June 12, 2020

RE: California Avenue Public Art Plan

BACKGROUND AND DISCUSSION

The Public Art Master Plan adopted in 2016 called out specific recommendations for short-term, mid-term, and long-term implementation. One of the mid term recommendations was to create a detailed art plan for the California Avenue district. With the current construction taking place near California Avenue and numerous private development projects taking place there, the California Avenue district is in transition. In the course of staff outreach to the California Avenue Business Association, it was made clear that there is a desire for more art in the “Avenue of the Arts”. At the 2019 Public Art Commission retreat, the Public Art Commission identified creating a California Avenue art plan a priority for 2020.

On September 19, 2019, the Public Art Commission approved the allocation of $15,000 for a consultant to create the California Avenue art plan. Public Art staff released an open solicitation for consultants in December 2019. Staff sent the solicitation out to 8 potential applicants. As a result of the selection process, Barbara Goldstein & Associates / Art Creates Communities was identified as a finalist. The consultant team was approved as the project consultant by the Public Art Program in February 2020 to develop an art plan for the California Avenue district, bounded by the area between El Camino Real, Oregon Expressway, Cambridge and Alma street.

The purpose of the California Ave Public Art Master Plan is to set clear vision for the future of public art that will strengthen California Avenue’s unique cultural identity as the vibrant “Avenue of the Arts”, encourage cultural tourism by retaining and attracting Palo Alto residents and visitors, and support economic development of the California Avenue business community.

The Master Plan will articulate themes and opportunities for new permanent and temporary installations, as well as placemaking and event-based interventions appropriate for the district. The plan will address community engagement and educational opportunities to help broaden public’s understanding of public art, encourage creative partnerships and collaborations. The Plan will identify potential gateway opportunities to distinguish Cal Ave as a unique cultural destination, different from downtown Palo Alto. The previous staff report (Attachment A) details a list of goals and key elements addressed in the final California Avenue Public Art Master Plan.
The City of Palo Alto Public Art Program entered into a contract with the consultants on March 11, 2020, a week before the Shelter-in-Place order went into effect, directing citizens not to leave their households and practice social distancing. Faced with the new reality of the COVID-19 pandemic, the consultants had to re-evaluate and find a creative approach to their stakeholder and community outreach and engagement strategy, conducting multiple meetings and focus groups with city staff, California Ave business groups, and Bay Area artistic communities virtually. The consultants are utilizing coUrbanize, an online community engagement platform specifically designed to connect residents with municipalities and planners, facilitate proactive and transparent public engagement and broad public participation, and gather stakeholder and public input throughout all phases of the master planning process that would inform the final California Avenue Public Art Plan.

TIMELINE AND BUDGET IMPLICATIONS

The consultant team is looking forward to launching the coUrbanize website to kick off the public outreach and participation phase in the next few days. Staff and consultants anticipate that the phase should take approximately two to three months, with the overall planning process taking six to seven months to complete. The funds for the Public Art Plan were allocated from the Municipal CIP budget. Recommendations for artwork in the plan may be funded in part by the Public Art Fund, where private development in-lieu contributions are collected.
February 13, 2020

RE: California Avenue Public Art Plan

RECOMMENDATION

Staff recommends the approval of Barbara Goldstein & Associates to create a public art plan for the California Avenue corridor.

BACKGROUND AND DISCUSSION

The Public Art Master Plan adopted in 2016 called out specific recommendations for short-term, mid-term, and long-term implementation. One of the mid term recommendations was to create a detailed art plan for El Camino Real, California Avenue and the Charleston-Arastradero corridor. With the current construction taking place near California Avenue and numerous private development projects taking place there, the California Avenue district is in transition. In the course of staff outreach to the California Avenue Business Association, it was made clear that there is a desire for more art in the “Avenue of the Arts”. At the 2019 Public Art Commission retreat, the Public Art Commission identified creating a California Avenue art plan a priority for the coming year.

On September 19, 2019, the Public Art Commission approved the allocation of $15,000 for a consultant to create the California Avenue art plan. Public Art staff released an open solicitation for consultants in December 2019. Staff sent the solicitation out to 9 potential applicants. Applications were due January 17, 2019. Barbara Goldstein & Associates submitted a thorough and detailed proposal (Attachment A) for the creation of an art plan for the California Avenue district, described for the purposes of this project as the area between El Camino Real, Oregon Expressway, Cambridge and the Alma street.

The purpose of the California Ave Public Art Master Plan is to set clear vision for the future of public art that will strengthen California Avenue’s unique cultural identity as the vibrant “Avenue of the Arts”, encourage cultural tourism by retaining and attracting Palo Alto residents and visitors, and support economic development of the California Avenue business community.

The Master Plan will articulate themes and opportunities for new permanent and temporary installations, as well as placemaking and event-based interventions appropriate for the district. The plan will address community engagement and educational opportunities to help broaden public’s understanding of public art, encourage creative partnerships and collaborations. The Plan will Identify
potential gateway opportunities to distinguish Cal Ave as a unique cultural destination, different from downtown Palo Alto.

The Final California Ave Public Art Master Plan shall include but not be limited to the following key elements:

- Community outreach and engagement to businesses and residents in the area to identify the opportunities, needs and desires of the district;
- Definition of a public art vision aligned with the 2016 Public Art Master Plan as well as the City of Palo Alto's strategic plan;
- Identification of key themes and values including the prioritization of projects proposed, with a projected timeline and financial strategy for implementation;
- Recommendations for future temporary and permanent public art projects, including “iconic” and “gateway” art placement and spaces for participatory art;
- Recommendations regarding the conservation and treatment for existing artworks.

Phases of the Master Plan that may be reflected in the proposal timeline will include:

- In depth Research and stakeholder and community outreach.
- Initial recommendations based on best practices in public art and finding of the outreach.
- Stakeholder and community input summarization and presentation.
- Refined recommendations including new and amended priorities, strategies, staffing, and timelines.
- Community review.
- Proposed changes resulting from community, staff, and Commission input.
- Final recommendations and long-term strategies for the Public Art Program presented to the Public Art Commission for approval.

Public Art Staff will work closely with the Consultant in the preparation of the Public Art Plan to ensure that the Consultant is provided with the resources and contacts necessary to undertake the planning process.

**TIMELINE AND BUDGET IMPLICATIONS**

The applicant team is looking forward to getting started with the research and outreach meetings as soon as possible. The team is hopeful that once there is an executed contract that the plan process will take five to six months to complete. The funds for the plan have been allocated from the Municipal CIP budget. Recommendations for artwork in the plan may be funded in part by the Public Art Fund, where private development in-lieu contributions are collected.
January 2, 2020

To the Review Panel:

We are pleased to submit this application to develop a public art plan for the downtown California Avenue area of Palo Alto. With its history as Avenue of the Arts, eclectic architecture, restaurants and retail, the district is one of the liveliest areas of the city. Existing public artworks have contributed to neighborhood identity and a thoughtful approach to new artworks will be a catalyst for welcoming newcomers to the area, reinforcing it as a destination and gathering place, enlivening the pedestrian experience, building community pride and connecting people to history and culture.

The district already includes a variety of public art artworks that enhance its walkability and image. Of particular note are Michael Szabo’s *Confluence*, which greets arriving and departing passengers, California Avenue median sculptures by Fred Hunnicut and Po Shu Wang, the Nikola Tesla sculpture by Terry Guyer at Sheridan and Birch and *Body of Urban Myth* by Brian Goggin at Caffe Riace.

We see many opportunities to tie the district together by employing forward-thinking projects to provoke discussion and thoughtful reflection. Potential sites include alleyways leading to California Avenues and streetscape artwork in residential and institutional blocks close to Oregon Expressway and Alma.

Our team is uniquely qualified to lead this planning effort. In 2016/17, Barbara Goldstein partnered with Gail Goldman to help develop Palo Alto’s public art plan and, since then, she has followed the progress of the public art program closely. As San Jose residents, we are easily accessible and familiar with the region. Our team includes two emerging regional arts leaders: Amanda Tello Rawson is a board member of GenArts, Local Color and the Triton Art Museum. She has a degree in art history and has worked at SVCreates, SJMA, Museum of Quilts & Textiles and MACLA. Quynh-Mai Nguyen has a degree in marketing and has produced music-based festival and other arts-centered participatory events throughout the Bay Area. Amanda and Quynh will be leading project research, outreach, marketing and public participation.

The RFP for the California Avenue Public Art Master Plan is ambitious and inspiring. We are enthusiastic about exploring the area’s public art potential and look forward to discussing it with you.

Sincerely,

Barbara Goldstein
Project Team:

**Barbara Goldstein** will lead the planning efforts and act as Palo Alto’s primary point of contact for the project. Since 2011, Goldstein has been developing public art master plans, guidelines, policies and procedures for Bay Area Rapid Transit (BART); Pasadena, Palo Alto, and Glendale, California, Fort Worth, Texas, and Chattanooga, Tennessee among other places.

**Amanda Rawson** will lead the community-outreach element of the plan, using her skills as a multi-cultural engagement leader. She will carry out research, identify and assess existing art and landmarks, and identify locations for gateway, streetscape and other permanently sited artworks in the California Avenue area.

**Quynh-Mai Nguyen** will lead the marketing and public participation elements of the project using her skills as a community arts and event coordinator. With her background as a creative producer, Quynh will develop the public education component of the plan, including marketing strategies and popup events, and propose opportunities for including public events as an element of the plan.
**Project Understanding and Approach**

The process of creating a public art master plan for the California Avenue neighborhood will include historical research, gaining an understanding of available public art funding, and listening to arts representatives, merchants, community members and city leaders. The plan will use traditional research methods including document review, one: one interviews, focus groups, and a participatory approach to gathering community input.

The plan we develop will be driven by what we hear. It will include our findings, a vision for the future, funding and partnership recommendations, budgets and an implementation plan. Our community-engagement approach will ensure that community leaders and residents are invested in the plan.

**Proposal**

**Task A. Project Initiation and Research**

- Meet with City staff to discuss public art goals, learn about current public art projects, and finalize deliverables and schedule.
- Review existing documents including public art policies, procedures and guidelines, and community and urban design plans.
- Work with City staff to identify key stakeholders focus groups and interviews.
- Review and assess the condition of existing California Avenue neighborhood public artworks.

**Deliverable:** *Work Plan including timeline outreach strategy*

**Timeframe:** *Four weeks*

**Task B. Outreach and Public Participation**

- Interview up to four internal City stakeholders to assess capital construction plans, and opportunities for including art in City projects and in private development.
- Meet with Public Art Committee to hear its goals for California Avenue
- Give presentations and conduct up to three focus groups with key stakeholders and identified by City staff.
  Conduct one public forum to gain input from the broader community including residents, business organizations, artists, historians, planners, designers and others.
- Work with Palo Alto staff to create two public participation activities at Farmers Market, a walking tour or similar public event.

**Deliverable:** *Progress report summarizing outreach and research*

**Timeframe:** *Six weeks*

**Task C. Synthesis and Emerging Themes**

- Review initial findings and emerging themes with City staff.
- Present findings and emerging themes to City staff and Public Art Committee for feedback and suggestions

**Deliverable:** *Summary of emerging themes, draft vision, mission and objectives*

**Timeframe:** *Four weeks*
BARBARA GOLDSTEIN & ASSOCIATES

Task D: Draft Public Art Master Plan

- Based on feedback received develop draft public art plan the includes:
  - Mission, Goals and Guiding Principles statement
  - Identification of key themes
  - Recommended public art locations and types.
  - Methods and criteria for artist and artwork selection including maintenance considerations
  - Analysis of funding opportunities
  - Recommended partnership and funding opportunities.

**Deliverable:** Draft plan

**Timeframe:** Four weeks.

Task E. Draft Master Plan Review and Refinement

- Distribution of Draft Plan to Public Art Commission and key internal stakeholders for review and comment
- One refinement of plan incorporating all comments
- Public posting and presentation of revised plan for final review and approval by Public Art Committee.

**Deliverable:** Final plan

**Time Frame:** Two weeks
Resume

Barbara Goldstein is an independent consultant focusing on public art planning and creative placemaking. She is the former Public Art Director for the City of San Jose Office of Cultural Affairs and editor of Public Art by the Book, a primer published by Americans for the Arts and the University of Washington Press. In 2013, she led a seven session Americans for the Arts webinar series on creative placemaking and public art. Goldstein has directed the public art programs in Seattle and Los Angeles, worked as a cultural planner, architectural and art critic, editor and publisher. She is past chair of the Chair of the Public Art Network for Americans for the Arts. She was a 2015 Fellow in Stanford University’s Distinguished Careers Institute.

Consulting

Bay Area Rapid Transit (BART), 2019
Created a public art and cultural plan for Bay Area Rapid Transit, including identification of public art opportunities, cultural asset mapping, funding and partnership strategies, and development of opportunities for permanent and changing artwork.

City of Chattanooga, 2018
Creating a public art plan for City of Chattanooga, TN, in collaboration with Gail Goldman Associates, including identification of public art opportunities, funding and partnership strategies, and development of opportunities for permanent and changing artwork.

City of Glendale, CA 2017-2018
Worked with Community Arts Resources to create an Urban Art Program for Glendale, including employing innovative web-based mapping as an outreach tool.

Arts Council of Fort Worth and Tarrant County, 2016-2017
Partnered with Cusick Consulting and ACT UNITED artists to update public art master plan that we wrote for Fort Worth in 2002.

Creative Village Public Art Guidelines
Developed public art framework for Creative Village, a 70-acre public private partnership that includes mixed-income housing, office space for knowledge-based industry, retail, parks, transit and downtown campuses for Valencia College and University of Central Florida.

University of Central Florida, Orlando, 2015-16
Creating public art master plan for UCF including recommendations for the inclusion of art in the University’s planned Downtown Creative Village.

City of Palo Alto, CA 2015-16
Partnered with Gail M. Goldman Associates to create public art master plan for City of Palo Alto including vision, implementation plan, policies and procedures.

City of Morgan Hill, CA 2014
Facilitated Creative Placemaking symposium, a Park(ing) Day project, grant writing, integration of artwork into a new parking structure and awards of 10 art projects for a Creative Placemaking mini-grant program that will be integrated in the city’s Downtown Placemaking Investment Strategy.
Charlotte Center City Partners 2013-14
Provided consulting services for public art element of Charlotte Rail/Trail project and assisted Charlotte Center City Partners in securing $412,000 grant from ArtPlace America

City of Las Vegas: 2013
Completed 5-year Public Art Master Plan for the City of Las Vegas including development of new guidelines, procedures and financial mechanisms.

Americans for the Arts 2013
Organized and hosted a seven session webinar series on Creative Placemaking and Public Art

City of Pittsburgh, PA: 2012-2014
Developed ARTSPGH, the public art element of Pittsburgh PA’s Comprehensive Plan in collaboration with Urban Design Associates who are developing DESIGNPGH.

City of Pasadena: 2010 -2018
Developing Public Art Plan and implementation strategies for City of Pasadena

City of Los Angeles, Cultural Affairs Department: January 1989-October 1993
Coordinated and implemented City’s Cultural Master Plan, arts ordinances, public art program development and Commission design review processes.

Other Professional Experience

*Director, Public Art Program*
*City of San José Office of Cultural Affairs, October 2004 to January 2013*
Directed planning, budgeting, advocacy, policy development and implementation of the City of San José and San José Redevelopment Agency’s public art programs. Key projects included the $6 million plus Art + Technology Program at Mineta San Jose International Airport, site-integrated art in 24 new libraries, six community centers, Happy Hollow Park and Zoo, and art in private development for Adobe Systems and The 88 condominiums. As a result of this work, in 2011, San José Public Art was recognized as the first Program of the Year by Americans for the Arts.

*Director, Public Art Program*
*City of Seattle Office of Arts & Cultural Affairs: October 1993 - September 2004*
Directed planning, budgeting, educational outreach, maintenance, programming and implementation of the Office of Arts & Cultural Affairs’ extensive sited public artworks, portable collection and development of the annual Municipal Art Plan.

*Publisher/Editor-in-Chief*
*Arts and Architecture Magazine: 1981-85*
Founded, published and edited award-winning, national non-profit (501[c]3) quarterly magazine on contemporary architecture and the arts.
Publications and Lectures

Magazine Editorial

Books
Contributor, Artists Reclaim the Commons, ISC Press, 2013
Editor/Author, Public Art by the Book, University of Washington Press, 2005
Editor/Author, Arts and Architecture, 1940-1962, The Entenza Years, MIT Press, 1990 and 1998 Editor, How the Arts Made a Difference, Hennessey & Ingalls, 1989

Magazines

Teaching
Associate Professor, USC, Fine Arts Department, Public Arts Program, 1993 Lecturer, Southern California Institute of Architecture, 1980
Lecturer, School of Environmental Design, California State Polytechnic University, Pomona, 1978 /Lecturer, University of Southern California, School of Architecture, 1978-79

Lectures, Workshops and Symposia
Cal State Long Beach, Netherlands Arts Council, Abu Dhabi Urban Planning Council, Arts Council of Korea, USIA Japan Tour, China National School of Art, Shanghai University School of Art, Creative Cities Conference (Canada), Winnipeg Arts Council, Americans for the Arts, College Art Association, PARTI (Los Angeles Public Art Conference), UCLA Extension, LACMA Contemporary Arts Council, Santa Monica Arts Commission, Association of Collegiate Schools of Architecture, American Craft Council, University of Nebraska School of Architecture, AIA Pasadena Chapter, Las Vegas Chapter and Los Angeles Chapters, Association of Women in Architecture, Pasadena Chapter, Architectural Association School of Architecture, CSU Fullerton, and others.

Honors

Leadership Award: Public Art Network, Americans for the Arts, 20016
Mayor’s Pride of San Jose Award, January 2007, for development of Employee Values Project Commendation, Seattle City Council, September, 2004 for arts leadership
Recognition Plaque, Los Angeles City Council, October 1993 for arts leadership
Nominated for AIA/California Council Grant in Community Planning, June 1993
Certificate of Commendation, Los Angeles City Council, August 1992 for arts leadership
Organizational Affiliations

Board Chair, ZERO1: The Art and Technology Network
Board Member, Movimiento de Arte y Cultura Latino Americana
Public Art Network Council, Americans for the Arts, 2006 to 2011, Chair,
2010-11 Board of Directors, Artspace Projects, 2001 to 2005

Education

Fellow, Stanford University Distinguished Careers Institute,
2015 BFA, B Arch, Rhode Island School of Design
European Honors Program, Rhode Island School of Design, Rome, Italy
AMANDA RAWSON

Skills Summary
Conceptual thinker, efficient time management, creative and artistic, self-motivated professional, resourceful researcher, knowledge of gallery and museum structures, team player, organized, attentive communication skills, Microsoft Word, Excel, and PowerPoint Neon Database, some Adobe Photoshop, MobileCause fundraising platform.

Experience

San Jose Museum of Art 3-2018/11-2018
Major Gifts Officer
Cultivating major individual major gifts of $5,000 and above. Provide assistance to the Director of Development for cultivating new members to Council of 100, Director’s Council and Board of Trustees with personal invitations to programs and one on one meetings. Created and communicated agendas for Councils Committee meetings that consists of DOD, ED, and key Museum supporters. With development program staff, DOD, and chair of Councils committee put together a donor trip to wine country successfully. Gala 2018 was an all staff-effort, my primary focus was to successfully document and communicate both with staff and volunteers gala auction work from artists and gallerists. The gala work I did also consisted of various other components such as in kind sponsors, gala prep for day of, pre-table seating with Director, Board of Trustee Chair, and DOD, securing table sponsors, and live auction tracking and Fund –a-Need tracking. Worked with membership to ensure timely membership renewals for the Council of 100 ($5,000 and above) and Director’s Council ($10,000 and above) member levels.

San Jose Museum of Quilts & Textiles 8-2015/2-2018
Donor & External Relations Manager (5-2017/2-2018)
Cultivated new donors while simultaneously engaging current donors by way of private donor events at the Museum, in community settings and at private homes. Actively engaged potential museum support at external events to encourage and develop relationships for both in-kind and major gift opportunities at the Museum. Coordinated with membership/ grant manager as well as the marketing associate to insure consistent communications. Work one-on-one with the Executive Director regarding donor and external relations for the Museum.

Deputy Director (1-2017/5-2017)
As Deputy Director, I served as the direct liaison between the staff and the Museum Director. Responsibilities included setting staff agendas and running staff meetings. I held one on one meetings with each team member on their individual work plans. Insured clear communication and coordination across team members.

Manager of Museum Advancement (1-2016/12-2016)
Cross-department leader that worked with marketing, collections, exhibition, programming and visitor services. This hands-on position involved direct engagement with internal and external museum stakeholders. Responsibilities included managing cross-departmental projects with the objective of building the Museums community partnerships and patron and donor engagement. In this role, I chaired the Museum’s Advisory Committee and as well as the annual fundraiser “Tying the Knot” fundraiser.

Curatorial Assistant (8-2015/12-2015)
As curatorial assistant I started the collections inventory project. This project was important as it prepared staff for the digitization of the collection of over 800 quilts and textiles. I also assisted in acquiring a grant that secured funds to move forward with the digitization project. I had involvement in both the Exhibition and Advisory committee.

**Roy’s Station Coffee & Tea San Jose, CA**  
9-2010/6-2014  
Supervisor  
Fast paced multi-tasking work environment. Constant engagement with local and new customers. Specific daily team leader duties for operation and upkeep of shop. Knowledge of all product including teas, coffee blends, food.

**Levi’s Strauss & Co. Santa Clara, CA**  
8-2006/7-2010  
Supervisor  
Maintained a positive and professional environment amongst sale associates and management. Consistently upheld the standards provided by the corporate office for the retail store sales and image. Developed a sales associate in-store recognition program for motivation in the work place. Headed group interviews and hiring. Managed bi-annual inventory and weekly shipment. Co- teamed in redeveloping visual designs relevant to retail space.

**Education**

**BA Art History, University of California Berkeley, Berkeley, CA**  
2011-2013  
As a transfer student, I immersed myself in the History of Art program as well as the Art Practice program. My graduating GPA was 3.4.

**De Anza College, Cupertino, CA**  
2004-2006  
At De Anza I was a student athlete and worked as a peer mentor. I graduated with a grade point average of 3.4. I was also nominated as a second team all-league softball player in Northern California for two years.

**Community Service and Professional Associations**

**California Association of Museums, Board of Directors, 2018 - present**

**Exhibition District, Board of Directors, 2017 – present**

**genARTS Silicon Valley, Steering Committee 2017- present**

**SVO Leadership San Jose, Class of 2018 Class (completed)**

**Emerging Arts Professionals, San Francisco Bay Area 2016, round VI cohort (completed)**
EDUCATION

BACHELORS OF SCIENCE IN ADVERTISING, CREATIVE TRACK; GRAPHIC DESIGN
San José State University | 2012

RELATED EXPERIENCE

EXECUTIVE PRODUCER | Sonido Clash Music Fest | 2015-Present
- Spearhead the creative direction, strategy, and execution of an up-and-coming, all-ages Latinx music festival through a social enterprise approach.
- Increased attendance from 500 in 2016 to 1,200 in 2018.
- Brand and design all marketing collateral for Sonido Clash’s festival, events, website, and programming.
- Structure and lead production meetings to give creative direction to media teams, copywriters, designers, and organizers to ensure success of event from start to finish.
- Identify and develop relationships with key, mission-aligned partners in sponsorship, community, media, and private funders to raise money towards meeting budget, creative programming, and social impact goals.
- Seek and write grants to acquire funding support from foundations and community giving programs.
- Successfully acquired three grants and funding support from nationwide arts foundations totaling nearly $35,000 as well as in-kind donations totaling nearly $30,000 in 2018.

GRAPHIC DESIGNER + CREATIVE PRODUCER | Freelance | 2016-Present
- Project manage and produce video projects for clients within non-profit, commercial, community, and health.
- Work closely with videographer to direct and produce 5-10 minute videos that are used on social media, organization videos, testimonials, and episodic series using a Canon 5D MK 4 and Sony A7S2.
- Write and process creative briefs, contracts, invoices, and additional duties related to design and video.
- Formulate interview questions and conduct interviews based on client character briefs.
- Curate and book musicians and artists for client event and programming.
- Planned and organized 8 events in 2018 ranging from art exhibitions, conferences, music performances, video shoots, and community workshops.
- Spoke as a panelist on the topic of activism and music in the Bay Area at The Music Expo, a nationally-known music institution and conference committed to facilitating dialog for over 4000 musicians, engineers, and producers.
- Was honored in 2018 as “KQED Bay Brilliant”, a series that recognizes emerging artists and community organizers for movement building in the Bay Area.

GRAPHIC DESIGNER + PRODUCER + MARKETING CONSULTANT | Silicon Valley De-Bug | 2015-2017
- Worked closely with media team consisting of videographers, producers, editors, writers, and community organizers around developing media content for social justice campaigns, magazines, website, and social media.
- Co-led community contributors team to develop, consult, and assist in the production of stories ideas in different media formats.
- Worked with a team of two filmographers to schedule, interview, and produce a social biography video that was used as testimonial support for a court case.
RELATED EXPERIENCE CONTINUED...

• Worked with a team of three filmographers to schedule, interview, and produce a video that documents victims of modern-day debtor prisons for Arch City Defenders, a social justice non-profit in St. Louis, MI.

• Worked with a team of a filmographer and editor to capture testimonials of artists, youth, and women marchers during the Women’s March in Washington D.C. in 2017.

• Produced and direct social media content across various platforms

• Developed music score and led coordination of a secret documentary screening about incarcerated youth.

• Led the coordination, collateral design, and programming of a Healing Retreat for over 20 families affected by police violence.

• Produced and curation of a poetry mixtape featuring over 40 emerging and recognized Bay Area poets.

• Co-ordinated and branded materials and collateral for a social bio media bootcamp, a justice training camp that teaches community members from over 15 cities across the nation on how to create testimonial videos to bring their loved ones home from prison.

• Assisted in coaching media boot camp participants on the production of a social bio video with interviewing techniques, introduction to filming with DSLRs, organizing skills, and video editing on Adobe Premiere.

• Branded the Prisoners United of Silicon Valley newsletter, logo, and developed a social media campaign strategy to document news on the prisoner hunger strike for the action group that advocates for the rights of prisoners in Santa Clara County Jails.

• Coordinated and branded the People’s 100 Days, a campaign that rallies community members to create their own first 100 days through free events and workshops as a statement of community solidarity over the next four years of Trump.

ART DIRECTOR + GRAPHIC DESIGNER | Kooltura Marketing | 2012-2015

• Led the artist direction of a diverse portfolio of clients from non-profit, community organizations, commercial, and independent artists.

• Redesigned, copy edited, and rebranded Kooltura company website.

• Designed, developed, and presented a 20x20 styled Pecha Kucha presentation for over 100 guests in attendance at the Art Life Forum, a conference for artists and arts administrators.

TECHNICAL SKILLS

Adobe Illustrator
Adobe Photoshop
Adobe Indesign
Adobe Photoshop Lightroom
Photo Key 8 Pro
Adobe Premiere
Keynote
Adobe After Affects

ADDITIONAL SKILLS

Graphic Design, Project Management, Storytelling,
Community Engagement, Event Coordination,
Copywriting, Content Creation, SEO, Programming,
Video Editing, Interviewing, Grant Writing,
Vendor Coordination and Management,
Creative Production, Music and Artist Booking,
Music Scoring