, and ARCOS Dance, among others. In addition to her performance work, Cora has worked as a media collaborator and video editor with several dance companies and Stanford Arts, and as a Fellow with Stanford's Sustainable Food Program.
Paris Cotz (she/her/hers)	Alameda	SF Arts Commission	Multi-disciplinary Visual Arts Literary Arts	Paris Cotz is a Berkeley based arts administrator and public programmer. She currently works at SF Arts Commission and 2727 California Street in Berkeley. Previously, she worked at UC Berkeley Office of Arts + Design and curated exhibitions and programs at the Pauline Kael - Jess Murals House. Paris has been living and working in the Bay Area art world for 10+ years.
Shannon R Davis (she/hers/they)	Contra Costa		Theater Social Practice Multi-disciplinary	Shannon is a Bay Area director, storyteller, & educator originally from Wisconsin. She is in the Cal Shakes Artist Circle, is Director of Community Connections at American Conservatory Theater, a Guest Artist at UC-Berkeley, and a co-founder of the Bay Area Theater Accountability Workgroup. She holds an MFA in Directing & Acting from UW-Madison, specializing in directing intercultural theatre for social awareness. With a foundation in Theatre of the Oppressed, Shannon uses the transformational tools of theatre to endeavor to restructure harmful processes, raise consciousness, and heal community. She is a classics buff who turns traditional storytelling reverentially on its head with devised satire and puppetry. Shannon champions storytelling not normally included in traditional white patriarchal theatre narratives. Shannon strives to create true community through practicing active Decolonization and Anti-Racism in processes she leads. She's worked with: New Native Theatre, SF Shakes, A.C.T., Oregon Shakespeare Festival, Native Writers Theatre, American Repertory Theatre, American Indian Community House, Cal Shakes, Anchorage Opera, Theatre of Yugen, Berkeley Rep, MoxieArts NY, Brava Theater, Theatre Battery, Ohio University, Ashland New Play Festival, Freestyle Love Supreme, Forward Theatre, UC-Berkeley, Shotgun Players, TheaterWorks, Marin Shakespeare, Renaissance Theaterworks, Playwrights Foundation, & others. www.shannonrdavis.com
Deb Durant (she/her/hers)	Alameda		Visual Arts Other Multi-disciplinary	Deb Durant is a lifetime/fulltime artist/sole practitioner of her woman-owned business. Her full-time work is metalsmithing/jewelry design with a focus on ceremonial jewelry. She creates a wider range of pieces used ceremonially from mixed media, including mosaics, basketry, ceramics, encaustics, photography, and textile arts. Her practice also includes interior design projects in the hospitality sector: small-scale projects to develop, source, and create from concept design through completion (Babette, Revival Bar + Kitchen, CAL's Nutrition Policy Institute; private homes & offices consultation) focusing on upcycled/recycled materials. She has been involved in numerous community projects, functioning as an organizer and creator of spaces/places/events including fundraising/grant writing for schools (Hug-A-Bug Preschool, Prospect Sierra School, Berkeley High School), community projects (Thousand Oaks Neighborhood Association), Arts Orgs (Society of American Mosaic Artists, Women's Jewelry Association), and is a founder of a local activist group (Turtle Island Monument group). Her interest in becoming more involved in cultural and arts community work is to help expand cultural awareness and to bring increased sensitivity (her own and the community's) to create a more equitable future. She has a practice of regular and consistence outreach within her own arts community and beyond which she hopes to continually expand further.

2024 Grant Review Panelist Pool

Name (pronouns)	County	Organization	Artistic Discipline	Biography
Jesse Dutton-Kenny (she/her/hers)	Alameda	San Francisco Public Library / City and County of San Francisco	Folk/Traditional Arts Multi-disciplinary Visual Arts Social Practice	Jesse Dutton-Kenny was born and raised in Oakland, CA and is currently the Exhibition Curator for the San Francisco Public Library. Prior to joining the Library she worked as a Preparator in Exhibitions at the SFO Museum and served on the Board of the National Emerging Museum Professionals Network as a Regional Director and Advocacy Chair. Since her first museum job as an undergraduate at the Museum of Vertebrate Zoology, she has worked throughout the cultural sector at institutions including Chabot Space and Science Center, University of Colorado Museum of Natural History, Phoebe A. Hearst Museum of Anthropology, The Mexican Museum, Norlin Library Photographic Archive, Indian Arts Research Center, Lawrence Fine Arts Services, and Axiell Archives, Libraries & Museums. Jesse received a Bachelor's degree in Comparative Ethnic Studies from the University of California, Berkeley and a Master's degree in Museum Studies from the University of Colorado, Boulder. Jesse has always been captivated by the behind-the-scenes world of museums and is passionate about creating timely, relevant, and effective exhibitions and programs that connect people to the arts. Outside of her work in the cultural sector, Jesse is a practicing ceramicist working out of a community studio in Berkeley.
Karen Eichler (she/her/hers)	Alameda	Karen Eichler Fine Art	Other	For over 20 years Karen Eichler has worked as an independent art consultant to private developers implementing public art projects in response to municipal codes in the East Bay. These consulting services require interaction with dozens of professions, vendors of different backgrounds, from many communities. Treating everyone transparently, with respect and fairness, creates a scaffolding for the difficult conversations around equity, fairness and inclusion among artists, community, and clients. She applies intentional curiosity, diplomacy, and consistent communication to expand her own and others' cultural knowledge. A recent assignment included acting as liaison between a private developer and the Oakland Asian Cultural Center to create public art that would represent multiple Asian cultures who inhabit Oakland's Chinatown. The transparent process of vetting qualified artists from both within and external to the community required sensitivity to community perspectives and an acknowledgment of those who had a voice in the process. Likewise, curating a meaningful public art piece for a West Oakland community food market required an understanding of the population being served by the market, and the art. A participatory piece by Ramekon O'Arwisters brings pride to the community for their contribution to both the market and the art. www.kareneichlerfineart.com
Daniel Freeman (he/him)	Alameda		Film/Media Arts Music Visual Arts	Daniel Freeman is a Berkeley based filmmaker and musician. He was supported as a 2x SFFILM FilmHouse resident (2019 & 2020) where he worked to develop his debut micro budget feature, Teddy, Out of Tune. The film went on to receive the Programmers' Choice award for best narrative feature at the 2020 Bushwick Film Festival in New York and was selected to the Maryland, Mill Valley, and Ashland Independent Film Festivals. Teddy has also been programmed and taught in high school classrooms via the California Film Institute's Education department. In 2021, Daniel's short film, If You Hum at the Right Frequency, was selected to premiere at the San Francisco International Film Festival and later screened at the Roxie Theater during the Bay Area Media Maker Summit. Daniel often blends fiction and documentary approaches to create a hybrid style rooted in realism. He works as a seasonal film instructor for California Film Institute as part of their My Story My Place team where he mentors teenage students during week long workshops as they create personal essay films. Since 2021, Daniel has worked professionally as a video editor and sound recordist for the Berkeley production company, 3rd & Gilman Studios.
Sarah Galender Meyer (she/her/hers)	Alameda	SGM Art Advisory	Visual Arts Multi-disciplinary Dance	Before founding SGM Art Advisory, Sarah Galender Meyer served as Gallery Director at Creative Growth, the world's oldest and largest studio and gallery for artists with disabilities, in Oakland CA. She received her B.A. in Anthropology at NYU's Gallatin School, while professionally performing and choreographing contemporary dance in New York. She received an M.A. in Arts Administration from Columbia University and worked at The Baryshnikov Dance Foundation and Electronic Arts Intermix before moving to the Bay Area in 2006. In San Francisco, Sarah served as Associate Director of ODC School and worked as a consultant for performing and visual artists and arts organizations, including the FOR-SITE Foundation. Sarah had been a long-time member and volunteer at Creative Growth before joining the staff as Gallery Director from 2017-2022. SGM Art Advisory aims to disrupt the art market by educating and connecting collectors to self-taught, 'Outsider', and otherwise under-represented artists. Sarah has been living in Berkeley with her husband (a Berkeley Native) and children since 2006.
Elena Gross (she/they)	San Francisco	Berkeley Art Center	Visual Arts	Elena Gross (she/they) is the Co-Director of the Berkeley Art Center and an independent writer and culture critic living in San Francisco, CA. Elena was previously the Director of Exhibitions & Curatorial Affairs at Museum of the African Diaspora. She received an MA in Visual & Critical Studies from the California College of the Arts in 2016. She specializes in representations of identity in fine art, photography, and popular media. Elena was formerly the creator and co-host of the arts & visual culture podcast what are you looking at? published by Art Practical. Her research has been centered around conceptual and material abstractions of the body in the work of Black modern and contemporary artists and most recently in queer artistic and literary histories of the late 20th century. She has presented her writing and research at institutions and conferences across the U.S., including Southern Exposure, KADIST, Harvard College, YBCA, California College of the Arts, and the GLBT History Museum. Elena is the co-editor, along with Julie R. Enszer, of OutWrite: The Speeches that Shaped LGBTQ Culture (Rutgers University Press).
Michelle Hirsch (she/her/hers)	San Francisco		Visual Arts	Michelle Hirsch is a multimedia artist working in photography, collage, painting, drawing and printmaking who completed a postgraduate diploma in Fine Art (with merit) at Goldsmiths University of London in 2015. Her work has been exhibited in London, the SF Bay Area, Washington DC and New York City. In 2022, she received a grant from Creative Sonoma, won third place in Slice: A Juried Exhibit of Regional Art at Pence Gallery, Davis CA. Her upcoming exhibition at Pepperwood Preserve deals with Healing and Emergence, where she will use found materials from the Preserve to create visual metaphors on how colonial land management has impacted the Sonoma county landscape. In 2021, her photograph was one of twelve selected for the Grifols corporate calendar. She was born and raised in Manila, Philippines. She has lived in Indonesia, Canada, the UK and the US.

2024 Grant Review Panelist Pool

Name (pronouns)	County	Organization	Artistic Discipline	Biography
Anna Iglitzin (she/her/hers)	Alameda		Literary Arts Social Practice	Born and raised in Seattle, Washington, Anna Iglitzin has lived in the Bay Area since 2018. She graduated from her master's in public policy from U.C. Berkeley in May of 2022. Beyond learning more about nonprofit administration/policy, while in graduate school she deepened her relationship to poetry, fiction, and music. Anna has been directly involved with arts and culture work when doing communications and marketing for an arts exhibition on Alcatraz, which featured the work of formerly incarcerated individuals. She has also supported poetry and creative writing workshops/opportunities for undergraduates at UC Berkeley. Before graduate school Anna worked for organizations in San Francisco and Oakland that support formerly incarcerated individuals with their re-entry into society. Anna has worked in the Bay Area as a youth educator, athletic coach, and development coordinator for several local nonprofits and consistently infuses art and cultural strategy into her work with youth. This is particularly true in her work with Kehilla Synagogue where she teaches both the kindergarten and 1st/2nd grade classes. Anna applied for local grants during her time working for nonprofits and has also reviewed grant applications on behalf of the California Department of Education, so she is familiar with these processes.
Teslim Ikharo (we/us)	Alameda		Visual Arts Social Practice Multi-disciplinary Music	Teslim Ikharo is an urban strategist, community convener, and impact investor. He uses finance, real estate development, social services, and policy to produce positive change. With several professional lives, Teslim has worked as an investment advisor, real estate developer, financial services writer, and managing director of social service programs in the mental health, homeless, formerly incarcerated, and social justice disciplines. An Oakland native, Teslim grew up in the city's Dimond District—a neighborhood he credits with helping shape his worldview that diversity is a necessary component for creating resilient communities. Just as ecosystems are strengthened by biodiversity, neighborhoods and companies are more resilient when people of different backgrounds come together. He believes that proximity and access to public spaces, academic and cultural institutions, and public transit are the bedrock of inclusive, diverse, safe and healthy blocks, neighborhoods, and cities. Adaptive reuse, infill development, green infrastructure, and public art are primarily his current tools of choice. His current work focuses on demonstrating the economic + social benefits of the arts and artists within communities so that public and private entities increase investments that make sense from a quadruple bottom line lens: people, planet, profit, and purpose. B.A. - Indiana University; J.D. - LSU Law
MJ Jones (they/them, he/him)	Contra Costa	Foglifter Press	Literary Arts Music	Michal 'MJ' Jones is a Pushcart Prize nominated poet, parent, and editor living in Richmond, CA. Their poems have appeared or are forthcoming in Anomaly, Kissing Dynamite, Split This Rock: The Quarry, TriQuarterly Review, & wildness. Their personal and political essays have been featured in Everyday Feminism, Black Girl Dangerous, The Body Is Not An Apology, and elsewhere. MJ also serves as the Editor-In-Chief of Foglifter Journal & Press, an award-winning literary journal publishing radical work by LGBTQIA2-S writers. They have a debut full-length poetry collection HOOD VACATIONS from Black Lawrence Press, and a chapbook, SOFT ARMOR, from Nomadic Press, both forthcoming in early 2023.
NiQueen Jones (she/her)	Alameda		Multi-disciplinary Social Practice Visual Arts	Nicole (NiQueen) Jones is an Oakland based multidisciplinary artist and arts educator who intersects the concepts of social justice, youth empowerment, community unification and mindfulness. A multi-disciplinary working artist since 1997, NiQueen began her career as a poet and well respected B-Girl in Los Angeles's Leimert Park. Her writing & dance reputations led her to work with Karl Kani and as a dancer open up for iconic artist's Run DMC and Aerosmith at the House of Blues on Sunset Blvd. Her music & poetry was featured in several reggae albums through the 2000's. NiQueen moved to Oakland in 2007 and planted deep roots with her family. She created a daytime arts homeschool program for 13 years, taught and collaborated in Art Shows with Oakland Terminal Art Gallery, and began teaching art and mindfulness with Oakland Freedom School. In 2019, NiQueen participated in the creation of "The Sankofa Project", a mobile "Living" Black History Museum with Spearitwurx in 2019, completed an Artist Fellowship in Design & Tech with AfroUrban Society in 2020. In 2021 became designated an official "Black Culture Keeper" and mentor by the Black Cultural Zone in Oakland, CA. She currently teaches visual art and Hip Hop History.
Nika Jurich (they/she)	San Francisco		Dance Music	Nika Jurich is a freelance dancer, teacher, choreographer, and musician based in San Francisco. They began dancing at the age of 5 at Dance Attack in Los Gatos, then with the Ballet San Jose School. They then trained with Xavier Ferla at Dance Theatre International before leaving for Florida, where they graduated from the Harid Conservatory in 2015. They continued their training at the Pacific Northwest Ballet Professional Division in 2017 and the Lines Training Program in 2019, where they began and have continued to study many different contemporary dance styles. They presented work at Safehouse Arts as a part of the 2022 Fall RAW Showcase and continue to dance and make music around the city. They began teaching in 2016 and currently teach young dancers ballet, pointe, contemporary, choreography, injury prevention/prepointe, and unique summer camps such as the Story Ballet Camp and Destination Choreography Camp. They enjoy being able to share their love of dance and the care and wisdom of their teachers. They believe that dance and music has a great capacity to connect people, teach us how to navigate difficult moments in our lives with grace, and inspire us discover our true potential.
Chris Kerr (he/she/they/Chris)	Alameda	Round Weather	Visual Arts	Chris Kerr is a gallery director, writer, artist, and parent who has headed the School of Literary Arts at Oakland School for the Arts and now focuses on helping mitigate the climate crisis. This includes directing Round Weather (a nonprofit art gallery that raises significant funds for environmental organizations and activists), editing the Inner Forest Service, and serving on the DNC's Council on the Environment and Climate Crisis. Chris has also edited Projector, the magazine of creative response to film. He has organized events that bridge artistic disciplines for the Berkeley Art Museum, Rock Paper Scissors Collective, the Roxie Theater, and SFMOMA; performed their poems at Aggregate Space, a.Muse Gallery, and Art & Music in the Gardens at Lake Merritt; and displayed her artwork at E.M. Wolfman, MacArthur Annex, and Merritt College's climate crisis exhibition Cherish and Resist. Poems and stories by Chris appear in Eleven Eleven, The New Review of Literature, Sugar Mule, and Work. At Round Weather, Chris curates museum-quality shows that in under two years have served the environmental and art-world dreams of sixty-two artists, mostly from our Bay Area. They are also currently curating a climate-crisis-focused exhibition for fall of 2023 at Marin MOCA.
Avery Ligon (she/her/hers)	Alameda	Habitot Children's Museum	Folk/Traditional Arts Literary Arts	Avery works at a children's museum where she loves helping young children with process art, and making and tinkering projects. Her behind the scenes work involves updating cultural events. She came to this work by way of a Cultural Heritage Management MA from Johns Hopkins, and a lifetime of considering the value in being a part of a healthy, supportive community.

2024 Grant Review Panelist Pool

Name (pronouns)	County	Organization	Artistic Discipline	Biography
Roopa Mahadevan (she/her)	San Francisco		Music Dance Folk/Traditional Arts	Roopa Mahadevan is a leading second-generation Carnatic classical and crossover vocalist in the American diaspora, known for her powerful, emotive voice, versatility, and collaborative spirit. She leads the crossover ensemble Roopa in Flux, where she works with musicians in jazz, soul/R&B, and various global traditions, directs the innovative choir Navatman Music Collective, and sings for leading Bharathanatyam (South Indian) and modern dancers around the world. Roopa received formative training in Carnatic vocal music under Asha Ramesh of the Bay Area, and Suguna Varadachari in Chennai, India through the Fulbright. Roopa has performed in prestigious Chennai's Music Academy during the December music season and Cleveland Thyagaraja Aradhana, which awarded her the title "Kala Ratna," as well as Carnegie Hall, Lincoln Center, MET Museum, Hollywood Bowl, Chicago Cultural Center, Millennium Stage and more. She is a soloist on Christopher Tin's Grammy Award-winning album Calling All Dawns and has participated in residencies at the Banff Center for Arts and Creativity, Hedgebrook, Ryder Farm, and Joe's Pub. She recently received the competitive Creative Work Fund grant with violinist Sruti Sarathy to create original Carnatic compositions on South Asian life in the diaspora. Previously, Roopa worked in public health policy, following undergrad/grad studies at Stanford.
Magali Maiza (she/her/hers)	San Francisco		Multi-disciplinary Other	Trained in business, non-profit and arts administration, Magali Maiza has substantial experience managing teams and leading projects in organizations like the Palais de Tokyo, the Musée du Louvre, and the Cité de la Musique in France, fostering a more inclusive work culture and more efficient organizations. She managed organizational changes and conducted strategic planning processes, performance surveys, and program evaluations in France and the United States. A European originally from France, Magali lived in Boston for eight years. She is now based in San Francisco and is engaged in projects on both the West and East Coasts. Her U.S. references include the Carpenter Center for the Visual Arts and the Art, Film and Visual Studies Department at Harvard University, The Cambridge Art Council of the City of Cambridge (MA), Convergence Ensemble (Chamber Music, Boston, MA), Artisan Asylum (Makerspace, Boston, MA), The City of Chelsea (MA), The Institute of Contemporary Art Boston, 2022 Venice Biennial U.S. Pavilion commission, and FOR-SITE (CA). An art stan, and a continuous learner, Magali cultivates her curiosity everywhere and her creativity at the ceramics studio.
Sue Mark (she/her/hers)	Alameda		Social Practice Multi-disciplinary Visual Arts	Since 2000, Sue Mark, cultural researcher, artist, and literacy educator, has been designing interactive opportunities for communities to amplify and preserve neighborhood narratives in Oakland, across California, nationally and internationally. Working under the moniker marksearch, she creates dynamic situations for listening, learning and making visible local culture at risk of erasure. marksearch works with neighbor groups, community organizations, citizen historians, local knowledge-bearers, and activists in Oakland, nationally and internationally. Through neighbor-led walking discussions, community celebrations, skill-sharing workshops, interactive story-telling and published community scholarship, projects center the voices and expertise of everyday people. These local actions collectively gather, celebrate, amplify and preserve multi-faceted neighborhood narratives that nurture long-term resiliency. As the creative director and lead artist for marksearch, Sue has received support from: San Jose Public Art Commission, San Francisco Foundation Equity Grant, Japan-US Creative Artists Fellowship, National Endowment for the Arts, Kenneth Rainin Foundation Open Spaces Grant, California Humanities, Creative Work Fund, California Arts Council, Oakland's Cultural Funding Program and the Fulbright Commission. marksearch has received additional project support by attending the following national and international artist-in-residence programs for creative project research, development and production: Kala Art Institute's Print Public, Djerassi, 21st Century Museum, Japan, Bemis Art Center. marksearch.org
Elizabeth Cruz-Nakamura (she/her/hers)	Alameda	Fraenkel Gallery & Friends Indeed	Visual Arts Film/Media Arts	Elizabeth Cruz-Nakamura is a first generation Asian-American arts administrator, archivist, writer, and researcher. An experienced cultural worker, Elizabeth began her career in the arts in Visitor Services at MOCA, Los Angeles, working her way up through various nonprofit, municipal, and gallery spaces including the City of Los Angeles, Department of Cultural Affairs as a Digital Archivist, and the Hammer Museum as a Curatorial Assistant. Currently, Elizabeth resides in Berkeley and works in Registration at Fraenkel Gallery. Elizabeth graduated from UCLA with a BA in Art History and Digital Humanities.
Jim Santi Owen (he/him)	Alameda	California Jazz Conservatory, Freight & Salvage, Oakland Cultural Arts Commission	Music Dance Folk/Traditional Arts Multi-disciplinary	Jim Santi Owen (www.jimsantiowen.com) is an American percussionist, educator, and producer specializing in the classical percussion traditions of India. He holds a Master's degree in World Music from the California Institute of the Arts, is a Fellow of the American Institute of Indian Studies, and served for five years as Music Director for the San Francisco World Music Festival. Owen is on the faculty of Dominican University, the California Jazz Conservatory, and the Ali Akbar College of Music, and has taught at the California Institute of the Arts, Oakland School of the Arts, Edna Brewer Middle School, and Park Day School. Owen served six years as Chair of the Funding Advisory Committee for the City of Oakland's Cultural Affairs Division, three years as a panelist for Zellerbach Family Foundation's Community Arts Program, and was recently nominated to serve on Oakland's Cultural Affairs Commission. He is a Recording Academy member and a board member of the Swapan Chaudhuri Digital Tabla Library. Owen is a featured composer/producer for Facebook's Sound Collection which has released over 150 of his original and traditional world music tracks. His music has been used on Facebook and Instagram for over 16 million reels and other user-generated content.
Lucy Puls (she/her/hers)	Alameda	Kala Art Institute, UC Davis	Visual Arts	Lucy Puls received her M.F.A. from Rhode Island School of Design in 1980 and her BS in art in 1977 from the University of Wisconsin. Madison. Her work is represented in numerous collections including the San Francisco Museum of Modern Art, the Oakland Museum, the Achenbach Foundation for Graphic Arts, and the Jewish Museum in New York. Puls, a Professor Emeritus from the University of California at Davis taught art studio for 35 years. Puls lives and works in Berkeley, CA and is represented by Nicelle Beauchene Gallery in New York.
Janie Radler (she/her)	Alameda		Film/Media Arts Visual Arts	Janie Radler is a Bay Area native and has worked in several Bay Area art institutions including fine art galleries, museums, and non-profit arts and culture spaces. She believes these spaces play an equal role in uplifting artists and advancing arts education among the local community. In college, she worked on the Student Endowment for the Arts Committee granting various awards for all art disciplines. She continues to champion the arts in her local community by working with the fundraising committee board at the Berkeley Arts Center and Headlands Center for the Arts helping to create successful fundraising events. At Fraenkel Gallery, her recent focus is bringing school groups of economically disadvantaged students into the gallery to allow for a broader arts education and more transparency between the art world and the public. Outside work, Janie organizes events for the community from fashion shows to video screenings to art shows.

2024 Grant Review Panelist Pool

Name (pronouns)	County	Organization	Artistic Discipline	Biography
Leonard Reidelbach (he/him)	San Francisco	San Francisco State University	Visual Arts	Leonard Reidelbach is an artist, educator, and organizer currently pursuing an MFA in Visual Art at San Francisco State University (2023), where he is a co-founding member of the Art Student Union. He has exhibited in the Bay Area at CUBE Space Gallery, Adobe Books, Queer Arts Featured, Root Division and at SOMArts as a recipient of the Murphy and Cadogan Contemporary Art Award. He recently participated in Recology's Artist in Residence Program. Reidelbach holds a BFA from the Maryland Institute College of Art and completed the apprenticeship program at the Fabric Workshop and Museum in Philadelphia. He has taught classes through Kala Art Institute, the New Orleans Community Printshop and Darkroom, and as a lecturer at San Francisco State University.
Alice Rice (she/her)	Alameda		Visual Arts	Alice Rice is a Teaching Artist who lives in Berkeley. Over the past decade, she has worked at many nonprofit organizations in the Bay Area where she has taught a variety of visual art courses such as ceramics and printmaking. Alice has a Masters Degree in Art in Education from the Harvard Graduate School of Education and a Bachelors of Fine Art in Art and Design from University of Michigan. Additionally, she is a working artist who currently focuses on contemporary and historical craft processes.
Aisha Rivera (they/them)	Napa	Arts Council Napa Valley, Robert Mondavi Winery	Literary Arts Multi-disciplinary Theater Visual Arts	Aisha Rivera is a poet, artist, and actor who resides in Napa, CA. They are currently a board member of the Non-Profit Arts Organization, Arts Council Napa Valley. Prior to serving as a board member they were a grant consultant and diversity consultant to Arts Council Napa Valley. They continue to help review grant applications and serve on grant panels for Arts Council Napa Valley. Their diversity consultant work consisted of advising ACNV to reach their goal of increasing diversity, equity and inclusion for both the organization and the populations they serve. Aisha also holds extensive administrative experience with non-profits, local government, and the private business sector. They have worked as an administrative assistant for the County of Napa, City of Napa, LGBTQ+ Connection, and Robert Mondavi Winery. Aisha is a multi-disciplinary artist who is passionate about diversity in the arts and increasing accessibility to all who wish to be creative.
Virginia Tominia (she/her/hers)	Sonoma	Chandra Cerrito Art Advisors	Visual Arts	Virginia Tominia has worked as a fine art consultant in Atlanta and California since 1999, developing collections focused on sourcing works that demonstrate a wide range of perspectives and visions for corporate and health care clients throughout the United States and abroad. She is a senior art consultant at Chandra Cerrito / Art Advisors, where she has worked since 2007. Tominia earned a BA in art history from Emory University in Atlanta, where she minored in fine art with a concentration in sculpture and philosophy. Early on, she carved her way as a fine artist, exhibiting in local and international art spaces, co-founded a contemporary art issues group of professional artists, writers and curators, and interned in the curatorial department at Nexus Contemporary Art Center, Atlanta. Passionate about art, Tominia has curated and juried numerous Bay Area gallery exhibitions, volunteered at local arts organizations, and served as managing gallery director of Chandra Cerrito Contemporary. With particular mastery in creative art sourcing, skillful placement, overseeing commissions, and meticulous project administration, Tominia has led dozens of projects for a variety of clientele including Kaiser Permanente, UCSF Medical Center, BayHealth, Georgia Pacific Headquarters, AAA California, and the David Brower Center.
Rochelle Vaughn (she/her)	Alameda		Dance Literary Arts Film/Media Arts Theater	Many years of advocating and working with art communities both volunteer and paid positions. Previous employment includes a number of Bay area nonprofits as well as the University of California Berkeley in Grants Administration roles.
Kirsten Vega (she/her/hers)	Alameda	California Humanities	Dance Literary Arts Film/Media Arts	Kirsten Vega is an Associate Program Officer with California Humanities in Oakland, the non-profit partner of the National Endowment for the Humanities. Kirsten manages the civics discussion series California on the Ballot, and a new grant program called Civics + Humanities Middle Grades Grants. She has ten years' experience managing events and programs in cultural organizations, libraries and art museums. In her free time, you can find Kirsten volunteering at the Oakland History Room, dancing at Berkeley Ballet Theater, or lost in the fiction stacks at the library.
Melissa Wang (she/her/hers)	Contra Costa		Visual Arts	Melissa Wang (b.1985) draws inspiration from science-fiction and esoteric philosophies in order to address contemporary social and environmental issues. She received her B.A. in Literature/Writing from the University of California, San Diego and her M.A. in English from the University of California, Davis. She researched and taught writing as a PhD candidate at UC Davis before segueing into tech. In late 2019, she began a professional arts practice. Since then, she has exhibited throughout the U.S., with works collected by both private and public collections. She was awarded an Emerging Artist fellowship from the California Arts Council in 2021 to curate an exhibition featuring 12 Asian and Asian-American women and queer artists in partnership with the Asian-Pacific Islander Cultural Center at SOMArts Gallery in San Francisco, CA. She founded her design studio in 2020, offering sliding scale or pro bono design support to women- or minority-led creatives and/or creative organizations as experiences shifted digitally.
Jan Wurm (she/her/hers)	Alameda	Berkeley Art Project	Visual Arts	Jan Wurm is an artist, educator, and curator engaged in expanding the community forum for contemporary art dialogue. Wurm taught for University of California Berkeley's Extension, ASUC Art Studio, and Osher Lifelong Learning Institute. Wurm has lectured extensively as a guest artist and taught in the Sommerakademie in Neumarkt, Austria. Serving Cal Art Alumni Group she organized and moderated six annual symposia. Wurm organized and facilitated a 5-year Artist Lecture Series for the Berkeley Art Center. She has juried exhibitions, awards, an artist residency for the National Park Service, as well as jurying fellowships and chairing conference sessions for College Art Association Exhibited internationally, her work is in collections including the Fine Arts Museums of San Francisco Achenbach Foundation for Graphic Arts, Berkeley Art Museum and Pacific Film Archive, Monterey Museum of Art, San Diego Museum of Art. Past Director of Exhibitions and Curator of Art at the Richmond Art Center, Wurm's projects included Closely Considered: Diebenkorn in Berkeley, Mildred Howard: Spirit & Matter, David Park: Personal Perspectives, The Human Spirit: Contemporary Figuration as an Expression of Humanism, Mapping the Uncharted, and Face Forward: Self-Image and Self-Worth. Wurm founded the Berkeley Art Project for curatorial, educational, and historical projects.



FY25 Capital Projects

City of Berkeley | Civic Arts Grant Guidelines

APPLICATION DEADLINE: XX XX, 20XX, 11:59 PM

Important Dates (Subject to change)

Applications Open	
Application Deadline	
Grant Review Panel Meeting	
Grants Subcommittee Meeting – Funding Recommendations	
Civic Arts Commission Meeting – Grant Awards Approval	
City Council Adopts Fiscal Year Budget	
Grant Activity Period	July 1, 2024 – June 30, 2025
Final Report Due	July 30, 2025

1. OVERVIEW

1.1 Purpose – Why these grants are offered.

The purpose of the Capital Projects grant program is to support the long-term sustainability of the arts and culture sector by retaining and improving arts organizations’ spaces in the City of Berkeley. Capital projects and asset acquisitions funded in this program are intended to help arts organizations stay in Berkeley.

Applicants may only propose funding for a single project or asset acquisition; multiple projects proposed in a single grant application will not be considered. Arts organizations may only submit one (1) application in this grant category per grant cycle.

As smaller and less established arts organizations often do not have the capacity to raise the necessary funds for essential equipment, capital improvements, or site acquisition, **organizations with total cash revenues of under \$1,000,000 will be prioritized.**

Additionally, **capital projects that increase the accessibility of an organization to people with physical disabilities will also be prioritized.** Examples of these projects include but are not limited to, installation of accessible signage, construction of wheelchair-accessible doors and ramps, and purchasing assistive listening systems.

Please note: Completing a capital project usually impacts an organization’s operating budget by either increasing or decreasing, depending on the type of project. A capital project usually requires a large investment of funds and staff resources from project conception to project closeout.

1.2 Land Acknowledgment

The City of Berkeley recognizes that the community we live in was built on the territory of xučyun (Huchiun), the ancestral and unceded land of the Chochenyo-speaking Ohlone people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. We acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley's residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley's incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

1.3 Cultural Equity Statement

The City of Berkeley Civic Arts program commits to equity within the arts and culture sector by consistently evaluating its programs and practices. The City recognizes the multiple benefits the arts provide, regardless of race, color, religion, age, disability, national origin, sex, sexual orientation and gender identity/expression.

Beyond ensuring access to the arts, the City of Berkeley commits to supporting artists and arts organizations that represent diverse cultures, life experiences, and socio-economic backgrounds. The City supports the empowerment of perspectives and identities that have been historically and systemically underrepresented.

1.4 Capital Project Definition

A capital project is a project that helps maintain, improve, or adds to the organization's infrastructure. It results in an acquisition of a new asset or new construction, improvements, expansion, renovation, rehabilitation, repairs, or replacement of an existing facility and other infrastructure assets in the City of Berkeley. Capital projects are expected to result in a long-term useful life and long-term benefit.

1.5 Eligibility – Who can apply?

Applicants must meet all of the following eligibility requirements:

- Applicant's official business address is located in the City of Berkeley
- Applicant is a non-profit 501(c)(3) organization **incorporated prior to 2023**
- Applicant is an arts organization
 - An arts organization is defined as an entity with a primary purpose of providing arts, creative, or cultural programming/services. The organization's purpose is assessed and verified by staff using the organization's website, mission, core activities, and IRS National Taxonomy of Exempt Entities (NTEE) codes.

1.6 Eligibility – Who can't apply?

- City of Berkeley government departments or units
- Colleges or universities
- Fiscally sponsored organizations
- For-profit businesses or sole proprietorships
- Individual artists
- Public or private school districts
- **In the pilot year,** recipients of previous City Council or Mayoral capital project funding

1.7 Who is encouraged to apply?

Although not considered in review process, organizations representing systemically marginalized identities, including but not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Indigenous, Tribal; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA2S+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused; Unsheltered; Veterans; or Youth 18 years of age or older are strongly encouraged to apply.

1.8 Grant Amount

All applicants may request between \$2,000 and \$150,000 for capital project expenses or asset acquisition.

Final award amounts are contingent upon City Council's adoption of the Fiscal Year 2025 budget. Final award amounts are subject to change based on the adopted budget allocation for Community Festival Grants in Fiscal Year 2025.

1.9 Funding Use – Grant money can be used for these things.

A project budget is required for this application. Examples of eligible expenses for this funding include, but are not limited to:

- Assistive technology
- Contractor and permit fees
- Construction and repairs
- Down-payment for real estate purchase
- Equipment
- Established capital campaigns where grant funding would be the final amount needed
- Lighting
- Heating, ventilation, and air conditioning (HVAC)
- Project planning, assessment consultancies, or feasibility studies
- Project management salaries

1.10 Funding Use Restrictions – Grant money can't be used for these things.

Grant funds may not be used for:

- Administrative or other organizational costs unrelated to the capital project
- Locations on public or private school grounds
- Locations on college or university campuses
- Locations outside the City of Berkeley
- Multiple projects proposed within the same grant application
- Fundraising
- Regular programming
- Political advocacy or lobbying
- Spaces not available or accessible to the general public
- Start-up costs for creating new organizations or businesses
- Trusts, endowments, or cash reserves

1.11 Project Requirements

- Documentation of the project process and completion
- Project must be completed within the Grant Activity Period
- Project must be completed within the City of Berkeley
- Project must meet [Americans with Disabilities Act \(ADA\) standards](#)
- *For construction projects only:* Proof of building ownership or long-term lease

1.12 Fiscal Sponsors

The use of Fiscal Sponsors is not permitted for this grant program.

2. APPLICATION PROCESS

2.1 Grant Application Materials

All application materials must be submitted electronically before the deadline. The Capital Projects grant application consists of the following components:

- Proof of Berkeley business address
- Proof of non-profit status for applicant
- 990 or 990-EZ Income tax forms from **FY21** and **FY22**
- Narrative questions
- Key personnel biographies/qualifications
- Board of directors, including city of residence
- Project budget and budget notes
- Support materials

2.2 Grants Management System

All application materials must be submitted electronically using the Office of Economic Development's grants management system, [Submittable](#). Technical assistance creating a Submittable account is available through [Submittable's Customer Support](#).

Please note: Paper or physical applications are not accepted at this time.

2.3 Technical Assistance

Technical assistance for grant program-specific inquiries is available from Civic Arts staff by email or by phone appointment. This technical assistance can help provide guidance around eligibility, application requirements, or review criteria.

Resources available at any time on the Civic Arts website are a FAQs (frequently asked questions) page and a recording of the Grant Program Webinar workshop.

Staff contact: Hilary Amnah, Grants Program Lead
hamnah@cityofberkeley.info
[Schedule a phone or virtual appointment](#)

2.4 Accommodations for Disabilities

Individuals with disabilities who need reasonable accommodations to participate should make their requests to the Civic Arts staff at civicarts@cityofberkeley.info. Staff will work with the Disability Compliance Program to review and fulfill the request. Disability-related accommodation requests must be made at least 72 hours in advance of deadlines or meetings.

2.5 Translation Services

The grant guidelines are available to be translated into another language upon request. Requests can be emailed to Civic Arts staff at civicarts@cityofberkeley.info. If the application is submitted in a language other than English, a third-party translation service will be used to translate application answers into English for Grant Review Panelists.

3. EVALUATION AND SCORING

3.1 Review Criteria

Applications will be evaluated in a Grant Review Panel meeting according to the following criteria:

Capital Need (25%)

- Applicant demonstrates a need for a capital improvement, site acquisition, or equipment/asset purchase
- Applicant organization has total revenue of under \$1,000,000
- Project goals are clearly defined

Planning and Implementation (30%)

- Project timeline is clear, feasible, and includes identified milestones
- Project budget is clear and reasonable given the scope
- Key personnel demonstrate qualifications or experience with managing capital projects relative to the scope
- Plans for documenting the project’s implementation and completion are feasible
- *For construction projects only:* Identified architect, contractor, consultant, or project manager demonstrate qualifications appropriate to the project goals

Accessible Community Impact (20%)

- Community benefit is clearly demonstrated
- Extent to which project enhances meaningful engagement for people with physical disabilities
- Extent to which the completed project meets ADA requirements and is accessible to people with physical disabilities

Cultural Equity (25%)

- Extent to which the organization employs diverse personnel and is governed by a diverse board of directors
- Extent to which the organization’s programming and services are rooted in institutionally underserved communities and geographically underserved areas of the city
- Extent to which the organization meaningfully engages economically-disadvantaged individuals
- Applicant shows organizational growth through changes made directly related to cultural equity in the past two years

3.2 Scoring Scale

Grant Review Panelists use the following scale in assessing how well the applicant meets the review criteria. Numerical values are then translated to the appropriate weight for each criterion.

5	Exceptional	meets review criteria to the highest degree
4	Strong	strongly meets review criteria
3	Good	satisfactorily or successfully meets review criteria; average
2	Fair	moderately meets some of the review criteria; needs some improvement
1	Underdeveloped	minimally meets the review criteria; greatly needs improvement
0	Weak	does not meet any elements of the review criteria

4. REVIEW PROCESS

4.1 Eligibility Screening

Civic Arts staff will review each application submitted before the deadline for eligibility and completeness. Eligible applications will be evaluated by a Grant Review Panel for scoring in accordance with the review criteria.

4.2 Grant Review Panel

The Grant Review Panel is comprised of individuals located in the greater Bay Area with diverse backgrounds in the cultural sector. Individuals apply to be included in the panelist pool through an open call. The Civic Arts Commission approves the pool of panelists that can be selected to serve on a panel.

Any Review Panelist who has a conflict of interest with an application(s) must recuse themselves from reviewing that application(s). A 'conflict of interest' is defined as a situation in which a Review Panelist has a competing professional, financial, or personal interests that might could impair their ability to perform their evaluation responsibilities objectively.

The Grant Review Panel meeting is public and facilitated through a Zoom Video Webinar. All applicants receive information regarding the panel meeting's date, time, and order in which applications will be reviewed. Applicants are encouraged to attend the panel meeting.

Applicants are permitted three (3) minutes at the end of the panel's review of their application to clarify any aspects of the application that may have been misunderstood by the panelists. The three minutes to address the panelists may not be used to give additional information not included in the application.

Panel comments made by panelists in support of their scores are available to applicants upon request once they receive the official notice of their application's award or decline from Civic Arts.

4.3 Civic Arts Commission Approval

After the Grant Review Panel has scored all applications, the Civic Arts Commission's Grants Subcommittee meets to develop funding recommendations in alignment with the ranking of scores within and to align proposed grant awards with available funds and for consistency with granting policies and guidelines, before forwarding the recommendations to the full Civic Arts Commission.

The award amounts as recommended by the Grants Subcommittee are made public at least five (5) business days prior to the Civic Arts Commission approval. The Civic Arts Commission reviews the funding recommendations for approval and votes on final approval.

4.4 Appeal Process

Applicants who have evidence of misconduct or technical error in the panel review process may appeal the Grant Subcommittee's proposed funding scenario by completing an official appeal form. Appeal forms must be received at least 48 hours in advance of the Civic Arts Commission meeting where final funding decisions are made. Applicants can email appeal forms to civicarts@cityofberkeley.info.

Please note: Dissatisfaction with a final score or award amount is not grounds for appeal.

5. GRANTEE REQUIREMENTS AND POLICIES

5.1 Invoicing

Grantees must complete a Demographic Survey to receive their grant award invoice from Civic Arts. Staff will provide an invoice for 100% of the grant amount following City Council's approval of the Fiscal Year's budget.

5.2 Final Report

All grantees must submit a completed Final Report form within 30 days after the end of the Grant Activity Period. Final Reports are usually due by July 30 unless otherwise noted. The Final Report should demonstrate how the grant-funded project was developed and implemented. The Final Report also includes evaluation questions for self-reflection and for Civic Arts staff to make improvements to the program. Grantees who do not submit a Final Report are ineligible from applying for any future Civic Arts grants.

5.3 Grant Activity Period Extension Requests

Grantees who experience circumstances that prevent them from spending grant funds before the end of the Grant Activity Period may request a Grant Activity Period Extension. A Grant Activity Period Extension may be requested for up to one (1) year beyond the original end-date. Requests must be received before the end of the Grant Activity Period and approved by Civic Arts staff.

5.4 Business License

Awarded applicant organizations must have a current [City of Berkeley Business License](#).

5.5 Acknowledging City Support

It is important that the Berkeley community know that their local tax dollars make it possible for them to enjoy the caliber of arts produced in Berkeley. Grant recipients should acknowledge the City's financial support by using the phrase "Supported in part by a Civic Arts Grant from the City of Berkeley" or including the "City of Berkeley" in lists of supporters. Grantees must display the [City's logo](#) in all promotional materials and media.

5.6 City Permits and Permissions

Receiving a grant does not imply that the Civic Arts program or any other City department will produce, exhibit, or promote artwork(s) created with grant funds. It is the responsibility of the grantee to secure a venue and appropriate insurance for public presentations.

The grantee is solely responsible for securing the necessary City permits or approvals for elements such as publicly installed art, street closures, sound amplification in public space, or murals if included as part of the grant proposal. Planning for this should be reflected in the application narrative. Any grant-funded art installed in the public realm or on property owned by the City of Berkeley must be reviewed and approved by the Civic Arts Commission and its Public Art Subcommittee. The review process must be complete before the project is implemented. This review process applies to murals, public sculpture, and similar projects. This review process should be reflected in the project narrative.

5.7 Incomplete Projects

Failure to complete the grant-funded project will result in a forfeiture of grant funds. Grantees with incomplete projects must return their award funds to the City of Berkeley.



FY24 Community Festival Grants

City of Berkeley | Civic Arts Grant Guidelines

APPLICATION DEADLINE: March 8, 2023, 11:59 PM

Important Dates (Subject to change)

Applications Open	January 9, 2023
Application Deadline	March 8, 2023, 11:59 pm
Grant Review Panel Meeting	May 2023
Grants Subcommittee Meeting – Funding Recommendations	June 5, 2023
Civic Arts Commission Meeting – Grant Awards Approval	June 28, 2023, 6:00 pm
Grant Activity Period	July 1, 2023 – June 30, 2024
Final Report Due	July 30, 2024

1. OVERVIEW

1.1 Purpose – Why these grants are offered.

The Civic Arts program supports a culturally vibrant and diverse arts ecosystem within the City of Berkeley by funding grants to artists, arts organizations, and festivals.

The purpose of Community Festival grants is to fund community festivals and special events that:

- celebrate and preserve a rich variety of cultural opportunities for Berkeley’s residents;
- bolster Berkeley’s vitality;
- increase Berkeley’s reputation as a vibrant destination for visitors;
- create meaningful, accessible engagement with the public.

Community Festival grants support a range of events throughout the City from small-scale and first-time events to large-scale and established festivals. Community Festival Grant program-funded events must be open to the entire public and have a free component.

Please note: This grant is for festivals that are one or multi-day events, but generally events that occur one time per year. This grant is not intended to fund ongoing programming.

1.2 Land Acknowledgment

The City of Berkeley recognizes that the community we live in was built on the territory of xučyun (Huchiun), the ancestral and unceded land of the Chochenyo-speaking Ohlone people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. We acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant

community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley's residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley's incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

1.3 Cultural Equity Statement

The City of Berkeley Civic Arts program commits to equity within the arts and culture sector by consistently evaluating its programs and practices. The City recognizes the multiple benefits the arts provide, regardless of race, color, religion, age, disability, national origin, sex, sexual orientation and gender identity/expression.

Beyond ensuring access to the arts, the City of Berkeley commits to supporting artists and arts organizations that represent diverse cultures, life experiences, and socio-economic backgrounds. The City supports the empowerment of perspectives and identities that have been historically and systemically underrepresented.

1.4 Festival Definition

A festival is defined as a public event that celebrates a community, neighborhood, historically significant day, or shared cultural interest. These may include arts fairs, celebrations of cultural heritage, and other events.

1.5 Eligibility – Who can apply?

Applicants must meet all of the following eligibility requirements:

- Applicant is a nonprofit 501(c)(3), 501(c)(4), or 501(c)(6) organization
 - Organizational entities that are nonprofit in nature (for example, artist collectives and guilds) but do not have a 501(c)(3) tax exemption may use a Fiscal Sponsor to apply. Eligible Fiscal Sponsors must be a nonprofit 501(c)(3) organization.

1.6 Eligibility – Who can't apply?

- City of Berkeley government departments or units
- Individual artists
- Public or private school districts

1.7 Who is encouraged to apply?

Although not considered in review process, organizations representing systemically marginalized identities, including but not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Indigenous, Tribal; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA2S+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused; Unsheltered; Veterans; or Youth 18 years of age or older are strongly encouraged to apply.

1.8 Grant Amount

All applicants may request up to **\$7,000** for festival-related expenses.

Final award amounts are contingent upon City Council's adoption of the Fiscal Year 2024 budget. Final award amounts are subject to change based on the adopted budget allocation for Community Festival Grants in Fiscal Year 2024.

1.9 Funding Use – Grant money can be used for these things.

A project budget is required for this application. Examples of eligible expenses for this funding include, but are not limited to:

- Artist and performer stipends
- Equipment rentals
- Production or technical staff contractors
- Supplies and materials needed for the festival
- Venue and permit fees

1.10 Funding Use Restrictions – Grant money can't be used for these things.

Grant funds may not be used for:

- Activities not available to the general public
- Activities occurring outside the City of Berkeley
- Administrative or other organizational costs unrelated to production of the event
- Capital improvement projects
- Conferences, seminars, or symposia
- Events in schools during school hours
- Events on university campuses that are primarily for enrolled students
- Events where fundraising is the primary purpose
- Events where sporting is the primary purpose (for example, tournaments, marathons, etc.)
- Ongoing programming
- Political advocacy or lobbying

1.11 Festival Requirements

- Festival must have a free component
- Festival must be open and accessible to the public
- Festival must take place in the City of Berkeley
- Festival must take place within the Grant Activity Period

1.12 Fiscal Sponsors

For the purposes of Civic Arts grants, a Fiscal Sponsor is a 501(c)(3) tax-exempt, nonprofit organization that receives awarded funds on behalf of an organizational entity that does not have nonprofit status. Fiscal sponsorship is unique to each circumstance and may take the form of processing a single check, providing complex accounting services, and/or project oversight. Fiscal Sponsors may have an official business address anywhere in the United States.

Organizational entities applying with a Fiscal Sponsor must be nonprofit in nature and have their own accounting documentation. Organizational entities must also be comprised of more than one staff member or volunteer.

Fiscally sponsored applicants and Fiscal Sponsors should note the following:

- Proof of the Fiscal Sponsor's nonprofit status is due at the time of application
- A Letter of Agreement between the applicant organization and the Fiscal Sponsor outlining the conditions of the fiscal sponsorship is due at the time of application
- Grant application questions and materials—including all budget information—apply to the applicant organization, not the Fiscal Sponsor
- The main point of contact between Civic Arts and the fiscal sponsorship is the applicant organization, not the Fiscal Sponsor
- Fiscal Sponsors are responsible for all fiscal obligations of the applicant's awarded funds

2. APPLICATION PROCESS

2.1 Grant Application Materials

All application materials must be submitted electronically before the deadline. The Community Festivals grant application consists of the following components:

- Proof of nonprofit status for applicant or Fiscal Sponsor
- Festival narrative questions
- Key staff and/or event personnel qualifications
- Board of directors or festival committee biographies, including city of residence
- Event budget form and budget notes
- If fiscally sponsored: Letter of Agreement between the applicant and Fiscal Sponsor
- Work samples and support materials

2.2 Grants Management System

All application materials must be submitted electronically using the Office of Economic Development's grants management system, [Submittable](#). Technical assistance creating a Submittable account is available through [Submittable's Customer Support](#).

Please note: Paper or physical applications are not accepted at this time.

2.3 Technical Assistance

Technical assistance for grant program-specific inquiries is available from Civic Arts staff by email or by phone appointment. This technical assistance can help provide guidance around eligibility, application requirements, or review criteria.

Resources available on the Civic Arts website are a FAQs (frequently asked questions) page and a recording of the Grant Program Webinar.

Staff contact: Hilary Amnah, Grants Program Lead
hamnah@cityofberkeley.info
[Schedule a phone or virtual appointment](#)

2.4 Accommodations for Disabilities

Individuals with disabilities who need reasonable accommodations to participate should make their requests to the Civic Arts staff at civicarts@cityofberkeley.info. Staff will work with the Disability Compliance Program to review and fulfill the request. Disability-related accommodation requests must be made at least 72 hours in advance of deadlines or meetings.

2.5 Translation Services

The grant guidelines are available to be translated into another language upon request. Requests can be emailed to Civic Arts staff at civicarts@cityofberkeley.info. If the application is submitted in a language other than English, a third-party translation service will be used to translate application answers into English for Grant Review Panelists.

3. EVALUATION AND SCORING

3.1 Review Criteria

Applications will be evaluated in a Grant Review Panel meeting according to the following criteria:

Festival Narrative and Community Significance (30%)

- Festival celebrates Berkeley’s cultural richness, historical significance, or community/neighborhood identity
- Festival goals are clearly defined
- Festival planning and activity timeline demonstrates clarity and feasibility
- Festival activities and programming are clear and directly relate to the defined goals

Festival Management and Production (25%)

- Key personnel have a history of producing similar festivals or events to the one proposed
- Applicant demonstrates ability to acquire necessary permits and insurance
- Applicant demonstrates financial responsibility through receiving diversified sources of funding relative to the budget-size and expenses
- Effectiveness of marketing and publicity strategies
- Effectiveness of festival’s evaluation strategies

Community Engagement and Impact (25%)

- Extent to which community members, local businesses, and local nonprofit organizations in the neighborhood are involved in the planning and implementation of the festival
- Community and/or neighborhood benefit is clearly demonstrated
- Extent to which the festival and festival activities are free
- Extent to which the festival and festival activities are accessible to people with physical disabilities

Cultural Equity (20%)

- Extent to which the festival supports diverse event personnel and performers through paid opportunities
- Extent to which the festival’s content is rooted in historically marginalized communities and geographically underserved areas of the city
- Extent to which the festival engages economically-disadvantaged individuals

3.2 Scoring Scale

Grant Review Panelists use the following scale in assessing how well the applicant meets the review criteria. Numerical values are then translated to the appropriate weight for each criterion.

5	Exceptional	meets review criteria to the highest degree
4	Strong	strongly meets review criteria
3	Good	satisfactorily or successfully meets review criteria; average
2	Fair	moderately meets some of the review criteria; needs some improvement
1	Underdeveloped	minimally meets the review criteria; greatly needs improvement
0	Weak	does not meet any elements of the review criteria

REVIEW PROCESS

4.1 Eligibility Screening

Civic Arts staff will review each application submitted before the deadline for eligibility and completeness. Eligible applications will be evaluated by a Grant Review Panel for scoring in accordance with the review criteria.

4.2 Grant Review Panel

The Grant Review Panel is comprised of individuals located in the greater Bay Area with diverse backgrounds in the cultural sector. Individuals apply to be included in the panelist pool through an open call. The Civic Arts Commission approves the pool of panelists that can be selected to serve on a panel.

Any Review Panelist who has a conflict of interest with an application(s) must recuse themselves from reviewing that application(s). A 'conflict of interest' is defined as a situation in which a Review Panelist has a competing professional, financial, or personal interests that might could impair their ability to perform their evaluation responsibilities objectively.

The Grant Review Panel meeting is public and facilitated through a Zoom Video Webinar. All applicants receive information regarding the panel meeting's date, time, and order in which applications will be reviewed. Applicants are encouraged to attend the panel meeting.

Applicants are permitted three (3) minutes at the end of the panel's review of their application to clarify any aspects of the application that may have been misunderstood by the panelists. The three minutes to address the panelists may not be used to give additional information not included in the application.

Panel comments made by panelists in support of their scores are available to applicants upon request once they receive the official notice of their application's award or decline from Civic Arts.

4.3 Civic Arts Commission Approval

After the Grant Review Panel has scored all applications, the Civic Arts Commission's Grants Subcommittee meets to develop funding recommendations in alignment with the ranking of scores within and to align proposed grant awards with available funds and for consistency with granting policies and guidelines, before forwarding the recommendations to the full Civic Arts Commission.

The award amounts as recommended by the Grants Subcommittee are made public at least five (5) business days prior to the Civic Arts Commission approval. The Civic Arts Commission reviews the funding recommendations for approval and votes on final approval.

4.4 Appeal Process

Applicants who have evidence of misconduct or technical error in the panel review process may appeal the Grant Subcommittee's proposed funding scenario by completing an appeal form. Appeal forms must be received at least 48 hours in advance of the Civic Arts Commission meeting where final funding decisions are made. Applicants can email appeal forms to civicarts@cityofberkeley.info.

Please note: Dissatisfaction with a final score or award amount is not grounds for appeal.

4. GRANTEE REQUIREMENTS AND POLICIES

5.1 Invoicing

Grantees must complete a Demographic Survey to receive their grant award invoice from Civic Arts. Staff will provide an invoice for 100% of the grant amount following City Council's approval of the Fiscal Year's budget.

5.2 Final Report

All grantees must submit a completed Final Report form within 30 days after the end of the Grant Activity Period. Final Reports are usually due by July 30 unless otherwise noted. The Final Report should demonstrate how the grant-funded project was developed and implemented. The Final Report also includes evaluation questions for self-reflection and for Civic Arts staff to make improvements to the program. Grantees who do not submit a Final Report are ineligible from applying for any future Civic Arts grants.

5.3 Grant Activity Period Extension Requests

Grantees who experience circumstances that prevent them from completing their festival before the end of the Grant Activity Period may request a Grant Activity Period Extension. A Grant Activity Period Extension may be requested for up to one (1) year beyond the original end-date. Requests must be received before the end of the Grant Activity Period and approved by Civic Arts staff.

5.4 Business License

Awarded applicant organizations or Fiscal Sponsors must have a current [City of Berkeley Business License](#). Associated event producer must also have a current Business License.

5.5 Acknowledging City Support

It is important that the Berkeley community know that their local tax dollars make it possible for them to enjoy the caliber of arts produced in Berkeley. Grant recipients should acknowledge the City's financial support by using the phrase "Supported in part by a Civic Arts Grant from the City of Berkeley" or including the "City of Berkeley" in lists of supporters. Grantees must display the [City's logo](#) in all promotional materials and media.

5.6 City Permits and Permissions

Receiving a grant does not imply that the Civic Arts program or any other City department will produce, exhibit, or promote artwork(s) created with grant funds. It is the responsibility of the grantee to secure a venue and appropriate insurance for public presentations.

The grantee is solely responsible for securing the necessary City permits or approvals for elements such as publicly installed art, street closures, sound amplification in public space, or murals if included as part of the grant proposal. Planning for this should be reflected in the application narrative. Any grant-funded art installed in the public realm or on property owned by the City of Berkeley must be reviewed and approved by the Civic Arts Commission and its Public Art Subcommittee. The review process must be complete before the project is implemented. This review process applies to murals, public sculpture, and similar projects. This review process should be reflected in the project narrative.

5.7 Incomplete Projects

Failure to complete the grant-funded festival will result in a forfeiture of grant funds. Grantees with incomplete projects must return their award funds to the City of Berkeley.



FY24/25 General Operating Support Grants

City of Berkeley | Civic Arts Grant Guidelines

APPLICATION DEADLINE: March 15, 2023, 11:59 PM

Important Dates (Subject to change)

Applications Open	January 9, 2023
Application Deadline	March 15, 2023, 11:59 pm
Grant Review Panel Meeting	May 2023
Grants Subcommittee Meeting – Funding Recommendations	June 5, 2023
Civic Arts Commission Meeting – Grant Awards Approval	June 28, 2023, 6:00 pm
Grant Activity Period – Two Years	July 1, 2023 – June 30, 2025
Progress Report Due	July 30, 2024
Final Report Due	July 30, 2025

1. OVERVIEW

1.1 Purpose – Why these grants are offered.

The Civic Arts program supports a culturally vibrant and diverse arts ecosystem within the City of Berkeley by funding grants to artists, arts organizations, and festivals.

General Operating Support grants support the growth and stability of Berkeley’s arts community through funding the operational expenses of nonprofit arts organizations. This funding is intended to empower and promote equitable representation of organizations that have been historically and systemically marginalized.

This grant program operates and is open on a two (2) year cycle. If awarded, grantees receive their award amount for Fiscal Year 2024, and will receive the same award amount for Fiscal Year 2025. A two-year cycle is used to reduce the amount of administrative time and effort required to apply for City funding.

1.2 Land Acknowledgment

The City of Berkeley recognizes that the community we live in was built on the territory of xučyun (Huchiun), the ancestral and unceded land of the Chochenyo-speaking Ohlone people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. We acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley’s residents have and continue to benefit from the use and

occupation of this unceded stolen land since the City of Berkeley's incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

1.3 Cultural Equity Statement

The City of Berkeley Civic Arts program commits to equity within the arts and culture sector by consistently evaluating its programs and practices. The City recognizes the multiple benefits the arts provide, regardless of race, color, religion, age, disability, national origin, sex, sexual orientation and gender identity/expression.

Beyond ensuring access to the arts, the City of Berkeley commits to supporting artists and arts organizations that represent diverse cultures, life experiences, and socio-economic backgrounds. The City supports the empowerment of perspectives and identities that have been historically and systemically underrepresented.

1.4 Arts Organization Definition

An arts organization is defined as an entity with a primary purpose of providing arts, creative, or cultural programming/services. The organization's purpose is assessed and verified by staff using the organization's website, mission, core activities, and IRS National Taxonomy of Exempt Entities (NTEE) codes.

1.5 Eligibility – Who can apply?

Applicants must meet the following eligibility requirements:

- Applicant is a nonprofit 501(c)(3) organization
 - Organizational entities that are nonprofit in nature (for example, artist collectives and guilds) but do not have a 501(c)(3) tax exemption may use a Fiscal Sponsor to apply. Eligible Fiscal Sponsors must be a nonprofit 501(c)(3) organization.
- Applicant's official business address is located in the City of Berkeley
- Applicant is an arts organization as defined by grant guidelines

1.6 Eligibility – Who can't apply?

- City of Berkeley government departments or units
- For-profit businesses or sole proprietorships
- Individual artists
- Nonprofit organizations that are not arts/cultural organizations (for example, social service nonprofits, religious institutions, etc.)
- Public or private school districts

1.7 Who is encouraged to apply?

Although not considered in review process, organizations representing systemically marginalized identities, including but not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Indigenous, Tribal; Disabled; Elders, Seniors; Latinx, Chicana; LGBTQIA2S+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused; Unsheltered; Veterans; or Youth 18 years of age or older are strongly encouraged to apply.

1.8 Grant Amount

All applicants may request up to **\$10,000** for organizational operating expenses for each year of the Grant Activity Period. Awarded organizations will receive two payments, one in Fiscal Year 2024 and one in Fiscal Year 2025. Awards will be the same amount for the FY24 payment and the FY25 payment.

Final award amounts are contingent upon City Council's adoption of the Fiscal Year 2024 and 2025 budgets. Final award amounts are subject to change based on the adopted budget allocations for Civic Arts Grants in FY24 and FY25.

1.9 Funding Use – Grant money can be used for these things.

Although a two-year organizational budget form is required, a project budget outlining how the grant funds would be used is not required for this application. Examples of eligible expenses for this funding include, but are not limited to:

- Artist and contractor stipends
- Equipment rentals
- Professional development and training
- Program supplies and materials
- Staff salaries
- Rent and utilities
- Venue and permit fees

1.10 Funding Use Restrictions – Grant money can't be used for these things.

Grant funds may not be used for:

- Activities in schools during in-school hours
- Activities that are primarily for university- or college-enrolled students
- Capital improvement projects
- Deficit or debt reduction
- Equipment purchases
- Expenses incurred outside of the Grant Activity Period
- Fundraising
- Political advocacy or lobbying
- Projects with religious or evangelical purposes
- Start-up costs for new organizations or businesses
- Trusts, endowments, or cash reserves

1.11 Funding Requirements

Funds must be used for operating and programming expenses within the Grant Activity Period.

1.12 Fiscal Sponsors

For the purposes of Civic Arts grants, a Fiscal Sponsor is a 501(c)(3) tax-exempt, nonprofit organization that receives awarded funds on behalf of an organizational entity that does not have nonprofit status. Fiscal sponsorship is unique to each circumstance and may take the form of processing a single check, providing complex accounting services, and/or project oversight. Fiscal Sponsors may have an official business address anywhere in the United States.

Organizational entities applying with a Fiscal Sponsor must be nonprofit in nature and have their own accounting documentation. Organizational entities must also be comprised of more than one staff member or volunteer.

Fiscally sponsored applicants and Fiscal Sponsors should note the following:

- Proof of the Fiscal Sponsor's nonprofit status is due at the time of application
- A Letter of Agreement between the applicant organization and the Fiscal Sponsor outlining the conditions of the fiscal sponsorship is due at the time of application
- Grant application questions and materials—including all budget information—apply to the applicant organization, not the Fiscal Sponsor
- The main point of contact between Civic Arts and the fiscal sponsorship is the applicant organization, not the Fiscal Sponsor
- Fiscal Sponsors are responsible for all fiscal obligations of the applicant's awarded funds

2. APPLICATION PROCESS

2.1 Grant Application Materials

All application materials must be submitted electronically before the deadline. The General Operating Support grant application consists of the following components:

- Proof of Berkeley business address
- Proof of nonprofit status for applicant or Fiscal Sponsor
- Narrative questions
- Work samples and support materials
- Board of directors' biographies, including city of residence
- Key personnel biographies/qualifications
- Budget form and budget notes
- If fiscally sponsored: Letter of Agreement between the applicant and Fiscal Sponsor

2.2 Grants Management System

All application materials must be submitted electronically using the Office of Economic Development's grants management system, [Submittable](#). Technical assistance creating a Submittable account is available through [Submittable's Customer Support](#).

Please note: Paper or physical applications are not accepted at this time.

2.3 Technical Assistance

Technical assistance for grant program-specific inquiries is available from Civic Arts staff by email or by phone appointment. This technical assistance can help provide guidance around eligibility, application requirements, or review criteria.

Resources available at any time on the Civic Arts website are a FAQs (frequently asked questions) page and a recording of the Grant Program Webinar workshop.

Staff contact: Hilary Amnah, Grants Program Lead
hamnah@cityofberkeley.info
[Schedule a phone or virtual appointment](#)

2.4 Accommodations for Disabilities

Individuals with disabilities who need reasonable accommodations to participate should make their requests to the Civic Arts staff at civicarts@cityofberkeley.info. Staff will work with the Disability Compliance Program to review and fulfill the request. Disability-related accommodation requests must be made at least 72 hours in advance of deadlines or meetings.

2.5 Translation Services

The grant guidelines are available to be translated into another language upon request. Requests can be emailed to Civic Arts staff at civicarts@cityofberkeley.info. If the application is submitted in a language other than English, a third-party translation service will be used to translate application answers into English for Grant Review Panelists.

3. EVALUATION AND SCORING

3.1 Review Criteria

Applications will be evaluated in a Grant Review Panel meeting according to the following criteria:

Arts and Cultural Programming (25%)

- Organization provides high-quality programming and services that contribute to Berkeley’s cultural ecosystem
- Organization articulates clear goals for the next two years related to its mission
- Effectiveness of organizational and programmatic evaluation strategies

Organizational Leadership (25%)

- Key personnel demonstrate the ability to reach programmatic and operational goals through qualifications and/or past experience
- Board of directors demonstrate relevant skills/experience in governing organization
- Applicant demonstrates financial health through diversified funding sources and a balanced budget (relative to budget size)
- Evidence of operational innovativeness and adaptability

Community Engagement and Impact (25%)

- Effectiveness of organizational outreach and engagement strategies appropriate to identified audience(s)
- Extent to which input and feedback is collected from community members and/or organizational partners about programming and services
- Extent to which programming and services are accessible to people with physical disabilities
- Community benefit is clearly articulated

Cultural Equity (25%)

- Extent to which the organization employs diverse personnel and is governed by a diverse board of directors
- Extent to which the organization’s programming and services are rooted in institutionally underserved communities and geographically underserved areas of the city
- Extent to which the organization meaningfully engages economically-disadvantaged individuals
- Applicant shows organizational growth through changes made directly related to cultural equity in the past two years

3.2 Scoring Scale

Grant Review Panelists use the following scale in assessing how well the applicant meets the review criteria. Numerical values are then translated to the appropriate weight for each criterion.

5	Exceptional	meets review criteria to the highest degree
4	Strong	strongly meets review criteria
3	Good	satisfactorily or successfully meets review criteria; average
2	Fair	moderately meets some of the review criteria; needs some improvement
1	Underdeveloped	minimally meets the review criteria; greatly needs improvement
0	Weak	does not meet any elements of the review criteria

4. REVIEW PROCESS

4.1 Eligibility Screening

Civic Arts staff will review each application submitted before the deadline for eligibility and completeness. Eligible applications will be evaluated by a Grant Review Panel for scoring in accordance with the review criteria.

4.2 Grant Review Panel

The Grant Review Panel is comprised of individuals located in the greater Bay Area with diverse backgrounds in the cultural sector. Individuals apply to be included in the panelist pool through an open call. The Civic Arts Commission approves the pool of panelists that can be selected to serve on a panel.

Any Review Panelist who has a conflict of interest with an application(s) must recuse themselves from reviewing that application(s). A 'conflict of interest' is defined as a situation in which a Review Panelist has a competing professional, financial, or personal interests that might could impair their ability to perform their evaluation responsibilities objectively.

The Grant Review Panel meeting is public and facilitated through a Zoom Video Webinar. All applicants receive information regarding the panel meeting's date, time, and order in which applications will be reviewed. Applicants are encouraged to attend the panel meeting.

Applicants are permitted three (3) minutes at the end of the panel's review of their application to clarify any aspects of the application that may have been misunderstood by the panelists. The three minutes to address the panelists may not be used to give additional information not included in the application.

Panel comments made by panelists in support of their scores are available to applicants upon request once they receive the official notice of their application's award or decline from Civic Arts.

4.3 Civic Arts Commission Approval

After the Grant Review Panel has scored all applications, the Civic Arts Commission's Grants Subcommittee meets to develop funding recommendations in alignment with the ranking of scores within and to align proposed grant awards with available funds and for consistency with granting policies and guidelines, before forwarding the recommendations to the full Civic Arts Commission.

The award amounts as recommended by the Grants Subcommittee are made public at least five (5) business days prior to the Civic Arts Commission approval. The Civic Arts Commission reviews the funding recommendations for approval and votes on final approval.

4.4 Appeal Process

Applicants who have evidence of misconduct or technical error in the panel review process may appeal the Grant Subcommittee's proposed funding scenario by completing an official appeal form. Appeal forms must be received at least 48 hours in advance of the Civic Arts Commission meeting where final funding decisions are made. Applicants can email appeal forms to civicarts@cityofberkeley.info.

Please note: Dissatisfaction with a final score or award amount is not grounds for appeal.

5. GRANTEE REQUIREMENTS AND POLICIES

5.1 Invoicing

Grantees must complete a Demographic Survey to receive their invoice for the FY24 grant award following City Council's approval of the Fiscal Year's budget. After July 1, 2024, grantees must complete a Progress Report to receive their invoice for the FY25 grant award following City Council's approval of the Fiscal Year's budget.

5.2 Progress Report and Final Report

All grantees must submit a completed Progress Report form within 30 days after the midpoint of the two-year Grant Activity Period. Progress Reports are usually due by July 30 unless otherwise noted.

Grantees must also submit a completed Final Report form within 30 days after the end of the Grant Activity Period. Final Reports are usually due by July 30 unless otherwise noted.

The Reports should demonstrate progress toward goals and how the grant funds were used. The Final Report also includes evaluation questions for reflection and for Civic Arts staff to make improvements to the program. Grantees who do not submit a Progress Report or Final Report are ineligible from applying for any future Civic Arts grants.

5.3 Grant Activity Period Extension Requests

Grantees who experience circumstances that prevent them from spending grant funds before the end of the Grant Activity Period may request a Grant Activity Period Extension. A Grant Activity Period Extension may be requested for up to one (1) year beyond the original end-date. Requests must be received before the end of the Grant Activity Period and approved by Civic Arts staff.

5.4 Business License

Awarded applicant organizations or Fiscal Sponsors must have a current [City of Berkeley Business License](#).

5.5 Acknowledging City Support

It is important that the Berkeley community know that their local tax dollars make it possible for them to enjoy the caliber of arts produced in Berkeley. Grant recipients should acknowledge the City's financial support by using the phrase "Supported in part by a Civic Arts Grant from the City of Berkeley" or including the "City of Berkeley" in lists of supporters. Grantees must display the [City's logo](#) in all promotional materials and media.

5.6 City Permits and Permissions

Receiving a grant does not imply that the Civic Arts program or any other City department will produce, exhibit, or promote artwork(s) created with grant funds. It is the responsibility of the grantee to secure a venue and appropriate insurance for public presentations.

The grantee is solely responsible for securing the necessary City permits or approvals for elements such as publicly installed art, street closures, sound amplification in public space, or murals if included as part of the grant proposal. Planning for this should be reflected in the application narrative.

Any grant-funded art installed in the public realm or on property owned by the City of Berkeley must be reviewed and approved by the Civic Arts Commission and its Public Art Subcommittee. The review process must be complete before the project is implemented. This review process applies to murals, public sculpture, and similar projects. This review process should be reflected in the project narrative.

5.7 Unused Grant Funds

Failure to use grant funds for operational purposes within the Grant Activity Period will result in a forfeiture of the award. Grantees must return unused funds to the City of Berkeley.

Pablo Tut

Pablo Tut is from the Yucatán Peninsula in Mexico, now working in the Bay Area. His sculpture and installation work involves putting the viewer in unstable and ephemeral positions, as a way of questioning the latent biopolitical and neo-colonial structures in his daily life. His installation work focuses on expanding the possibilities of perception in the public space, generating dynamics of spatial and ideological contrast: viewpoints or points of view that are dislocated from the place they inhabit, allowing a new space to stop and look.

For CUBE Space, Pablo Tut will do a multimedia installation combining sculptural object and video. Integrating elements from his previous installation, he will use the CUBE to transport the audience to his home in the Yucatán Peninsula, in Mexico.



(2020) Video installation. **Merida Yucatan**. Video installation project based on the current conflicts over the "Megaprojects" that are taking place throughout the Yucatan peninsula. A documentary was made with the testimonies of the Dzilam de Bravo community, where the first "clean energy" megaproject was carried out in Yucatan. These recordings show how the company in charge of renting the land and building the wind machines deceived the locals, as

well as its insertion strategies in the opinions of the people of Dzilam. I was interested in creating a sensory and informative experience that will approach this social conflict not as a distant context, but as an example of the constant conflicts of colonial domination that have caused many of the problems within the Yucatan biosphere. The material conditions of Dzilam are highly contrasted with the abysmal dimensions of the occupied territory and by the structures of this type of "green projects".



Careful with the people (2013) Intervention in public space. Mérida, Yucatán. Fifty-five paper mache portraits were made out of photos of people downtown. The figures were installed in "Pasaje Seijo" a commercial corridor with a constant flow of people. The characters got lost between the people, generating a confusing effect of who was a piñata and who was a real person.



Anachronism Infonavit (2014 – 2016) Series of pieces that deal with the modular design of my house, that is part of the Infonavit program (a governmental credit program for the construction of cheap houses for the working class). The production under these circumstances seeks to show the economic logic of the place that has given form to the lives of many people. It's about the acknowledgment of this place through strategies that seek to singularize what's mass-produced, and subjectivize what's only functional.

2023 Commission Meeting Dates

Please complete this form and email it to the
[Commission Inbox](#) by: **Friday, December 30, 2022**

Name of Commission: **Civic Arts Commission**

Commission Secretary: **Jennifer Lovvorn**

Please Note the Commission Meeting Dates for 2023 Below

Please fill in meeting date below. If no meeting for the month is scheduled please note as "No Meeting."

Example

Month	Meeting Day and Date	Time
February 2023	Wednesday 2/10/2023	7:00 pm

Month	Meeting Day and Date	Time
July 2023	No Meeting	

2023 Meeting Dates

Month	Meeting Day and Date	Time
January 2023	Wednesday 1/18/23* (Note, 3rd Wednesday)	6:00 pm
February 2023	Wednesday 2/22/23	6:00 pm
March 2023	Wednesday 3/15/23* (Note, 3rd Wednesday)	6:00 pm
April 2023	Wednesday 04/26/23	6:00 pm
May 2023	Wednesday 5/24/23	6:00 pm
June 2023	Wednesday 6/21/23* (Note, 3rd Wednesday)	6:00 pm

Month	Meeting Day and Date	Time
July 2023	Wednesday 7/19/23* (Note, 3rd Wednesday)	6:00 pm
August 2023	No Meeting	6:00 pm
September 2023	Wednesday 9/27/23	6:00 pm
October 2023	Wednesday 10/25/23	6:00 pm
November 2023	No Meeting	6:00 pm
December 2023	Wednesday 12/6/23* (Note, 1st Wednesday)	6:00 pm

commission@cityofberkeley.info

City Clerk Department

Please contact our office at (510) 981-6908 with any questions.

PUBLIC ART ON PRIVATE DEVELOPMENT		Dated: 10/19/22												
Fiscal Year	Project Address	Project Street	Type	On-Site Art Value	In-Lieu Fee Payment Amount	On-Site Art Admin 5% Fee	Date Paid	On-Site Art	In-Lieu Fee	Cumulative Totals: Number of On-site Art Projects	Cumulative Totals: Value of On-site Art Projects	Cumulative Totals: Number In-Lieu Fees Collected	Cumulative Totals: Total In-Lieu Fees Collected	
FY19														
	1717	University	On-Site Art - Final Art Plan Approved						1					
	1950	Addison	On-Site Art - Final Art Plan Approved	\$252,682.00					1					
	2120	Berkeley	On-Site Art - Final Art Plan Approved	\$60,000.00					1					
	2124	BANCROFT	In-Lieu Fee Paid		\$60,186.58		8/4/2017		1					
	2029	BLAKE	In-Lieu Fee Paid		\$126,400.00		8/7/2017		1					
				\$312,682.00	\$186,586.58	\$0.00		3	2	3	\$312,682.00	2	\$186,586.58	
FY20														
	2503	HASTE	On-Site Art - Final Art Plan Approved	\$328,460.28		\$16,423.01	3/1/2019		1					
	2510	CHANNING	In-Lieu Fee Paid		\$106,664.00		4/17/2019		1					
	2621	TENTH	In-Lieu Fee Paid		\$84,000.00		5/13/2019		1					
	739	CHANNING	In-Lieu Fee Paid		\$20,388.00		5/23/2019		1					
	2580	Bancroft	In-Lieu Fee Paid		\$235,569.89		6/27/2019 for FY20		1					
				\$328,460.28	\$446,621.89	\$16,423.01		1	4	4	\$641,142.28	6	\$649,631.48	
FY21														
	2628	SHATTUCK	In-Lieu Fee Paid		\$88,879.00		9/3/2019		1					
	999	ANTHONY	In-Lieu Fee Paid		\$25,200.00		12/18/2019		1					
	2100	SAN PABLO	In-Lieu Fee Paid		\$144,000.00		3/21/2020		1					
	2072	Addison	In-Lieu Fee Paid		\$74,935.00		2/24/2020		1					
	2452	Durant	On-Site Art - Final Art Plan Approved	\$42,185.00					1					
	2556	TELEGRAPH	On-Site Art - Final Art Plan Approved	\$103,722.50		\$5,186.13	5/20/2020		1					
	2028	BANCROFT	In-Lieu Fee Paid		\$48,000.00		8/27/2020		1					
				\$145,907.50	\$381,015.00	\$5,186.13		2	5	6	\$787,049.78	11	\$1,035,832.61	
FY22														
	2229	FOURTH/2222 5th Street	In-Lieu Fee Paid		\$17,360.21	\$0.00	5/26/2021		0	1				
				\$0.00	\$17,360.21	\$0.00				6	\$787,049.78	12	\$1,053,192.82	
FY23														
	3000	SAN PABLO	In-Lieu Fee Paid		\$72,329.13		9/22/2021		1					
	2176	Kittredge (Same Project)	In-Lieu Fee Paid		\$236,792.00		11/3/2021		1					
	2176	Kittredge (Same Project)	In-Lieu Fee Paid		\$49,748.00		12/23/2021		1					
	2025	Kala Bagal Way	In-Lieu Fee Paid		\$31,002.00		11/19/2021		1					
	600	Addison	In-Lieu Fee Paid		\$1,414,578.00		12/21/2021		1					
	2352	Shattuck (Combo Art and Fee)	In-Lieu Fee Paid		\$230,166.07		1/25/2022		1					
	2352	Shattuck (Combo Art and Fee)	On-Site Art - Final Art Plan Approved	\$425,250.00		\$21,262.50	1/25/2022		1					
	2902	ADELINE	In-Lieu Fee Paid		\$80,000.00		4/11/2022		1					
	2000	Dwight	In-Lieu Fee Paid		\$115,625.00		4/13/2022		1					
	2701	SHATTUCK	In-Lieu Fee Paid		\$37,352.90		6/21/2022		1					
	2099	MLK	In-Lieu Fee Paid		\$103,304.58		6/23/2022		1					
				\$425,250.00	\$2,370,897.68	\$21,262.50		1	9	7	\$1,212,299.78	21	\$3,445,353.00	
FY24														
	1951	SHATTUCK	In-Lieu Fee Paid		\$480,000.00		7/19/2022		1					
	2000	University	In-Lieu Fee Paid		\$41,388.52		7/20/2022		1					
	1331	ASHBY	In-Lieu Fee Paid		\$7,040.00		7/21/2022		1					
	787	BANCROFT	In-Lieu Fee Paid		\$164,905.22		9/20/2022		1					
	2213	Fourth	In-Lieu Fee Paid		\$96,000.00		9/20/2022		1					
	2650	TELEGRAPH	In-Lieu Fee Paid		\$46,278.00		9/22/2022		1					
				\$0.00	\$835,611.74	\$0.00			0	6	7	\$1,212,299.78	27	\$4,280,964.74
In Progress														
	742	Grayson	In-Lieu Fee		\$314,637.06				1	1				
	1110	University	On-Site Art (5% Admin Fee)	\$175,000.00										
	1155 (111)	Hearst	In-Lieu Fee				No Declaration Yet							
	1200 (1212)	SAN PABLO	In-Lieu Fee		\$66,166.54		Not yet paid/This FY or next			1				
	1201	SAN PABLO	In-Lieu Fee		\$65,789.48					1				
	1207	TENTH	On-Site Art (5% Admin Fee)	\$56,039.00						1				
	1367	University	In-Lieu Fee		\$7,651.19		Not yet paid/This FY or next			1				
	1650	Alcatraz	In-Lieu Fee		not compliant									
	1650	SHATTUCK	In-Lieu Fee		\$32,000.00					1				
	1652	University	In-Lieu Fee		\$29,939.27					1				
	1740	SAN PABLO	In-Lieu Fee		not compliant									
	1835	SAN PABLO	In-Lieu Fee		\$94,198.00		Not yet paid			1				
	1900	FOURTH	In-Lieu Fee		\$560,000.00		Not yet paid			1				
	1914	Fifth	In-Lieu Fee		\$24,385.86					1				
	2001	ASHBY	In-Lieu Fee		no applic	not complaint								
	2015	Blake	In-Lieu Fee		\$246,317.00		Not yet paid			1				
	2023	SHATTUCK aka 2025 Kala Bagal Way	In-Lieu Fee		\$30,822.00		11/19/2021-2025 Bagal \$31,002 on invoice			1				
	2128	Oxford (2132-2154 Center)	In-Lieu Fee		\$549,700.00		Not yet paid			1				
	2136	SAN PABLO	In-Lieu Fee		\$104,878.65		Not yet paid			1				
	2190	SHATTUCK	In-Lieu Fee		\$680,000.00		Not yet paid			1				
	2198	SAN PABLO	In-Lieu Fee		\$46,400.00		Not yet paid			1				
	2210	Harold	In-Lieu Fee		\$122,500.00		Not yet paid			1				
	2221	Fourth/2216 5th St	In-Lieu Fee		\$87,200.00		Not yet paid			1				
	2229	FOURTH/2222 5th Street	In-Lieu Fee											
	2317	Channing	In-Lieu Fee		\$40,000.00		Not yet paid			1				
	2325	MCGEE Ave	In-Lieu Fee		\$8,000.00		Not yet paid			1				
	2403	SAN PABLO	In-Lieu Fee		\$61,583.63		received decl. form 1/27/22			1				
	2434	SAN PABLO	In-Lieu Fee		not compliant									
	2427	SAN PABLO (2427-2433)	In-Lieu Fee		\$72,106.00		Not yet paid			1				
	2435	SAN PABLO	In-Lieu Fee		\$24,671.14		Not yet paid			1				
	2440	SHATTUCK	In-Lieu Fee		\$120,000.00		received declaration 11/18/21							
	2527	SAN PABLO	In-Lieu Fee		\$59,200.00		Not yet paid			1				
	2538	Durant	In-Lieu Fee		\$132,000.00		Not yet paid			1				
	2590	BANCROFT	In-Lieu Fee		\$110,964.00		Not yet paid			1				
	2720	SAN PABLO	In-Lieu Fee				No Declaration Yet							
	2795	SAN PABLO	In-Lieu Fee											
	2800	TELEGRAPH	In-Lieu Fee		\$24,573.85		not yet paid			1				
	3000	SHATTUCK	In-Lieu Fee				No Declaration Yet							
	3031	TELEGRAPH	In-Lieu Fee		\$312,000.00					1				
	TOTAL			\$231,039.00	\$4,227,683.67	\$0.00			2	27	9	\$1,443,338.78	54	\$8,508,648.41



INDIGENOUS PEOPLES DAY

Box 97, 1700 Shattuck Ave., Berkeley, CA 94709 • 510-595-5520
www.ipdpowow.org • info@ipdpowwow.org

11/29/2022
info@ipdpowwow.org
Berkeley, CA

Dear Landmarks Preservation, Civic Arts, Parks Recreation & Waterfront Commissioners,
The Indigenous Peoples Day Committee unanimously supports the designs and plans approved by Lee Sprague and Marlene Watson, the original creators of the Turtle Island Monument. The Native community is fully behind them and their vision for the construction of the Turtle Island Monument in Civic Center Park. To build this monument to Native people without the Native Community approving its design would be a travesty of the values the Monument is striving to convey. We ask all involved to work together so that this great project of renewal can be completed in the same creative spirit that it was begun over thirty years ago.

For the Berkeley Indigenous Peoples Day Committee,

John Curl
Sharilane Suke
Gino Barichello
Moni T. Law



Community for a Cultural Civic Center

John Aronovici

REVISED December 2, 2022

Tom Bates

Dear Landmarks Preservation, Civic Arts, Parks Recreation & Waterfront Commissioners,

Lisa Bullwinkel

We understand that designs for the Turtle Island Fountain, a monument to the Indigenous community located at the landmarked fountain in Martin Luther King Jr in Civic Center Park, are being presented to City commissions for review on December 1, 7 and 14 respectively.

Winston Burton

Ryan Call

John Caner

After 30 years of effort, this project at long last has been fully funded through City and community volunteer fundraising efforts from 2017 to 2022 totaling close to \$1,000,000, from numerous grants and other funding sources (see below). The project is being managed by Parks, Recreation & Waterfront and the Civic Arts Commission, in concert with the City-contracted design firm of PGA Landscape Design.

Wyndy Knox Carr

Karen Chapman

Erin Diehm

WE ARE CONCERNED that a design proposal without a fully funded monument may be presented-- a design lacking its central features, which will get pushed off into 'later phases'. We are concerned that the city contract design team may be prioritizing the surrounding features-- namely, replacing the surrounding flagstone terrace pavers and restoring the Berkeley Peace Wall.

Deb Durant

Claire Greensfelder

Loni Hancock

We strongly urge the commissions to support a design that includes a fully finished monument on time and on budget--using the substantial funds that have been raised, in the time frame designated by the grant funded parameters.

Ann Harlow

Kelly Hammargren

Deborah Matthews

With funding close to \$1,000,000--**money intended to *primarily* be spent on creating a monument to the Indigenous Community and *secondarily* to repairing its surrounding features--** we urge you to support a design that COMPLETES the monument AND requires no additional phases (or years of additional fundraising).

Sergio Mazariegos

Leila Moncharsh

George Petty

As per the attached rendering, a viable alternative was designed in collaboration with eminent landscape designer Walter Hood in 2019, along with a subsequent alternative design alteration. These designs can be built with funding available and respects the integrity of the landmarked fountain. Moreover, the design was vetted with scores of indigenous community members and included in all prior grant applications and community meetings.

Mark Rhoades

Arlene Silk

David Snippen

Marc Steyer

The monument will become a newly recognized historic monument, honoring the Indigenous people and communities, located at the landmarked site of the already historically significant fountain. We support your approval of this well-vetted complete design to acknowledge Berkeley's original inhabitants who have lived on this land for thousands of years.

Many thanks for your attention,

John Caner

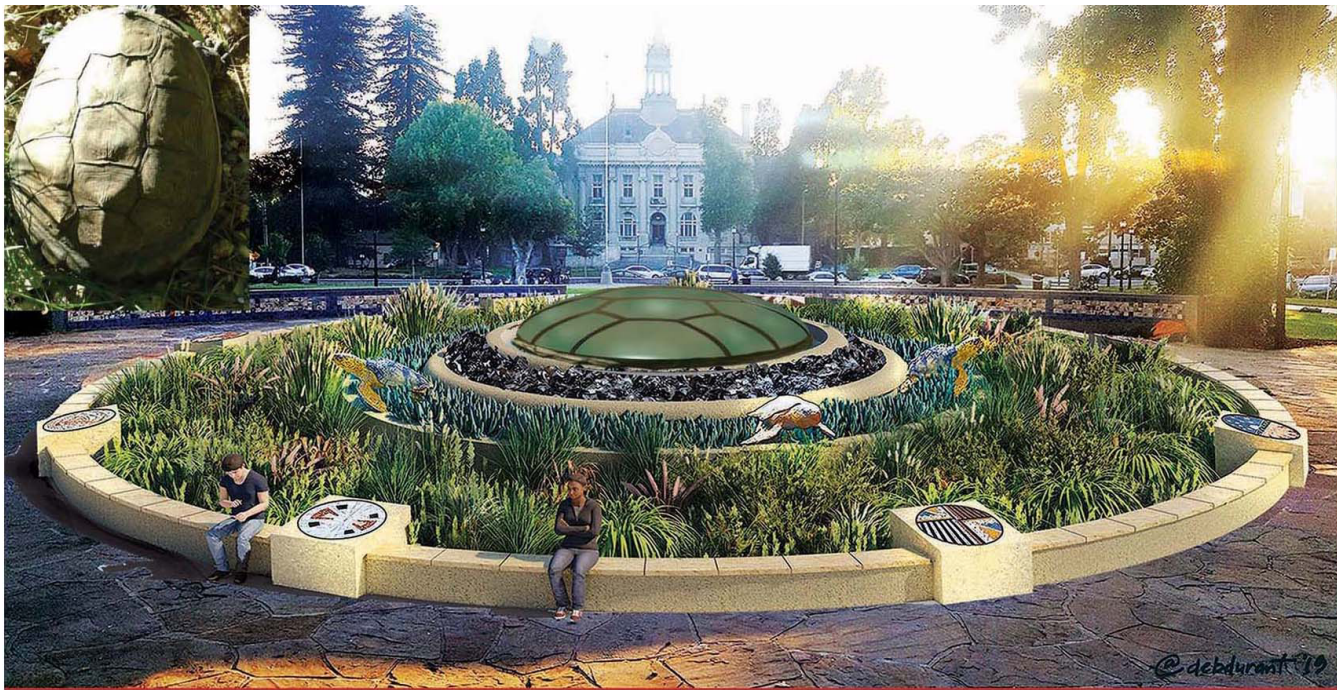
Convener, [Community for a Cultural Civic Center](#)

Cc: Mayor Jesse Arreguin, Vice-Mayor Kate Harrison, Turtle Island Monument Project Committee Attachment

TURTLE ISLAND MONUMENT PROJECT DESIGNED IN COLLABORATION WITH WALTER HOOD



ALTERNATIVE DESIGN ALTERATION



FUNDS RAISED TO DATE FOR TURTLE ISLAND MONUMENT PROJECT: Totaling approximately \$946,666

On March 1, 2022, CA Governor Gavin Newsom posted a [press release](#) announcing the City had been awarded a Clean California Grant thru Caltrans for underserved communities for **\$591,666**.

On January 20, 2022 the Civic Arts Commission confirmed that there is **\$25,000** being held in the Public Art funds dedicated to conserving and installing the medallions and turtles.

In January 2022 the Parks, Recreation & Waterfront Commission indicated committing **\$20,000-\$30,000** to the project.

In December 2020, the Berkeley City Council passed a resolution approving a list of final projects for the T1 Phase II Bond including funding **\$300,000** for the Civic Center Park Turtle Garden.

In 2019, the Turtle Island Fountain project was awarded a **\$5,000** UC Berkeley Chancellor's Community Partnership Fund Grant in collaboration with University Partner, recent MacArthur Fellowship awardee and Gish Prize winner, Walter Hood, College of Environmental Design professor of Landscape Architecture and Environmental Planning and Urban Design; alongside the project's Community Partner, Berkeley Partners for Parks.

(Additional in-progress grant from EBMUD, initially green-lighting potentially **\$15,000** - pending additional info from PR&W)

the pious, respectful issue..



Pepper Spray Times



It's fungible...it's free...if you can find it

"...and are you such fools to square for this?..."

Vol. XXIII No. 12

Civic Arts Commission to Threatened Burrowing Owls: "You're On Your Own"



THERE'S THIS THING ABOUT ART THAT ONCE IT'S UP WELL, THERE IT IS and you can't move it or change it even if it's broken and stupid and ugly and doesn't really function as the fence it was originally intended to be. That's how art is so go suck on that, you burrowing owls.

By Arnie Mageddon

"Where are those kids with the cans of soup when you need them?" muttered one environmentalist who attended a recent meeting of the Art Subcommittee of the Civic Arts Commission where the public was informed that it is stuck with the ornamental fence which fails to protect the threatened burrowing owls species but has to remain unchanged because the fence itself is considered to be art.

"Those kids who threw soup on the Van Gogh at least raised some interest in their issue," grumbled another meeting attendee who had hoped in vain to have the fence improved so that the avalanche of off-leash dogs assaulting the owls could be curtailed.



A SHAMELESS promotion for the Pepper Spray Times Anthologies... makes a perfect gift.

"The artists may have wanted to make a statement regarding the futility of addressing habitat destruction," agreed another subcommittee member. "Who are we to interfere with the artistic process?"

fence more functional," she noted. "The public may miss the more elevated perspective we bring to the discussion, but we consider it important to allow for the possibility that the dysfunctionality of the fence as a protective barrier was intended to be an integral part of the artists' original statement."

"The artists may have wanted to make a statement regarding the sheer futility of addressing habitat destruction," agreed another subcommittee member. "Who are we to interfere with the artistic process?"

Members of the public could only exchange glances and shake their heads.

"The point of this project was originally to protect the owls and their habitat. If it doesn't accomplish that, doesn't it just make Berkeley the usual laughingstock?" asked one meeting attendee.

"We're proud to be a group that takes a stand for the destruction of burrowing owls in the name of art's larger, artistic purpose," responded a subcommittee member, "if that's in fact what it is. As to being a laughingstock, it is a small price to pay."

* * * * *

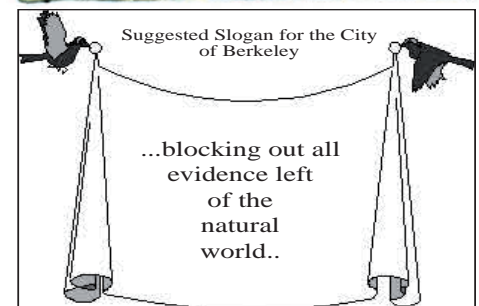
Berkeley Mayor Refuses Ceremonial Recognition of People's Park's Admission to National Register of Historic Places

By Bryce S. Skyrocketing

Per the City Charter, the Mayor is the official head of the City for all ceremonial purposes. In addition, the City Council Rules of Procedure allow the Mayor or any Councilmember to place an item on the meeting agenda for the full Council's consideration. - Tony Benado, City Clerk's Office

"It's not like he has to," mused one city council representative on hearing that Mayor Jesse Arreguin flatly refused to allow any ceremonial recognition of the People's Park's new status on the National Register of Historic Places. "He has no obligation to recognize this extraordinary accomplishment by students, artists, writers, historians, park neighbors, etc. He's just kind of a really, really bad sport."

* * * * *



ASK THE EXPERTS



LENA DEETER knows the answers to everything forwards and backwards.

Dear Lena, is that true that Berkeley Mayor Jesse Arreguin refuses to allow even a ceremonial recognition of the placement of People's Park on the National Register of Historic Places?

Dear reader, it's true. But the rest of the City Council is not far behind, in that any of them, according to Tony Benado of the Berkeley City Clerk's office, could put such recognition on the council's regular agenda without his blessing. We're down to a council of quivering cowards using the pandemic to feather their nests.

Dear Lena, doesn't the National Register of Historic Places recognition come with an expectation of, well, recognition? And some expectation that such recognition requires some modest amount of preservation and protection?

Dear reader, yes, which is why the mayor's and the council's earlier big moment shaking hands ceremoniously with the UC chancellor over the university's chainsaw orchestrated and police choreographed re-arrangement of People's Park's over 50 year-old forest looks a little odd in any national spotlight. The mayor and the council have tried their best to erase People's Park from history, but they underscored their opposition's point.

Dear Lena, aren't they neck and neck with the Civic Arts Commission's indifference to protecting the burrowing owls?

Dear reader, the Civic Arts Commission's mission reads, "To advocate, nurture, and sustain arts and culture citywide, ensuring equity, democracy, and inclusion." They would be the first to alert you to the fact that despite being entrusted to oversee a fence to protect the vulnerable burrowing owls, their purview starts and stops with the aesthetic, rather than the efficacious, qualities of said fence. By "inclusion", they decidedly do not mean the factual inclusion of any actual owls.

Ask Lena about the quiet tyranny of preferred species at cdenny@igc.org.

Developers Propose Doll Houses: Cities, YIMBYs Applaud Wildly

Dolls Claim Units Too Small for Doll Accessories

By Thelma Thole

"Sometimes the answers are lying in plain sight," stated one local councilmember excitedly about the proposal for doll-house sized units in new housing developments. "This proposal can help us address and perhaps even exceed our quota requirements for affordable housing."

Dolls expressed misgivings regarding the expectations that they are a good fit for the mini-units being pitched as appropriate for cities resistant to state housing quotas requiring the destruction of parks, open space, landmarks, and sight lines formerly regarded as precious community resources.

"We're still in a pandemic," pointed out Bert Feeder, a five inch doll fuming that he couldn't even sit in the doll house chairs without getting stuck. "The ventilation is so bad our smoke alarms go off every time we make toast."

Developers dismissed their critics as

selfish NIMBYs who want to destroy the forest and who ought to jump on board.

"We have great snacks at our neighborhood engagement charrettes," noted Beto Watchout, a developer eyeing Tilden Park as a perfect setting

"This way we can really address and perhaps even exceed our quota requirements for affordable housing."

- Berkeley City Council

survives the latest market massacre. "When the dust settles on Twitter and Facebook there'll be venture capitalists wandering the streets looking to situate homeless billions. And we'll be here. We'll be waiting."

* * * * *



SOMETIMES THE best ideas are right behind the ironing board in the kitchen closet.

public-private partnership between the university and whatever tech company



THE FOOTPRINT of a doll house is small but can accommodate even less trees and landscaping, which developers have trouble monetizing.



DOLL S INSIST on closet space and room to roll out pie.

time we make toast."



SIMPLE SCISSORS can reduce the amount of burdensome phone calls coming into your city hall's call center.

ing at this long-term goal," agreed the City Manager in a relieved tone, "but the pandemic provided a really timely opportunity to re-tool in favor of opaque settings where nobody can figure out what is going on."

"It's really helpful during public relations crisis such as the tiresome focus on racist texts between city employees," noted

a staff member from the office of one councilmember wishing to remain anonymous. "Not every caller will get discouraged and give up, but enough of them do that we can count on a greatly reduced work load."



"It's also useful to just let them vent for their legally allotted sixty seconds," observed one council representative. "I'm not sure I'd get through these meetings if I couldn't sit on the Zoom screen, look attentive, and text racist messages at the same time."

* * * * *

Berkeley Achieves Perfect Website

Nobody Can Access Anything Saving Thousands on Tedious Public Service Calls According to Experts

By Janice Ferdinner

"Finally absolutely nobody can get through!" enthused Berkeley Mayor Jesse Arreguin in a relieved tone. "We've worked on this for years, but we think this latest iteration coincides nicely with our forward-looking, formerly progressive, civic priorities."

"We've been aiming at this long-term goal," agreed the City Manager in a relieved tone, "but the pandemic provided a really timely opportunity to re-tool in favor of opaque settings where nobody can figure out what is going on."

"It's really helpful during public relations crisis such as the tiresome focus on racist texts between city employees," noted

Historic Salutes in Photographs

By Don Tread



Italy
Benito Mussolini
1928



Germany
Hitler Youth Rally
1933



Hungary
Victor Orban Cartoon
2019



Pennsylvania
Trump MAGA Rally
2022

Buddhist Monk Protests Nuclear Power Isn't Actually Karma Neutral



By Jack Bragen

Last week I received a call purportedly sent by a famous meditation practitioner, Baba Ralph Dass. She had viewed a news piece that she said claimed “nuclear energy is karma neutral and can address the



problems we face with global warming.” Ralph insisted we need more warmth, and that citizens are excessively cold toward one another. She went on to say, “Only wind, geothermal, solar, and hydroelectric do not generate bad karma.” She said, “Atomic energy produces hazardous waste but doesn’t produce a safe place to put it.”

I confronted the renowned spiritual leader that she needed to brush up on her English. Then she became even more adamant. She said, in a harsh tone: “Any time you produce junk, it comes back to you. And that is the essence of the Law of Karma.”

I replied, “This discussion is about Carbon Neutral forms of energy, not karma neutral. Do you understand the distinction?”

Ralph insisted; “Pick any religion you like. Someone who produces nuclear waste, especially those who do so for their livelihood, will burn in purgatory. If they lack an afterlife, they will suffer for it while living.”

I said to the monk, “There are different spellings and definitions for Carbon, versus Karma. Carbon is an element; it is a basic substance that exists in our biosphere. Too much carbon in the atmosphere causes too much heating from the sun. And then

there is Karma; and many religions do not incorporate that terminology. We’re talking apples versus oranges.”

Baba Ralph replied, “Kind sir, you cannot understand the first thing. I am ending this conversation.”



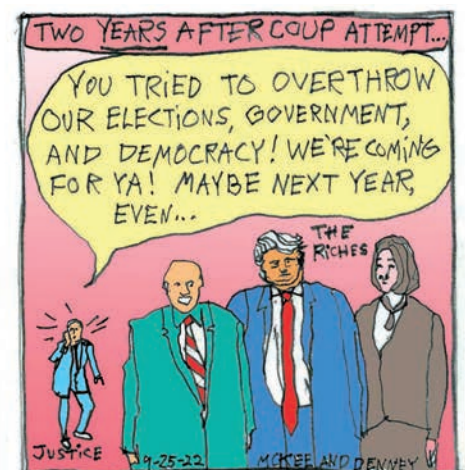
KARMA AND CARBON ARE CONSTANTLY getting confused by people whose focus is understandably over taxed by attempts to explain stock market research, charts, insider trades, economic data and value investing tools.

Jack Bragen is a layman from Martinez, California.

* * * * *

We Can't Draw Comics

by Franz Toast



Berkeley Police Sgt. Darren Kacalek Ordered Downtown Task Force, Bike Patrol “arrest quotas”

Leaked Texts Focus on Homeless Residents

By Geoff Kidding

“It was all out of compassion,” stated Berkeley Mayor Jesse Arreguin in response to the revelation of racist police texts and arrest quotas for homeless people. “As we’ve said many, many times before, ‘Berkeley Cares’.”

The mayor and his staff were clearly mustered to respond to overwhelming disgust with leaked texts between officers pressured to increase homeless arrests by the city’s police union officer Sergeant Kacalek, a 20-year veteran of the department.

“It’s simply tradition,” observed one local Berkeley resident. “Similar texts were revealed by the Pepper Spray Times a few years ago between officers on the Telegraph Avenue beat. This won’t change anything; they’ll wring their hands, clutch their pearls, and then it will just disappear in a

cloud of appropriately placed money.”

The mayoral embarrassment inspired the Berkeley City Manager, Dee Ridley-Williams, to remove an item on the latest consent calendar to affirm the interim Chief of Police as permanent until there’s been an investigation.

“People just don’t understand that jail is the best place for people on the street without good credit and a fat bank account,” stated Berkeley Police Association union president Darren Kacalek, a sergeant with the department. “It’s really cold out there without a portfolio and some reliable tech stock. Jail is a bed, and our cells are not much different than the high-end units on the market these days students have to put up with. It’s all about *compassion*.”

* * * * *



BE SURE YOU WEAR YOUR finest clothing and most expensive shoes when you walk through the new “public/private downtown area, which is curated by unelected, unaccountable merchant lobbies who buy their political representation in places you can’t get in.

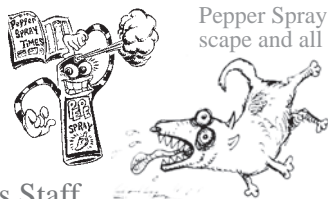
Next Issue: Smashing the state with celebrities!

I Want My Present Now

by Juan Nathan Undergod



From:
Pepper Spray Times
1970 San Pablo Ave. #4
Berkeley, CA 94702
cdenney@igc.org
www.caroldenney.com



Pepper Spray Times is made possible by the natural comedy inherent in the local political landscape and all its inhabitants, best exemplified by (see below)...Want to help distribute? Contact us for copies.

Pepper Spray Times Staff

Editor.....Grace Underpressure
Art Director.....Egon Schiele
Comics.....Don D. Ferrera
Distribution.....Rhoda Boat
Staff.....Anie Mageddon, Bryce S.
Skyrocketing, Lena Deeter, Thelma Thole,
Janice Ferdinner, Don Tread, Jack Bragen,
Franz Toast, Geoff Kidding, Juan Nathan
Undergod, and the Downtown Berkeley
Association’s “Ambassador” and Police
Patrols

To:

Hardly available anywhere; mailed or emailed to your door for a modest bribe of \$12 - \$20/yr. Plagiarize wildly; donations gladly accepted.
*Richard III