



See a Social Security Number? Say Something!
Report Privacy Problems to <https://public.resource.org/privacy>
Or call the IRS Identity Theft Hotline at 1-800-908-4490



Form **990-PF****Return of Private Foundation**

OMB No 1545-0052

2014Department of the Treasury
Internal Revenue Service

or Section 4947(a)(1) Trust Treated as Private Foundation

Do not enter social security numbers on this form as it may be made public.

Information about Form 990-PF and its separate instructions is at www.irs.gov/form990pf.

Open to Public Inspection

For calendar year 2014 or tax year beginning

02/01, 2014, and ending

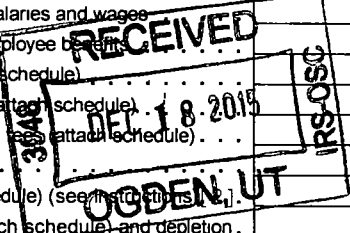
01/31, 2015

Name of foundation THE SHIFTING FOUNDATION		A Employer identification number 36-6108560
Number and street (or P O box number if mail is not delivered to street address) 136 E. SOUTH TEMPLE, SUITE 1600		B Telephone number (see instructions) (801) 869-4300
City or town, state or province, country, and ZIP or foreign postal code SALT LAKE CITY, UT 84111		C If exemption application is pending, check here <input type="checkbox"/>
G Check all that apply	<input type="checkbox"/> Initial return <input type="checkbox"/> Final return <input type="checkbox"/> Address change	<input type="checkbox"/> Initial return of a former public charity <input type="checkbox"/> Amended return <input type="checkbox"/> Name change
H Check type of organization <input checked="" type="checkbox"/> Section 501(c)(3) exempt private foundation <input type="checkbox"/> Section 4947(a)(1) nonexempt charitable trust <input type="checkbox"/> Other taxable private foundation		D 1 Foreign organizations, check here <input type="checkbox"/> 2 Foreign organizations meeting the 85% test, check here and attach computation <input type="checkbox"/>
I Fair market value of all assets at end of year (from Part II, col (c), line 16) \$ 23,848,410.		E If private foundation status was terminated under section 507(b)(1)(A), check here <input type="checkbox"/>
J Accounting method <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrual <input type="checkbox"/> Other (specify) _____ (Part I, column (d) must be on cash basis)		F If the foundation is in a 60-month termination under section 507(b)(1)(B), check here <input type="checkbox"/>

Part I Analysis of Revenue and Expenses (The total of amounts in columns (b), (c), and (d) may not necessarily equal the amounts in column (a) (see instructions))		(a) Revenue and expenses per books	(b) Net investment income	(c) Adjusted net income	(d) Disbursements for charitable purposes (cash basis only)
1	Contributions, gifts, grants, etc., received (attach schedule)	925,000.			
2	Check <input type="checkbox"/> if the foundation is not required to attach Sch B				
3	Interest on savings and temporary cash investments	78.	78.		
4	Dividends and interest from securities				
5a	Gross rents				
b	Net rental income or (loss)				
6a	Net gain or (loss) from sale of assets not on line 10				
b	Gross sales price for all assets on line 6a				
7	Capital gain net income (from Part IV, line 2)				
8	Net short-term capital gain				
9	Income modifications				
10a	Gross sales less returns and allowances				
b	Less Cost of goods sold				
c	Gross profit or (loss) (attach schedule)				
11	Other income (attach schedule) ATCH. 1	2,226,106.	1,736,413.		
12	Total. Add lines 1 through 11	3,151,184.	1,736,491.		
13	Compensation of officers, directors, trustees, etc	49,333.	24,667.		
14	Other employee salaries and wages				
15	Pension plans, employee benefits				
16a	Legal fees (attach schedule)				
b	Accounting fees (attach schedule)				
c	Other professional fees (attach schedule)				
17	Interest				
18	Taxes (attach schedule) (see instructions 47)	17,118.			
19	Depreciation (attach schedule) and depletion				
20	Occupancy				
21	Travel, conferences, and meetings				
22	Printing and publications				
23	Other expenses (attach schedule) ATCH. 3	15.			
24	Total operating and administrative expenses. Add lines 13 through 23	66,466.	24,667.		
25	Contributions, gifts, grants paid	1,151,500.			1,151,500.
26	Total expenses and disbursements. Add lines 24 and 25	1,217,966.	24,667.		1,151,500.
27	Subtract line 26 from line 12				
a	Excess of revenue over expenses and disbursements	1,933,218.			
b	Net investment income (if negative, enter -0-)		1,711,824.		
c	Adjusted net income (if negative, enter -0-)				

SCANNED DEC 23 2015

Operating and Administrative Expenses



Part II Balance Sheets		Attached schedules and amounts in the description column should be for end-of-year amounts only (See instructions.)		
		Beginning of year	End of year	
		(a) Book Value	(b) Book Value	(c) Fair Market Value
Assets	1 Cash - non-interest-bearing	294,394.	188,624.	188,624.
	2 Savings and temporary cash investments			
	3 Accounts receivable ▶			
	Less allowance for doubtful accounts ▶			
	4 Pledges receivable ▶			
	Less allowance for doubtful accounts ▶			
	5 Grants receivable			
	6 Receivables due from officers, directors, trustees, and other disqualified persons (attach schedule) (see instructions)			
	7 Other notes and loans receivable (attach schedule) ▶			
	Less allowance for doubtful accounts ▶			
	8 Inventories for sale or use			
	9 Prepaid expenses and deferred charges ATCH 4		2,498.	2,498.
	10 a Investments - U S and state government obligations (attach schedule)			
	b Investments - corporate stock (attach schedule)			
	c Investments - corporate bonds (attach schedule)			
Liabilities	11 Investments - land, buildings, and equipment basis			
	Less accumulated depreciation (attach schedule) ▶			
	12 Investments - mortgage loans			
	13 Investments - other (attach schedule)			
	14 Land, buildings, and equipment basis			
	Less accumulated depreciation (attach schedule) ▶			
	15 Other assets (describe ▶ ATCH 5)	21,621,182.	23,657,288.	23,657,288.
	16 Total assets (to be completed by all filers - see the instructions. Also, see page 1, item I)	21,915,576.	23,848,410.	23,848,410.
	17 Accounts payable and accrued expenses			
	18 Grants payable			
Net Assets or Fund Balances	19 Deferred revenue			
	20 Loans from officers, directors, trustees, and other disqualified persons			
	21 Mortgages and other notes payable (attach schedule)			
	22 Other liabilities (describe ▶)			
	23 Total liabilities (add lines 17 through 22)	0	0	
	Foundations that follow SFAS 117, check here . ▶ <input type="checkbox"/>			
	and complete lines 24 through 26 and lines 30 and 31.			
	24 Unrestricted			
	25 Temporarily restricted			
	26 Permanently restricted			
	Foundations that do not follow SFAS 117, . . . ▶ <input checked="" type="checkbox"/>			
	check here and complete lines 27 through 31.			
	27 Capital stock, trust principal, or current funds			
	28 Paid-in or capital surplus, or land, bldg, and equipment fund			
	29 Retained earnings, accumulated income, endowment, or other funds	21,915,576.	23,848,410.	
	30 Total net assets or fund balances (see instructions)	21,915,576.	23,848,410.	
	31 Total liabilities and net assets/fund balances (see instructions)	21,915,576.	23,848,410.	

Part III Analysis of Changes in Net Assets or Fund Balances

1 Total net assets or fund balances at beginning of year - Part II, column (a), line 30 (must agree with end-of-year figure reported on prior year's return)	1	21,915,576.
2 Enter amount from Part I, line 27a	2	1,933,218.
3 Other increases not included in line 2 (itemize) ▶	3	
4 Add lines 1, 2, and 3	4	23,848,794.
5 Decreases not included in line 2 (itemize) ▶ ATCH 6	5	384.
6 Total net assets or fund balances at end of year (line 4 minus line 5) - Part II, column (b), line 30	6	23,848,410.

Part IV Capital Gains and Losses for Tax on Investment Income

(a) List and describe the kind(s) of property sold (e.g., real estate, 2-story brick warehouse, or common stock, 200 shs MLC Co.)			(b) How acquired P - Purchase D - Donation	(c) Date acquired (mo., day, yr.)	(d) Date sold (mo., day, yr.)
1a					
b					
c					
d					
e					
(e) Gross sales price	(f) Depreciation allowed (or allowable)	(g) Cost or other basis plus expense of sale	(h) Gain or (loss) (e) plus (f) minus (g)		
a					
b					
c					
d					
e					
Complete only for assets showing gain in column (h) and owned by the foundation on 12/31/69			(i) Gains (Col. (h) gain minus col. (k), but not less than -0- or Losses (from col. (h)))		
(i) F M V as of 12/31/69	(j) Adjusted basis as of 12/31/69	(k) Excess of col. (i) over col. (j), if any			
a					
b					
c					
d					
e					
2 Capital gain net income or (net capital loss)	{ If gain, also enter in Part I, line 7 If (loss), enter -0- in Part I, line 7		2		
3 Net short-term capital gain or (loss) as defined in sections 1222(5) and (6)	{ If gain, also enter in Part I, line 8, column (c) (see instructions) If (loss), enter -0- in Part I, line 8		3		

Part V Qualification Under Section 4940(e) for Reduced Tax on Net Investment Income

(For optional use by domestic private foundations subject to the section 4940(a) tax on net investment income.)

If section 4940(d)(2) applies, leave this part blank

Was the foundation liable for the section 4942 tax on the distributable amount of any year in the base period?

☐ Yes ☒ No

If "Yes," the foundation does not qualify under section 4940(e). Do not complete this part.

(a) Base period years Calendar year (or tax year beginning in)	(b) Adjusted qualifying distributions	(c) Net value of noncharitable-use assets	(d) Distribution ratio (col. (b) divided by col. (c))
2013	1,144,416.	20,597,023.	0.055562
2012	1,060,000.	21,419,601.	0.049487
2011	679,000.	14,067,736.	0.048266
2010	591,458.	11,727,665.	0.050433
2009	551,500.	10,442,826.	0.052811
2 Total of line 1, column (d)			2 0.256559
3 Average distribution ratio for the 5-year base period - divide the total on line 2 by 5, or by the number of years the foundation has been in existence if less than 5 years			3 0.051312
4 Enter the net value of noncharitable-use assets for 2014 from Part X, line 5			4 22,055,802.
5 Multiply line 4 by line 3			5 1,131,727.
6 Enter 1% of net investment income (1% of Part I, line 27b)			6 17,118.
7 Add lines 5 and 6			7 1,148,845.
8 Enter qualifying distributions from Part XII, line 4			8 1,151,500.

If line 8 is equal to or greater than line 7, check the box in Part VI, line 1b, and complete that part using a 1% tax rate. See the Part VI instructions.

Part VI Excise Tax Based on Investment Income (Section 4940(a), 4940(b), 4940(e), or 4948 - see instructions)

1a Exempt operating foundations described in section 4940(d)(2), check here <input type="checkbox"/> and enter "N/A" on line 1 Date of ruling or determination letter _____ (attach copy of letter if necessary - see instructions)		1	17,118.
b Domestic foundations that meet the section 4940(e) requirements in Part V, check here <input checked="" type="checkbox"/> and enter 1% of Part I, line 27b			
c All other domestic foundations enter 2% of line 27b. Exempt foreign organizations enter 4% of Part I, line 12, col (b)			
2 Tax under section 511 (domestic section 4947(a)(1) trusts and taxable foundations only. Others enter -0-)		2	
3 Add lines 1 and 2		3	17,118.
4 Subtitle A (income) tax (domestic section 4947(a)(1) trusts and taxable foundations only. Others enter -0-)		4	0
5 Tax based on investment income. Subtract line 4 from line 3. If zero or less, enter -0-		5	17,118.
6 Credits/Payments			
a 2014 estimated tax payments and 2013 overpayment credited to 2014	6a	19,616.	
b Exempt foreign organizations - tax withheld at source	6b		
c Tax paid with application for extension of time to file (Form 8868)	6c		
d Backup withholding erroneously withheld	6d		
7 Total credits and payments. Add lines 6a through 6d	7	19,616.	
8 Enter any penalty for underpayment of estimated tax. Check here <input type="checkbox"/> if Form 2220 is attached	8		
9 Tax due. If the total of lines 5 and 8 is more than line 7, enter amount owed	9		
10 Overpayment. If line 7 is more than the total of lines 5 and 8, enter the amount overpaid	10	2,498.	
11 Enter the amount of line 10 to be Credited to 2015 estimated tax <input checked="" type="checkbox"/> 2,498. Refunded <input type="checkbox"/>	11		

Part VII-A Statements Regarding Activities

	Yes	No
1a During the tax year, did the foundation attempt to influence any national, state, or local legislation or did it participate or intervene in any political campaign?		X
b Did it spend more than \$100 during the year (either directly or indirectly) for political purposes (see Instructions for the definition)? If the answer is "Yes" to 1a or 1b, attach a detailed description of the activities and copies of any materials published or distributed by the foundation in connection with the activities		X
c Did the foundation file Form 1120-POL for this year?		X
d Enter the amount (if any) of tax on political expenditures (section 4955) imposed during the year (1) On the foundation <input checked="" type="checkbox"/> \$ _____ (2) On foundation managers <input checked="" type="checkbox"/> \$ _____		
e Enter the reimbursement (if any) paid by the foundation during the year for political expenditure tax imposed on foundation managers <input checked="" type="checkbox"/> \$ _____		
2 Has the foundation engaged in any activities that have not previously been reported to the IRS? If "Yes," attach a detailed description of the activities		X
3 Has the foundation made any changes, not previously reported to the IRS, in its governing instrument, articles of incorporation, or bylaws, or other similar instruments? If "Yes," attach a conformed copy of the changes		X
4a Did the foundation have unrelated business gross income of \$1,000 or more during the year?	X	
b If "Yes," has it filed a tax return on Form 990-T for this year?	X	
5 Was there a liquidation, termination, dissolution, or substantial contraction during the year? If "Yes," attach the statement required by General Instruction T		X
6 Are the requirements of section 508(e) (relating to sections 4941 through 4945) satisfied either • By language in the governing instrument, or • By state legislation that effectively amends the governing instrument so that no mandatory directions that conflict with the state law remain in the governing instrument?	X	
7 Did the foundation have at least \$5,000 in assets at any time during the year? If "Yes," complete Part II, col (c), and Part XV	X	
8a Enter the states to which the foundation reports or with which it is registered (see instructions) <input checked="" type="checkbox"/> UT, _____		
b If the answer is "Yes" to line 7, has the foundation furnished a copy of Form 990-PF to the Attorney General (or designate) of each state as required by General Instruction G? If "No," attach explanation		X
9 Is the foundation claiming status as a private operating foundation within the meaning of section 4942(j)(3) or 4942(j)(5) for calendar year 2014 or the taxable year beginning in 2014 (see instructions for Part XIV)? If "Yes," complete Part XIV		X
10 Did any persons become substantial contributors during the tax year? If "Yes," attach a schedule listing their names and addresses		X

Part VII-A Statements Regarding Activities (continued)

11	At any time during the year, did the foundation, directly or indirectly, own a controlled entity within the meaning of section 512(b)(13)? If "Yes," attach schedule (see instructions)	11		X
12	Did the foundation make a distribution to a donor advised fund over which the foundation or a disqualified person had advisory privileges? If "Yes," attach statement (see instructions)	12		X
13	Did the foundation comply with the public inspection requirements for its annual returns and exemption application? Website address ▶ N/A	13	X	
14	The books are in care of ▶ LAB PARTNERS, LP Telephone no ▶ 801-869-4300 Located at ▶ 136 E. SOUTH TEMPLE, SUITE 1600 SALT LAKE CITY, UT ZIP+4 ▶ 84111			
15	Section 4947(a)(1) nonexempt charitable trusts filing Form 990-PF in lieu of Form 1041 - Check here ▶ <input type="checkbox"/> and enter the amount of tax-exempt interest received or accrued during the year ▶ 15			
16	At any time during calendar year 2014, did the foundation have an interest in or a signature or other authority over a bank, securities, or other financial account in a foreign country? See the instructions for exceptions and filing requirements for FinCEN Form 114, (formerly TD F 90-22.1) If "Yes," enter the name of the foreign country ▶	16	Yes	No
				X

Part VII-B Statements Regarding Activities for Which Form 4720 May Be Required

File Form 4720 if any item is checked in the "Yes" column, unless an exception applies.

		Yes	No
1a	During the year did the foundation (either directly or indirectly)		
(1)	Engage in the sale or exchange, or leasing of property with a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(2)	Borrow money from, lend money to, or otherwise extend credit to (or accept it from) a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(3)	Furnish goods, services, or facilities to (or accept them from) a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(4)	Pay compensation to, or pay or reimburse the expenses of, a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(5)	Transfer any income or assets to a disqualified person (or make any of either available for the benefit or use of a disqualified person)? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(6)	Agree to pay money or property to a government official? (Exception. Check "No" if the foundation agreed to make a grant to or to employ the official for a period after termination of government service, if terminating within 90 days) <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
b	If any answer is "Yes" to 1a(1)-(6), did any of the acts fail to qualify under the exceptions described in Regulations section 53.4941(d)-3 or in a current notice regarding disaster assistance (see instructions)? 1b		
	Organizations relying on a current notice regarding disaster assistance check here ▶ <input type="checkbox"/>		
c	Did the foundation engage in a prior year in any of the acts described in 1a, other than excepted acts, that were not corrected before the first day of the tax year beginning in 2014? 1c		X
2	Taxes on failure to distribute income (section 4942) (does not apply for years the foundation was a private operating foundation defined in section 4942(j)(3) or 4942(j)(5))		
a	At the end of tax year 2014, did the foundation have any undistributed income (lines 6d and 6e, Part XIII) for tax year(s) beginning before 2014? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If "Yes," list the years ▶		
b	Are there any years listed in 2a for which the foundation is not applying the provisions of section 4942(a)(2) (relating to incorrect valuation of assets) to the year's undistributed income? (If applying section 4942(a)(2) to all years listed, answer "No" and attach statement - see instructions) 2b		
c	If the provisions of section 4942(a)(2) are being applied to any of the years listed in 2a, list the years here ▶		
3a	Did the foundation hold more than a 2% direct or indirect interest in any business enterprise at any time during the year? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
b	If "Yes," did it have excess business holdings in 2014 as a result of (1) any purchase by the foundation or disqualified persons after May 26, 1969, (2) the lapse of the 5-year period (or longer period approved by the Commissioner under section 4943(c)(7)) to dispose of holdings acquired by gift or bequest, or (3) the lapse of the 10-, 15-, or 20-year first phase holding period? (Use Schedule C, Form 4720, to determine if the foundation had excess business holdings in 2014) 3b		
4a	Did the foundation invest during the year any amount in a manner that would jeopardize its charitable purposes? 4a		X
b	Did the foundation make any investment in a prior year (but after December 31, 1969) that could jeopardize its charitable purpose that had not been removed from jeopardy before the first day of the tax year beginning in 2014? 4b		X

Part VII-B Statements Regarding Activities for Which Form 4720 May Be Required (continued)

5a During the year did the foundation pay or incur any amount to

(1) Carry on propaganda, or otherwise attempt to influence legislation (section 4945(e))? ☐ Yes ☒ No

(2) Influence the outcome of any specific public election (see section 4955), or to carry on, directly or indirectly, any voter registration drive? ☐ Yes ☒ No

(3) Provide a grant to an individual for travel, study, or other similar purposes? ☒ Yes ☐ No

(4) Provide a grant to an organization other than a charitable, etc., organization described in section 4945(d)(4)(A)? (see instructions). ☐ Yes ☒ No

(5) Provide for any purpose other than religious, charitable, scientific, literary, or educational purposes, or for the prevention of cruelty to children or animals? ☐ Yes ☒ No

b If any answer is "Yes" to 5a(1)-(5), did any of the transactions fail to qualify under the exceptions described in Regulations section 53.4945 or in a current notice regarding disaster assistance (see instructions)? ☐ **5b** ☒ X

Organizations relying on a current notice regarding disaster assistance check here ☐

c If the answer is "Yes" to question 5a(4), does the foundation claim exemption from the tax because it maintained expenditure responsibility for the grant? ☐ Yes ☐ No

If "Yes," attach the statement required by Regulations section 53.4945-5(d)

6a Did the foundation, during the year, receive any funds, directly or indirectly, to pay premiums on a personal benefit contract? ☐ Yes ☒ No

b Did the foundation, during the year, pay premiums, directly or indirectly, on a personal benefit contract? ☐ **6b** ☒ X

If "Yes" to 6b, file Form 8870

7a At any time during the tax year, was the foundation a party to a prohibited tax shelter transaction? ☐ Yes ☒ No

b If "Yes," did the foundation receive any proceeds or have any net income attributable to the transaction? ☐ **7b**

Part VIII Information About Officers, Directors, Trustees, Foundation Managers, Highly Paid Employees, and Contractors**1 List all officers, directors, trustees, foundation managers and their compensation (see instructions).**

(a) Name and address	(b) Title, and average hours per week devoted to position	(c) Compensation (if not paid, enter -0-)	(d) Contributions to employee benefit plans and deferred compensation	(e) Expense account, other allowances
ATCH 7		49,333.	0	0

2 Compensation of five highest-paid employees (other than those included on line 1 - see instructions). If none, enter "NONE."

(a) Name and address of each employee paid more than \$50,000	(b) Title, and average hours per week devoted to position	(c) Compensation	(d) Contributions to employee benefit plans and deferred compensation	(e) Expense account, other allowances
NONE				

Total number of other employees paid over \$50,000. ☐

Part VIII Information About Officers, Directors, Trustees, Foundation Managers, Highly Paid Employees, and Contractors (continued)**3 Five highest-paid independent contractors for professional services (see instructions). If none, enter "NONE."**

(a) Name and address of each person paid more than \$50,000	(b) Type of service	(c) Compensation
NONE		

Total number of others receiving over \$50,000 for professional services ▶

Part IX-A Summary of Direct Charitable Activities

List the foundation's four largest direct charitable activities during the tax year. Include relevant statistical information such as the number of organizations and other beneficiaries served, conferences convened, research papers produced, etc.

Expenses

1 N/A	
2	
3	
4	

Part IX-B Summary of Program-Related Investments (see instructions)

Describe the two largest program-related investments made by the foundation during the tax year on lines 1 and 2

Amount

1 NONE	
2	
All other program-related investments. See instructions.	
3 NONE	

Total. Add lines 1 through 3 ▶

Part X Minimum Investment Return (All domestic foundations must complete this part. Foreign foundations, see instructions.)

1	Fair market value of assets not used (or held for use) directly in carrying out charitable, etc., purposes		
a	Average monthly fair market value of securities	1a	22,291,601.
b	Average of monthly cash balances	1b	97,578.
c	Fair market value of all other assets (see instructions)	1c	2,498.
d	Total (add lines 1a, b, and c)	1d	22,391,677.
e	Reduction claimed for blockage or other factors reported on lines 1a and 1c (attach detailed explanation)	1e	
2	Acquisition indebtedness applicable to line 1 assets	2	
3	Subtract line 2 from line 1d	3	22,391,677.
4	Cash deemed held for charitable activities. Enter 1 1/2% of line 3 (for greater amount, see instructions)	4	335,875.
5	Net value of noncharitable-use assets. Subtract line 4 from line 3. Enter here and on Part V, line 4	5	22,055,802.
6	Minimum investment return. Enter 5% of line 5	6	1,102,790.

Part XI Distributable Amount (see instructions) (Section 4942(j)(3) and (j)(5) private operating foundations and certain foreign organizations check here ☐ and do not complete this part.)

1	Minimum investment return from Part X, line 6	1	1,102,790.
2a	Tax on investment income for 2014 from Part VI, line 5	2a	17,118.
b	Income tax for 2014 (This does not include the tax from Part VI)	2b	
c	Add lines 2a and 2b	2c	17,118.
3	Distributable amount before adjustments. Subtract line 2c from line 1	3	1,085,672.
4	Recoveries of amounts treated as qualifying distributions	4	
5	Add lines 3 and 4	5	1,085,672.
6	Deduction from distributable amount (see instructions)	6	
7	Distributable amount as adjusted. Subtract line 6 from line 5. Enter here and on Part XIII, line 1	7	1,085,672.

Part XII Qualifying Distributions (see instructions)

1	Amounts paid (including administrative expenses) to accomplish charitable, etc., purposes		
a	Expenses, contributions, gifts, etc. - total from Part I, column (d), line 26	1a	1,151,500.
b	Program-related investments - total from Part IX-B	1b	
2	Amounts paid to acquire assets used (or held for use) directly in carrying out charitable, etc., purposes	2	
3	Amounts set aside for specific charitable projects that satisfy the		
a	Suitability test (prior IRS approval required)	3a	
b	Cash distribution test (attach the required schedule)	3b	
4	Qualifying distributions. Add lines 1a through 3b. Enter here and on Part V, line 8, and Part XIII, line 4	4	1,151,500.
5	Foundations that qualify under section 4940(e) for the reduced rate of tax on net investment income. Enter 1% of Part I, line 27b (see instructions)	5	17,118.
6	Adjusted qualifying distributions. Subtract line 5 from line 4	6	1,134,382.

Note. The amount on line 6 will be used in Part V, column (b), in subsequent years when calculating whether the foundation qualifies for the section 4940(e) reduction of tax in those years.

Part XIII Undistributed Income (see instructions)

	(a) Corpus	(b) Years prior to 2013	(c) 2013	(d) 2014
1 Distributable amount for 2014 from Part XI, line 7				1,085,672.
2 Undistributed income, if any, as of the end of 2014				
a Enter amount for 2013 only				
b Total for prior years 20 <u>12</u> , 20 <u>11</u> , 20 <u>10</u>				
3 Excess distributions carryover, if any, to 2014				
a From 2009				
b From 2010				
c From 2011				
d From 2012 53,813.				
e From 2013 133,733.				
f Total of lines 3a through e	187,546.			
4 Qualifying distributions for 2014 from Part XII, line 4 ▶ \$ <u>1,151,500.</u>				
a Applied to 2013, but not more than line 2a				
b Applied to undistributed income of prior years (Election required - see instructions).				
c Treated as distributions out of corpus (Election required - see instructions)				
d Applied to 2014 distributable amount				1,085,672.
e Remaining amount distributed out of corpus	65,828.			
5 Excess distributions carryover applied to 2014 (If an amount appears in column (d), the same amount must be shown in column (a))				
6 Enter the net total of each column as indicated below:				
a Corpus Add lines 3f, 4c, and 4e Subtract line 5	253,374.			
b Prior years' undistributed income Subtract line 4b from line 2b				
c Enter the amount of prior years' undistributed income for which a notice of deficiency has been issued, or on which the section 4942(a) tax has been previously assessed				
d Subtract line 6c from line 6b Taxable amount - see instructions				
e Undistributed income for 2013 Subtract line 4a from line 2a Taxable amount - see instructions				
f Undistributed income for 2014 Subtract lines 4d and 5 from line 1 This amount must be distributed in 2015				
7 Amounts treated as distributions out of corpus to satisfy requirements imposed by section 170(b)(1)(F) or 4942(g)(3) (Election may be required - see instructions)				
8 Excess distributions carryover from 2009 not applied on line 5 or line 7 (see instructions)				
9 Excess distributions carryover to 2015. Subtract lines 7 and 8 from line 6a	253,374.			
10 Analysis of line 9				
a Excess from 2010				
b Excess from 2011				
c Excess from 2012 53,813.				
d Excess from 2013 133,733.				
e Excess from 2014 65,828.				

NOT APPLICABLE

b Check box to indicate whether the foundation is a private operating foundation described in section

4942(1)(3) or

4942(1)(5)

(4) Gross investment income .

[illegible]

1 Information Regarding Foundation Managers:

ATTACHMENT 8

N/A

Check here ☒ if the foundation only makes contributions to preselected charitable organizations and does not accept unsolicited requests for funds. If the foundation makes gifts, grants, etc. (see instructions) to individuals or organizations under other conditions, complete items 2a, b, c, and d.

N/A

N/A

N/A

N/A

Part XV Supplementary Information (continued)**3 Grants and Contributions Paid During the Year or Approved for Future Payment**

Recipient	If recipient is an individual, show any relationship to any foundation manager or substantial contributor	Foundation status of recipient	Purpose of grant or contribution	Amount
Name and address (home or business)				
a Paid during the year ATTACHMENT A				1,151,500.
Total			▶ 3a	1,151,500.
b Approved for future payment				
Total			▶ 3b	

Enter gross amounts unless otherwise indicated

Enter gross amounts unless otherwise indicated		Unrelated business income	Excluded by section 512, 513, or 514		(e) Related or exempt function income (See instructions)
	(a) Business code	(b) Amount	(c) Exclusion code	(d) Amount	
1 Program service revenue					
a _____					
b _____					
c _____					
d _____					
e _____					
f _____					
g Fees and contracts from government agencies					
2 Membership dues and assessments					
3 Interest on savings and temporary cash investments			14	78.	
4 Dividends and interest from securities					
5 Net rental income or (loss) from real estate					
a Debt-financed property					
b Not debt-financed property					
6 Net rental income or (loss) from personal property .					
7 Other investment income					
8 Gain or (loss) from sales of assets other than inventory					
9 Net income or (loss) from special events					
10 Gross profit or (loss) from sales of inventory . . .					
11 Other revenue a _____					
b ATCH 9 _____		489,693.		2,195,311.	
c _____					
d _____					
e _____					
12 Subtotal Add columns (b), (d), and (e)		489,693.		2,195,389.	
13 Total. Add line 12, columns (b), (d), and (e)					2,685,082.

Line No.	Explain below how each activity for which income is reported in column (e) of Part XVI-A contributed importantly to the accomplishment of the foundation's exempt purposes (other than by providing funds for such purposes) (See instructions)
▼	

[illegible]

Part XVII Information Regarding Transfers To and Transactions and Relationships With Noncharitable Exempt Organizations

		Yes	No
1	Did the organization directly or indirectly engage in any of the following with any other organization described in section 501(c) of the Code (other than section 501(c)(3) organizations) or in section 527, relating to political organizations?		
a	Transfers from the reporting foundation to a noncharitable exempt organization of		
	(1) Cash	1a(1)	X
	(2) Other assets	1a(2)	X
b	Other transactions		
	(1) Sales of assets to a noncharitable exempt organization	1b(1)	X
	(2) Purchases of assets from a noncharitable exempt organization	1b(2)	X
	(3) Rental of facilities, equipment, or other assets	1b(3)	X
	(4) Reimbursement arrangements	1b(4)	X
	(5) Loans or loan guarantees	1b(5)	X
	(6) Performance of services or membership or fundraising solicitations	1b(6)	X
c	Sharing of facilities, equipment, mailing lists, other assets, or paid employees	1c	X
d	If the answer to any of the above is "Yes," complete the following schedule. Column (b) should always show the fair market value of the goods, other assets, or services given by the reporting foundation. If the foundation received less than fair market value in any transaction or sharing arrangement, show in column (d) the value of the goods, other assets, or services received		



[illegible]

2a Is the foundation directly or indirectly affiliated with, or related to, one or more tax-exempt organizations described in section 501(c) of the Code (other than section 501(c)(3)) or in section 527? ☐ Yes ☒ No

b If "Yes," complete the following schedule


[illegible]

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete Declaration of preparer (other than taxpayer) is based on all information of which preparer has any knowledge

Sign Here  12/11/15  President

Signature of officer or trustee Date Title

May the IRS discuss this return with the preparer shown below (see instructions)? ☒ Yes ☐ No

Paid Preparer Use Only	Print/Type preparer's name DARREN T. BENSON	Preparer's signature 	Date 12/14/15	Check <input type="checkbox"/> if self-employed	PTIN P00345921
	Firm's name ▶ STRATA FUND SOLUTIONS, LLC			Firm's EIN ▶ 26-1945022	
	Firm's address ▶ 136 E. SOUTH TEMPLE, SUITE 1600 SALT LAKE CITY, UT 84111			Phone no 801-869-4300	

Schedule B(Form 990, 990-EZ,
or 990-PF)
Department of the Treasury
Internal Revenue Service**Schedule of Contributors**

OMB No 1545-0047

2014▶ **Attach to Form 990, Form 990-EZ, or Form 990-PF.**▶ Information about Schedule B (Form 990, 990-EZ, or 990-PF) and its instructions is at www.irs.gov/form990**Name of the organization**

THE SHIFTING FOUNDATION

Employer identification number

36-6108560

Organization type (check one)**Filers of:****Section:**

Form 990 or 990-EZ

☐ 501(c)() (enter number) organization☐ 4947(a)(1) nonexempt charitable trust not treated as a private foundation☐ 527 political organization

Form 990-PF

☒ 501(c)(3) exempt private foundation☐ 4947(a)(1) nonexempt charitable trust treated as a private foundation☐ 501(c)(3) taxable private foundationCheck if your organization is covered by the **General Rule** or a **Special Rule**.**Note.** Only a section 501(c)(7), (8), or (10) organization can check boxes for both the General Rule and a Special Rule. See instructions.**General Rule**

- ☒
- For an organization filing Form 990, 990-EZ, or 990-PF that received, during the year, contributions totaling \$5,000 or more (in money or property) from any one contributor. Complete Parts I and II. See instructions for determining a contributor's total contributions.

Special Rules

- ☐ For an organization described in section 501(c)(3) filing Form 990 or 990-EZ that met the 33 1/3 % support test of the regulations under sections 509(a)(1) and 170(b)(1)(A)(vi), that checked Schedule A (Form 990 or 990-EZ), Part II, line 13, 16a, or 16b, and that received from any one contributor, during the year, total contributions of the greater of (1) \$5,000 or (2) 2% of the amount on (i) Form 990, Part VIII, line 1h, or (ii) Form 990-EZ, line 1. Complete Parts I and II.
- ☐ For an organization described in section 501(c)(7), (8), or (10) filing Form 990 or 990-EZ that received from any one contributor, during the year, total contributions of more than \$1,000 *exclusively* for religious, charitable, scientific, literary, or educational purposes, or the prevention of cruelty to children or animals. Complete Parts I, II, and III.
- ☐ For an organization described in section 501(c)(7), (8), or (10) filing Form 990 or 990-EZ that received from any one contributor, during the year, contributions *exclusively* for religious, charitable, etc., purposes, but no such contributions totaled more than \$1,000. If this box is checked, enter here the total contributions that were received during the year for an *exclusively* religious, charitable, etc., purpose. Do not complete any of the parts unless the **General Rule** applies to this organization because it received *nonexclusively* religious, charitable, etc., contributions totaling \$5,000 or more during the year. ▶ \$ _____

Caution. An organization that is not covered by the General Rule and/or the Special Rules does not file Schedule B (Form 990, 990-EZ, or 990-PF), but it **must** answer "No" on Part IV, line 2, of its Form 990, or check the box on line H of its Form 990-EZ or on its Form 990-PF, Part I, line 2, to certify that it does not meet the filing requirements of Schedule B (Form 990, 990-EZ, or 990-PF).

Name of organization THE SHIFTING FOUNDATION

Employer identification number
36-6108560**Part I** Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
1	DAVID A. BRESKIN 136 E. SOUTH TEMPLE, SUITE 1600 SALT LAKE CITY, UT 84111	\$ 500,000.	Person <input checked="checked" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions)
2	JULIE BRESKIN 136 E. SOUTH TEMPLE, SUITE 1600 SALT LAKE CITY, UT 84111	\$ 400,000.	Person <input checked="checked" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions)
3	MARK HART III 201 MAIN STREET, SUITE 1800 FORT WORTH, TX 76102	\$ 25,000.	Person <input checked="checked" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions)

Name of organization THE SHIFTING FOUNDATION

Employer identification number

36-6108560

Part II Noncash Property (see instructions) Use duplicate copies of Part II if additional space is needed

(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (see instructions)	(d) Date received
-----	----- ----- ----- -----	\$ -----	-----
(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (see instructions)	(d) Date received
-----	----- ----- ----- -----	\$ -----	-----
(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (see instructions)	(d) Date received
-----	----- ----- ----- -----	\$ -----	-----
(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (see instructions)	(d) Date received
-----	----- ----- ----- -----	\$ -----	-----
(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (see instructions)	(d) Date received
-----	----- ----- ----- -----	\$ -----	-----
(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (see instructions)	(d) Date received
-----	----- ----- ----- -----	\$ -----	-----

Name of organization THE SHIFTING FOUNDATION

Employer identification number

36-6108560

Part III **Exclusively religious, charitable, etc., contributions to organizations described in section 501(c)(7), (8), or (10) that total more than \$1,000 for the year from any one contributor.** Complete columns (a) through (e) and the following line entry. For organizations completing Part III, enter the total of *exclusively* religious, charitable, etc., contributions of **\$1,000 or less** for the year. (Enter this information once. See instructions.) ► \$ _____
Use duplicate copies of Part III if additional space is needed.

(a) No. from Part I	(b) Purpose of gift	(c) Use of gift	(d) Description of how gift is held
-----	----- ----- -----	----- ----- -----	----- ----- -----
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	----- ----- -----	----- ----- -----	
-----	----- ----- -----	----- ----- -----	----- ----- -----
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	----- ----- -----	----- ----- -----	
-----	----- ----- -----	----- ----- -----	----- ----- -----
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	----- ----- -----	----- ----- -----	
-----	----- ----- -----	----- ----- -----	----- ----- -----
	(e) Transfer of gift		
	Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee
	----- ----- -----	----- ----- -----	

FORM 990PF, PART I - OTHER INCOME

DESCRIPTION	REVENUE AND EXPENSES PER BOOKS	NET INVESTMENT INCOME
FROM POETIC LICENSE PARTNERS, LP	2,226,106.	1,736,413.
TOTALS	2,226,106.	1,736,413.

FORM 990PF, PART I - TAXES

<u>DESCRIPTION</u>	<u>REVENUE AND EXPENSES PER BOOKS</u>
SEC. 4940(E) EXCISE TAX	17,118.
TOTALS	<u>17,118.</u>

FORM 990PF, PART I - OTHER EXPENSES

<u>DESCRIPTION</u>	<u>REVENUE AND EXPENSES PER BOOKS</u>
BANK FEES	15.
TOTALS	<u>15.</u>

ATTACHMENT 4

FORM 990PF, PART II - PREPAID EXPENSES AND DEFERRED CHARGES

<u>DESCRIPTION</u>	<u>ENDING BOOK VALUE</u>	<u>ENDING FMV</u>
PREPAID TAXES	2,498.	2,498.
TOTALS	<u>2,498.</u>	<u>2,498.</u>

FORM 990PF, PART II - OTHER ASSETS

ATTACHMENT 5

<u>DESCRIPTION</u>	<u>ENDING BOOK VALUE</u>	<u>ENDING FMV</u>
POETIC LICENSE PARTNERS, LP	23,657,288.	23,657,288.
TOTALS	<u>23,657,288.</u>	<u>23,657,288.</u>

ATTACHMENT 6

FORM 990PF, PART III - OTHER DECREASES IN NET WORTH OR FUND BALANCES

DESCRIPTION

AMOUNT

CHANGE IN UNREALIZED GAIN

384.

TOTAL

384.

FORM 990PF, PART VIII - LIST OF OFFICERS, DIRECTORS, AND TRUSTEES

ATTACHMENT 7

<u>NAME AND ADDRESS</u>	<u>TITLE AND AVERAGE HOURS PER WEEK DEVOTED TO POSITION</u>	<u>COMPENSATION</u>
DAVID A. BRESKIN 136 E. SOUTH TEMPLE, SUITE 1600 SALT LAKE CITY, UT 84111	10.00	
JULIE G. BRESKIN 136 E. SOUTH TEMPLE, SUITE 1600 SALT LAKE CITY, UT 84111	1.00	
CHELSEA HADLEY 136 E. SOUTH TEMPLE, SUITE 1600 SALT LAKE CITY, UT 84111	20.00	49,333.
DARREN T. BENSON 136 E. SOUTH TEMPLE, SUITE 1600 SALT LAKE CITY, UT 84111	1.00	
GRAND TOTALS		<u>49,333.</u>

FORM 990PF, PART XV - INFORMATION REGARDING FOUNDATION MANAGERS

DAVID A. BRESKIN
JULIE G. BRESKIN

FORM 990-PF, PART XVI-A - ANALYSIS OF OTHER REVENUE

ATTACHMENT 9

DESCRIPTION	BUSINESS CODE	EXCLUSION		RELATED OR EXEMPT FUNCTION INCOME	
		AMOUNT	CODE	AMOUNT	
PORTFOLIO INVESTMENTS	525990	489,693.	18	2,195,311.	
TOTALS		489,693.		2,195,311.	

The Shifting Foundation
Form 990-PF, Part XV, 3a - Grants and Contributions Paid During the Year

36-6108560
Attachment A

Recipient's Name	Status of Recipient	Purpose of Grant or Contributions	Amount
Environmental Defense Fund 257 Park Avenue South, 17th Floor New York, NY 10010	No relationship PC	No restrictions	50,000
Natural Resources Defense Council (NRDC) 40 West 20th Street New York, NY 10011	No relationship PC	No restrictions	40,000
Partners In Health 888 Commonwealth Avenue, 3rd Floor Boston, MA 02215	No relationship PC	No restrictions	30,000
Doctors Without Borders/MSF USA 333 Seventh Avenue, 2nd Floor New York, NY 10001-5004	No relationship PC	No restrictions	30,000
Union of Concerned Scientists Two Brattle Square Cambridge, MA 02138-3780	No relationship PC	No restrictions	30,000
International Rescue Committee 122 East 42nd Street New York, NY 10168-1289	No relationship PC	No restrictions	30,000
Oxfam America 226 Causeway Street, 5th Floor Boston, MA 02114-2206	No relationship PC	No restrictions	25,000
Planned Parenthood Federation of America 434 West 33rd Street New York, NY 10001-2601	No relationship PC	No restrictions	20,000
Conservation Law Foundation 62 Summer Street Boston, MA 02110	No relationship PC	No restrictions	15,000
Sierra Club Foundation 85 Second Street, Suite 750 San Francisco, CA 94105	No relationship PC	No restrictions	15,000
350.org 20 Jay St., Suite 732 Brooklyn, NY 11201	No relationship PC	No restrictions	15,000
Community Works 25 West Street Boston, MA 02111	No relationship PC	No restrictions	10,000
RAW Art Works 37 Central Square Lynn, MA 01901	No relationship PC	No restrictions	7,500

The Shifting Foundation
Form 990-PF, Part XV, 3a - Grants and Contributions Paid During the Year

36-6108560
Attachment A

Recipient's Name	Status of Recipient	Purpose of Grant or Contributions	Amount
Southern Poverty Law Center P.O. Box 548 Montgomery, AL 36101-0548	No relationship PC	No restrictions	5,000
Boston Ballet 19 Clarendon Street Boston, MA 02116	No relationship PC	No restrictions	3,000
Jacob's Pillow Dance Festival 358 George Carter Road Becket, MA 01223	No relationship PC	No restrictions	3,000
Artsbridge Institute P.O. Box 113 Swampscott, MA 01907-0113	No relationship PC	No restrictions	3,000
Black, Jim 7 Windsor Place Brooklyn, NY 11215	No relationship I	No restrictions	40,000
Chakarova, Mimi 1463 Curtis St. Berkeley, CA 94702	No relationship I	No restrictions	50,000
Charrière, Julian Skalitzer Strasse 43 10997 Berlin, Germany	No relationship I	No restrictions	50,000
Cleaver, Gerald 120 Ocean Parkway, 6E Brooklyn, NY 11218-2429	No relationship I	No restrictions	50,000
Cline, Alex 3591 Schaefer Street Culver City, CA 90232	No relationship I	No restrictions	50,000
Davis, Kris 654 49th Street Brooklyn, NY 11220	No relationship I	No restrictions	50,000
Dresser, Mark 1838 N Willowspring Drive Encinitas, CA 92024	No relationship I	No restrictions	33,000
Gilmore, Marcus 935 Saint Nicholas Avenue New York, NY 10032	No relationship I	No restrictions	40,000
Halvorson, Mary 35 South Elliott Place, Apt E Brooklyn, NY 11217	No relationship I	No restrictions	30,000

The Shifting Foundation
Form 990-PF, Part XV, 3a - Grants and Contributions Paid During the Year

36-6108560
Attachment A

Recipient's Name	Status of Recipient	Purpose of Grant or Contributions	Amount
Lightcap, Chris 30 Ocean Parkway, Apt #5J Brooklyn, NY 11218	No relationship I	No restrictions	45,000
Skaer, Lucy 3 Belgrave Terrace Glasgow, Scotland G12 8JD	No relationship I	No restrictions	50,000
Smith, Ches 662 Vanderbilt Street, #1 Brooklyn, NY 11218	No relationship I	No restrictions	30,000
Threadgill, Henry P O Box 594, Cooper Station New York, NY 10276	No relationship I	No restrictions	50,000
Virelles, David 145 Chauncey Street Brooklyn, NY 11233	No relationship I	No restrictions	40,000
Webber, Anna 4715 4th Avenue, Apt 1F Brooklyn, NY 11220	No relationship I	No restrictions	40,000
African Elephant Conservation Trust 10 State Street Newburyport, MA 01950	No relationship PC	No restrictions	50,000
Angel City Arts 520 Baughman Avenue Claremont, CA 91711	No relationship PC	No restrictions	15,000
Earthjustice 50 California St , Ste 500 San Francisco, CA 94111	No relationship PC	No restrictions	25,000
Alive & Free 1060 Tennesse St. San Francisco, CA 94107-3016	No relationship PC	No restrictions	25,000
San Francisco Friends School 250 Valencia Street San Francisco, CA 94103	No relationship PC	No restrictions	5,000
Bay School of San Francisco 35 Keyes Ave San Francisco, CA 94129	No relationship PC	No restrictions	5,000
San Francisco Parks Alliance 1663 Mission Street Suite 320 San Francisco, CA 94103	No relationship PC	No restrictions	25,000

The Shifting Foundation
Form 990-PF, Part XV, 3a - Grants and Contributions Paid During the Year

36-6108560
Attachment A

Recipient's Name	Status of Recipient	Purpose of Grant or Contributions	Amount
Wikimedia Foundation, Inc. P O. Box 98204 Washington DC 20090-8204	No relationship PC	No restrictions	5,000
Los Angeles Residential Community (LARC) 29890 N. Bouquet Canyon Road Saugus, CA 91390	No relationship PC	No restrictions	3,000
Hammer Museum 19899 Wilshire Blvd. Los Angeles, CA 90024	No relationship PC	No restrictions	3,000
Heal the Bay 1444 9th St. Santa Monica, CA 90401	No relationship PC	No restrictions	1,000
Scripps Institute of Oceanography 9500 Gilman Dr , #0210 La Jolla, CA 92093-0210	No relationship PC	No restrictions	5,000
Cerebral Palsy Intern. Research Foundation 445 Park Avenue, 9th Floor New York, New York 10022	No relationship PC	No restrictions	5,000
		Total	1,151,500

JIM BLACK

Drummer, percussionist and bandleader Jim Black was born in 1967 and raised in Seattle, Washington. He performed in youth jazz ensembles and rock bands before moving to Boston in 1985 and obtaining a scholarship to attend the Berklee School of Music. In Boston, Black, along with guitarist Kurt Rosenwinkel and reedmen Chris Speed and Andrew D'Angelo, formed the band Human Feel, which rapidly gained the attention of the east coast avant-garde jazz world. By 1991, Black and the rest of Human Feel had moved to New York City, where he cemented his reputation in the downtown NYC scene of the '90s as an influential drummer, and took featured roles in critically acclaimed bands such as Tim Berne's Bloodcount, Ellery Eskelin's Trio, and Dave Douglas's Tiny Bell Trio. Black began touring and recording with the above bands as well as with artists such as Uri Caine, Dave Liebman, Nels Cline, Ben Monder, Cuong Vu, Myra Melford, Steve Coleman, Tomasz Stanko and Laurie Anderson. He developed a multi-tasking approach to drumming with a constant, joyful flow incorporating various objects, from bells to bowls to hand drums, riveting live audiences and helping to bring a new generation of listeners to jazz and improvised music. In 2000, Black established his post-rock-inclined AlasNoAxis quartet, featuring longtime collaborator Speed on tenor sax and clarinet, Hilmar Jensson on guitar, and Skúli Sverrisson on bass. Balancing influences from Seattle and Icelandic rock with Brooklyn jazz, and concentrating on rhythmic shifts and ensemble texture rather than on featured solos, AlasNoAxis has released four albums since 2006, all on the Winter & Winter label: *AlasNoAxis* (2000), *Splay* (2002), *Habyor* (2004), and *Dogs of Great Indifference* (2006). As a member of the collective group Pachora with Speed, Sverrisson and guitarist Brad Shepik, Black has been a leader in the study and adaptation of Balkan music into jazz-based music. He is one-third of the group BBC along with Tim Berne and Nels Cline, and in 2011 they released the critically acclaimed album *The Veil* (Cryptogramophone.) Black performs as a leader, co-leader, sideman and solo artist in concert halls and international jazz music festivals worldwide. He has performed on over 100 released recordings. Since 2005, he has taught and conducted workshops at The New School of Jazz and Contemporary Music, NYC, and the School for Improvisational Music, NYC. The Shifting Foundation awarded Black a grant in support of new compositions and recording with his quartet, Malamute, and with a new Jim Black Trio.

MIMI CHAKAROVA

Photographer, journalist, and filmmaker Mimi Chakarova was born in 1976 in Kunstendil, Bulgaria. In 1989, she and her mother emigrated to Baltimore. In 1994, she moved to the San Francisco Bay Area. Chakarova received her BFA in Photography from the San Francisco Art Institute and her MA in Visual Studies from UC Berkeley. Her first full-length film, *The Price of Sex*, a documentary on the sex trafficking of Eastern European girls and young women, was released in 2011. For this work, Chakarova was awarded the Nestor Almendros Award (for "courage in filmmaking") at the Human Rights Watch Film Festival in New York City. She also won the prestigious Daniel Pearl Award for Outstanding International Investigative Reporting and a 2012 Dart Awards Finalist for Excellence in Coverage of Trauma. She is the recipient of the Dorothea Lange Fellowship for outstanding work in documentary photography and the Magnum Photos Inge Morath Award for her work on sex trafficking. Other awards include a People's Voice Webby, as well as a nomination for a News & Documentary Emmy Award. Chakarova's print work has appeared broadly, in such publications as *National Geographic*, *The New York Times Sunday Magazine*, *The Atlantic Monthly*, *Ms*, and *The London Times Sunday Magazine*. Her electronic work has appeared on CBS News' "60 Minutes," CNN "World," BBC "World," and PBS' "FRONTLINE/World." In 2007, Chakarova became the series curator of FRONTLINE/World's "FlashPoint," featuring the work of photojournalists from around the world. She has also served as a correspondent at the Center for Investigative Reporting, and has had numerous solo exhibitions of her photographs, stemming from her investigative and artistic explorations of diverse locales, such as South Africa, Jamaica, Cuba, and Kashmir. The Shifting Foundation awarded Chakarova a grant to support the further development of her second feature-length documentary, *Men A Love Story*.

JULIAN CHARRIÈRE

Born in 1987 in Morges, Switzerland, Julian Charrière studied at Ecole cantonale d'art du Valais and the Berlin University of Arts before joining Olafur Eliasson's Institute for Spatial Experiments, where he received his Masters degree in 2013. That same year, he received the Kiefer Hablitzel Art Prize, the IBB Award for Photography, the Elsa Neumann Scholarship of Berlin, and a grant from the Berlin Senate Chancellery for Cultural Affairs, among other awards. In early 2014, Charrière was honored with the Culture Award Manor Vaud at the Cantonal Museum of Fine Arts in Lausanne, featuring his first major solo museum exhibition, *Future Fossil Spaces*. Charrière's work is a blend of conceptual exploration and poetic archaeology. His process includes scientific and geologic research, photographic documentation, performances and installations, with a focus on ecological and environmental themes as well as time/space perception. In his 2012 collaboration with Julius von Bismark, *Some Pigeons Are More Equal to Others*, which was presented as part of the Venice Architecture Biennial, the artists built a machine in which pigeons of the St. Mark's Square in Venice were airbrushed with tropical-colored food dye and re-released into the city. Also in 2012, for his series entitled *The Blue Fossil Entropic Stories*, Charrière made an expedition to an iceberg in Iceland and, using a burning gas torch, attempted for eight hours to melt it. In *We Are All Astronauts Aboard a Little Spaceship Called Earth*, 2012-2013, the artist abraded the surface of thirteen globes dating from 1890 to 2011 over a table, and the minerals that remained were reused to create "international" sandpaper, which was subsequently used to sand the globes further until the territories were erased. A new configuration of this work was presented as part of Charrière's solo exhibition, *We Are All Astronauts*, in early 2014 at the Centre Culturel Suisse in Paris. A second solo exhibition was presented in 2014, *The World is Medium-Sized*, at the Kunstverein Arnsberg in Germany. In 2015, he won the Swiss Art Award / Kiefer Hablitzel Prize. Charrière's continues his work with the scientific artist collective, Das NUMEN, which has exhibited at institutions such as the Schinkel Pavilion and The German Architectural Centre. He is currently completing his first major monograph. In early 2016, he will present a solo exhibition at the Parasol Unit Foundation for Contemporary Art in London. The Shifting Foundation awarded Charrière a grant to support the completion of several large-scale projects, and to offset costs associated with the completion of the monograph.

GERALD CLEAVER

Born in 1963 and raised in Detroit, jazz drummer, composer and bandleader Gerald Cleaver was inspired by his father, drummer John Cleaver, to begin playing drums at an early age. He became deeply involved in the Detroit jazz scene, working with respected area musicians such as bassist Ali Muhammed Jackson, trumpeter Marcus Belgrave, tenor saxophonist Donald Walden, bassist Rodney Whitaker, guitarist A. Spencer Barefield, reedsman Wendell Harrison, and many others. A National Endowment of the Arts fellowship in 1990 allowed Cleaver to study with drummer Victor Lewis. He then earned his degree in Music Education at the University of Michigan. During his years as a student, Cleaver had a band with pianist Craig Taborn called Tracey Science Quartet. He went on to become a jazz educator after graduating and began teaching in Detroit in the early '90s, later joining the jazz faculty at the University of Michigan. Splitting his time between Detroit and New York City, where he subsequently re-located, Cleaver has worked with an extensive list of jazz leaders including Roscoe Mitchell (notably on the 1997 ECM release *Nine to Get Ready*), Henry Threadgill, Jacky Terrasson, Hank Jones, Tommy Flanagan, Charles Gayle, Reggie Workman, and Eddie Harris, among others. Cleaver's innovative drumming has been featured with the Joe Morris Quartet (with releases on Omnitone and Knitting Factory); the Matthew Shipp Quartet (Pastoral Composure); bassist Chris Lightcap's bandleader debut, *Lay-Up*; and vocalist René Marie's Maxjazz release. He is active with additional groups such as the Roscoe Mitchell Trio; Bishop Cleaver Flood (featuring reedsman Andrew Bishop and bassist Tim Flood); David Torn's Prezens; and his own sextet, Gerald Cleaver's Veil of Names, which includes guitarist Ben Monder, violinist/violist Mat Maneri, bassist Reid Anderson, saxophonist Andrew Bishop, and former college collaborator Craig Taborn. Veil of Names's *Adjust* was released in 2001 on FSNT (Fresh Sound New Talent) and was named Best Debut Recording Nominee by the Jazz Journalists Association. He released *Gerald Cleaver's Detroit* in 2008, also on FSNT. In 2009, he released *Farmers by Nature* (Aum Fidelity) with William Parker and Craig Taborn. Cleaver currently leads the groups Uncle June, Black Host, Violet Hour and NiMbNl. The

Shifting Foundation awarded Cleaver a grant in support of a new Uncle June recording and performance, as well as work on a new solo project.

ALEX CLINE

Alex Cline was born in Los Angeles in 1956, and began playing drums with his twin brother, guitarist Nels Cline, at the age of 11. Alex Cline began a musical association with woodwind artist Jamil Shabaka in 1976 as Duo Infinity. In 1977, he joined Vinny Golia's group as well as the Julius Hemphill Trio, formed the electric improvisational trio Spiral (with brother Nels and synthesizer player and multi-instrumentalist Brian Horner) and began performing solo percussion concerts. In 1979, Alex and Nels Cline, along with bassist Eric von Essen and violinist Jeff Gauthier, formed Quartet Music, a group that performed and recorded four albums over an eleven-year period, and was awarded grants from the National Endowment for the Arts and the California Arts Council. In 1982, Cline made his solo debut in *Not Alone* (Nine Winds), a double LP of percussion music. In 1987, he recorded *The Lamp and the Star* (ECM), his first album as a bandleader/composer. As the leader of his own group, The Alex Cline Ensemble, he recorded *Sparks Fly Upward* and *The Constant Flame*, both on Cryptogramophone. Cline's other improvisational collaborations include *right of violet* and *The Other Shore*, both with Jeff Gauthier and ex-Shadowfax guitarist G.E. Stinson, and Cloud Plate (Cryptogramophone) with Stinson, vocalist Kaoru and koto player Miya Masaoka. Other groups Cline has led are Alex Cline's Band of the Moment and The Rain Trio (with Eric Barber and Scott Walton). He has also been involved with duo percussion collaborations with Ron George, Peter Erskine, Christopher Garcia, Andrea Centazzo, Gregg Bendian and Dan Morris. He has participated in the performing of works by composers Robert Eriksson, Harold Budd and David Means. Cline has served as composer and/or performer for numerous modern dancers and dance companies in Los Angeles, including Margaret Schuette, Linda Fowler, the Momentum Company's 'Soundscape' concerts, Dance/LA, the UCLA Dance Company, and Will Salmon's Open Gate Theater Company. He has participated in performance collaborations with visual artists Yoshio Ikezaki, Norton Wisdom, Kio Griffith and 2-Tu. In addition to conducting numerous sound and percussion workshops and clinics and lecturing on Asian metal percussion instruments, Cline has been the curator of the Open Gate Theater's Sunday Evening Concerts series, a new music/creative jazz showcase held monthly in Eagle Rock, California, since 1997. Cline has performed on over eighty recordings, and has worked with artists such as Tim Berne, Bobby Bradford, John Wolf Brennan, John Carter, Buddy Collette, Mark Dresser, Charlie Haden, Myra Melford, Frank Morgan, Elliott Sharp, Wadada Leo Smith, Philip Gelb, Richard Grossman, and others. The Shifting Foundation awarded Cline a grant to support the recording and performance of an original composition with a 14-piece ensemble, Alex Cline's Flower Garland Orchestra: Oceans of Vows, to be presented in the fall of 2015 with the Angel City Jazz Festival.

KRIS DAVIS

Born in 1980 and raised in Calgary, Canada, pianist-composer Kris Davis started playing piano at age six. She studied classical music at the Royal Conservatory in Canada and played in the school jazz band at age twelve. She earned a bachelor's degree in Jazz Piano from the University of Toronto and attended the Banff Centre for the Arts jazz program in 1997 and 2000. She received two Canada Council grants -- the first to relocate to New York City and study composition with Jim McNeely, and the second to study extended piano techniques with Benoit Delbecq in Paris. In the years since her arrival in New York in 2001, she has become a seminal talent on the new music scene, a deeply thoughtful, resolutely individual artist who offers "uncommon creative adventure," according to *JazzTimes*. She made her recording debut as a leader with *Lifespan* (2003), followed by two quartet discs, *The Slightest Shift* (2006) and *Rye Eclipse* (2008), then the trio set *Good Citizen* in 2010. Her 2011 solo piano album, *Aerial Piano*, appeared on Best-of-the-Year lists in *The New York Times*, *JazzTimes* and *Art Forum*, and was widely regarded as one of the most audacious solo piano debuts of the past decade. Davis wrote the arrangements for saxophonist/composer Tony Malaby's nonet album *Novela* (2011), which also made a number of prominent "Best" lists. Davis is part of the collaborative trio *Paradoxical Frog* with saxophonist Ingrid Laubrock and drummer Tyshawn Sorey. *Union*, the trio's 2011 album, received kudos from National Public Radio, *The New York Times* and *All About Jazz* as one of the best records of that year. Her 2013

release as a leader was the quintet set *Capricorn Climber* (Clean Feed). In May of 2015, with her group Infrasound (including Ben Goldberg, Oscar Noriega, Joachim Badenhorst, Andrew Bishop, Nate Radley, Gary Versace and Jim Black), she released *Save Your Breath* (Clean Feed), and subsequently received the prestigious Doris Duke Impact Award, as well as being named a Rising Star Pianist in the Downbeat Critic's Poll. In addition to her work as a leader, Davis has performed with such prominent musicians as Paul Motian, Bill Frisell, Tim Berne, John Hollenbeck, Michael Formanek and Mary Halvorson. She earned a Master's degree in Classical Composition from the City College of New York in 2011 and teaches at the School for Improvised Music. New York City's Jazz Gallery gave Davis a 2013 commissioning residency to write for her trio with Tom Rainey and John Hébert. The Shifting Foundation awarded her a grant to complete a large-scale piano études composition project, to support the completion and video documentation of a new recording titled DUOPOLY, and to fund the recording of a new album with Davis's quintet, *Capricorn Climber*.

MARK DRESSER

Internationally renowned bass player and composer Mark Dresser was born in Los Angeles in 1952. He earned a BA and MA from UC San Diego, studying contrabass with maestro Bertram Turetzky, and gained attention in the early 1970s for becoming a creative force with Stanley Crouch's Black Music Infinity, a free jazz ensemble that included Bobby Bradford, Arthur Blythe, James Newton and David Murray. In the same period, he was performing with the San Diego Symphony. In 1983, he received the Fulbright Fellowship to study in Italy with Franco Petracchi. Recruited by Anthony Braxton, Dresser made the move to New York in 1986, and spent a decade touring and recording extensively with the reed visionary's celebrated quartet with pianist Marilyn Crispell and drummer Gerry Hemingway, which was the subject of Graham Locke's book *Forces in Motion* (Da Capo). At the same time he became a ubiquitous presence on the Downtown scene, working with masters such as Ray Anderson, Tim Berne, Anthony Davis and John Zorn. At the core of Dresser's music is a drive to expand the sonic and musical possibilities of the double bass through the use of unconventional amplification and extended techniques. His solo works include the DVD/CD/booklet triptych *GUTS Bass Explorations, Investigations, and Explanations* (2010) and CDs *Unveil* (2006) and *Invocation* (1994), and feature the music evolving out of this research. A chapter on his extended techniques, "A Personal Pedagogy," appears in the book, *ARCANA* (Granary Press). His distinctive sound is documented in more than 130 recordings, including over thirty as a bandleader and co-leader. He has performed and recorded with Jane Ira Bloom, Dave Douglas, Satoko Fujii, Osvaldo Golijov, Bob Ostertag, Joe Lovano, Dawn Upshaw and many others. A prolific composer, Dresser developed numerous pieces for the Arcado String Trio, and Tambastics, while receiving commissions and recording original scores for several classic silent films including *The Cabinet of Dr. Caligari*. In 2004, Dresser moved back to Southern California to take a position as professor of music at UC San Diego. Since 2007, Dresser has been researching, performing, composing and teaching on the subject of telematic music performance, which explores musical, technical and social dimensions of live performance between multiple locations through the internet. He was co-coordinator, composer, performer and conductor of *Deep Tones for Peace*, a 2009 internet performance including thirteen international bassists collaborating between Jerusalem and New York City, as well as *ResoNations* (2009), a five site international telematics performance for peace. More recently, Dresser along with Michael Dessen, Myra Melford and Nicole Mitchell collaborated with other renowned musicians in three different cities and across the East Coast, West Coast and Europe on *The Virtual Tour A Reduced-Carbon Footprint Concert Series*. Dresser continues to tour and record with celebrated collective Trio M with Melford and Matt Wilson. He performs solo bass recitals as well as playing with his new-music trio featuring Matthias Ziegler and Denman Maroney. His new music quintet recording, *Nourishments* (2013) marked his re-immersion as a bandleader. He has been awarded two New York Foundation for the Arts grants, Meet the Composer commissions, and fellowships to the MacDowell Colony and Civitella Ranieri. He is on the board of the International Society of Bassists, the International Society of Improvised Music, and the advisory board of the Deep Listening Institute. The Shifting Foundation awarded Dresser a grant in support of new recordings and compositions.

MARCUS GILMORE

Born in 1986 in Queens, New York, Marcus Gilmore was inspired to learn percussion by the music of his grandfather, the legendary jazz drummer Roy Haynes, who gave him his first set of drums at the age of ten. He took naturally to jazz as well as to classical theory and percussion, studying at La Guardia High School of Music, Arts and Performing Arts and earning a full scholarship to attend the Manhattan School of Music. At age fifteen, Gilmore was awarded the Wynton Kelly Jazz Foundation Incentive, and in the same year started performing with world-renowned saxophonist and bandleader Steve Coleman. In 2007, he received the Jerome Foundation Grant award for composition, and his recording with the Gonzalo Rubalcaba Quintet was nominated for a Latin Grammy for Best Latin Jazz Album. Gilmore was featured in *New York Times* critic Ben Ratliff's 2009 piece, 'Five Drummers Whose Time is Now.' In 2010, pianist Vijay Iyer's Trio, of which Gilmore is a member, took the ECHO Award for Best International Ensemble. In 2012, *DownBeat* magazine named Gilmore its top Rising Star Drummer in its Critics Poll. Also that year, the Vijay Iyer Trio took the Jazz Album and Jazz Group of the Year categories. Already one of New York's most in-demand drummers at the age of 29, Gilmore has performed around the world with some of today's most prominent jazz artists, including Coleman, Chick Corea, Gonzalo Rubalcaba, Natalie Cole, Clark Terry, Nicholas Payton, Christian Scott, John Patitucci, Wynton Marsalis, Cassandra Wilson, Terence Blanchard, Steve Coleman, Ravi Coltrane, Dave Douglas, David Virelles, Matt Brewer, Kris Davis, Roy Hargrove and many others. Harvard University Professor of Music Vijay Iyer states of Gilmore that he is "a brilliant, startlingly innovative drummer, with a genuinely broad scope, a casual virtuosity, and an amazingly sympathetic ear." The Shifting Foundation awarded Gilmore a grant in support of his first recording of original compositions, his debut album as a bandleader.

MARY HALVORSON

One of improvised music's most in-demand guitarists, Mary Halvorson was born in 1980 in Boston, Massachusetts, and has been active in New York since 2002, following jazz studies at Wesleyan University and the New School. Critics have called her "a singular talent" (Lloyd Sachs, *Jazztimes*), "NYC's least predictable improviser" (Howard Mandel, *City Arts*), "one of the most exciting and original guitarists in jazz—or otherwise" (Steve Dollar, *Wall Street Journal*), and "one of the most formidable bandleaders" (Francis Davis, *Village Voice*). After three years of study with visionary composer and saxophonist Anthony Braxton, Halvorson became an active member of several of his bands, including his trio, septet and 12+1tet. To date, she appears on six of Braxton's recordings. Halvorson has performed alongside iconic guitarist Marc Ribot, in his band Sun Ship (a quartet performing the music of John Coltrane), and with the bassist Trevor Dunn in his Trio-Convulsant. Over the past decade she has worked with such diverse bandleaders as Tim Berne, Taylor Ho Bynum, Tomas Fujiwara, Curtis Hasselbring, Myra Melford, Jason Moran, Tom Rainey and Mike Reed. As a bandleader and composer, one of Halvorson's primary outlets is her longstanding trio featuring bassist John Hébert and drummer Ches Smith. Since their 2008 debut album, *Dragon's Head*, the band has been recognized as a Rising Star Jazz Band by *DownBeat* magazine for five consecutive years. Halvorson's quintet, which adds trumpeter Jonathan Finlayson and alto saxophonist Jon Irabagon to the trio, has released two critically acclaimed albums on the Firehouse 12 label: *Saturn Sings* and *Bending Bridges*. She recently added two additional members – tenor saxophonist Ingrid Laubrock and trombonist Jacob Garchik—to form a septet, featured on her 2013 release *Illusionary Sea*. Halvorson co-leads a longstanding chamber-jazz duo with violinist Jessica Pavone, the avant-rock band People and the collective ensembles Thumbscrew and Secret Keeper. In 2015, she released *Meltframe* (Firehouse 12), consisting of covers ranging from the golden age of Duke Ellington to Halvorson's current cohort of colleagues such as bassist Chris Lightcap. The critically acclaimed album was called "a uniquely complex collection from one of our finest artists" (Karl Ackermann, *All About Jazz*). Also in 2015, Halvorson was honored with the Jazz Journalists Association (JJA) Jazz Awards for musical excellence. The Shifting Foundation awarded a grant to Halvorson to support the recording of a new octet album.

CHRIS LIGHTCAP

Born in 1971 and raised in Latrobe, Pennsylvania, bassist and composer Chris Lightcap played violin and piano before taking up the electric bass at age fourteen. As a senior at Greater Latrobe High School, he started the upright bass and the following year he enrolled at Williams College. There he studied bass, composition and improvisation with Milt Hinton, Cameron Brown, Robert Suderburg, Alvin Lucier and Bill Dixon. He also had the privilege of studying and performing with master drummer Edward Blackwell. Upon graduating with Williams' Hutchinson Arts Grant, he moved to his current home, New York. Lightcap quickly began performing and touring with a wide array of prominent musicians and bandleaders such as Mark Turner, Tomasz Stanko, Ravi Coltrane, Joe Morris, Ben Monder, Terrel Stafford, Ralph Alessi and Rob Brown. He performed weekly with the Cecil Taylor Big Band in 1995, and was invited to perform in a trio with Archie Shepp and Sunny Murray in Paris the following year. For the next two years he worked regularly in a trio led by saxophonist George Garzone. In 2000, Chris joined the ensemble of Regina Carter, an association that continues today, and he has performed and recorded extensively with Carter throughout four continents, including performances with the Boston, Atlanta and Minnesota Symphonies. Lightcap has played in drummer Matt Wilson's acclaimed quartet since 1998, and he has also worked with singer-songwriters such as Glen Hansard and Ruper Orodorkia, country/rock artist Smokey Hormel, and the Brazilian surf guitarist Joao Erbetta. A prolific composer, Lightcap began in 1998 writing for his own group, a quartet featuring Gerald Cleaver on drums and Tony Malaby and Bill McHenry on tenor saxophones. His two recordings with this group, *Lay-Up* (2000) and *Bigmouth* (2003) were released on Fresh Sounds Records, and both were on CMJ's Top 10 radio chart and received critical acclaim in the *New York Times*, *Jazztimes*, *Cadence*, the *Village Voice*, and *All About Jazz*. In 2005, Lightcap expanded the band to include Craig Taborn on keyboards and named the group Bigmouth. His third record as a leader, *Deluxe*, was released on Clean Feed in 2010, receiving critical praise in the *New York Times*, *DownBeat* and *The Wall Street Journal*. The recording was named one of the year's top CDs by NPR, the *New York Times*, *The Wall Street Journal*, *Jazztimes*, the *Village Voice* and *Time Out NY*. In 2011 Chamber Music America awarded Lightcap a 'New Jazz Works' commission grant. The result, *New York Lost and Found* was premiered by Bigmouth at the 2012 Earshot Festival and featured on NPR's 'Jazzset with Dee Dee Bridgewater.' The music was released as *Epicenter* on Clean Feed and featured as an 'Editor's Pick' in *Jazztimes*. Notable recordings featuring Lightcap include released by Craig Taborn, Regina Carter, Matt Wilson, Chat Taylor, Gerald Cleaver, Joe Morris, Tom Harrell, Dianne Reeves, Marc Ribot, Anthony Coleman, Steven Bernstein, Roy Campbell, Mat Maneri and Joshua Bell. The Shifting Foundation awarded Lightcap a grant to support new compositions as well as touring for his newest Bigmouth record, *Epicenter*.

LUCY SKAER

Lucy Skaer was born in 1975 in Cambridge, England. She received a BTEC Foundation Diploma in Art and Design from Cambridge Regional College in 1994, followed by a First Class BA with Honors in Fine Art from the Glasgow School of Art in 1997. Skaer has exhibited sculptures, films, paintings and drawings internationally. Her work often depicts relationships between abstraction and the direct material nature of objects, and frequently demonstrates a strong engagement with ancient and historical images and artifacts. Her critically lauded 2008 installation *The Siege*, commissioned by the Chisenhale Gallery in London, took a siege situation as its conceptual underpinning, with a series of totemic objects based on Brancusi's *Bird in Space* sculptures and fabricated from compressed coal dust, arranged in battle-ready formation. Also in 2008, Skaer's solo exhibition at the Fruitmarket Gallery in Edinburgh featured large-scale drawings, film and sculptural work inspired by medieval imagery of the Dance of Death. In 2009, Skaer's exhibition *A Boat Used as a Vessel* at Kunsthalle Basel in Switzerland presented multiple installations including *Leviathan Edge*, featuring two wall-size multi-media drawings and a whale skeleton on loan from the local natural history museum. The Kunsthalle Basel and Fruitmarket Gallery shows earned Skaer a 2009 nomination for the Turner Prize. The artist has been awarded numerous additional honors, including the Scottish Arts Council Studio Residency, New York; a nomination for the Becks Futures Prize, the Wellcome Trust Sci-Art Grant; the NIFCA Network North Residency, Faroe Islands; the Laurenz House Foundation Residency, Basel; the Location One International Fellowship, New York; and the Atelier Calder residency in France, among others. Skaer was chosen to represent Scotland in 2007 in the 52nd

Venice Biennale. In 2015, Skaer exhibited at the Hunterian Art Gallery, University of Glasgow; the Musées Gallo-Romains, Lyon; Colomboscope, Sri Lanka; Murray Guy Gallery, New York; and Peter Freman Gallery, New York; among other galleries and institutions. The Shifting Foundation awarded Skaer a grant to support her continued work on several large-scale projects.

CHES SMITH

Born in San Diego in 1973, drummer, percussionist and vibraphonist Ches Smith began playing drums at age five. He graduated Phi Beta Kappa with a BA in Philosophy from the University of Oregon before earning his MFA in music performance and literature from Mills College. Smith performed in metal and punk-influenced rock bands from his late teens to early twenties, while simultaneously experimenting with freely improvised music, and soon he found himself straddling punk, noise, metal, straight-ahead jazz and free improv scenes in the Bay Area in the early 2000s. There he met and performed with musicians who had a similarly wide scope of interest, such as Ben Goldberg, Devin Hoff, Nels Cline, the members of Mr. Bungle (Mike Patton, Trey Spruance, Trevor Dunn, Clinton McKinnon and Danny Heifetz), John Schott, William Winant, and others. In 2005 Smith began traveling to New York City to play with two groups, Marc Ribot's Ceramic Dog and Trevor Dunn's Trio-Convulsant. After relocating to NYC in 2008, he began playing with renowned musicians such as Tim Berne, Mary Halvorson, John Zorn, John Tchicai, Darius Jones, Xiu Xiu, Carla Bozulich, Sean Hayes, Ara Anderson, Fred Frith and Elliott Sharp. In this environment, Smith was inspired to form his first New York band, These Arches, with Berne, Halvorson, Tony Malaby and Andrea Parkins. His move to New York also immersed him in the music and culture of Haitian Vodou, which he'd first come across at Mills College when he was hired to accompany Afro-Haitian dance classes. In 2005, Smith began formal study of Haitian Vodou drums, polyrhythms, polytonality and aural cues with John Amira, and after several years, he met Haitian master drummers Frisner Augustin and Daniel Brevil which led him to play Vodou ceremonies in Queens and Brooklyn. In 2013, Smith finally made a trip to Haiti with Ceramic Dog, which inspired him to start the band We All Break, a meeting of Haitian drums and creative music featuring Matt Mitchell on piano, and Daniel Brevil and Markus Schwartz on traditional Haitian percussion. His extensive involvement with this music is detailed in 'We All Break: A Crossroads of Haitian Vodou Drumming and Creative Music,' published in 2014 as part of John Zorn's *ARCANA* books series. Smith continues to be bandleader of These Arches, Ches Smith/Craig Taborn/Mat Maneri, Congs for Brums, We All Break, Ches Smith Trio and Quartet, and Good for Cows. The Shifting Foundation awarded Smith a grant to support the further study with Haitian master drummer Daniel Brevil in Oakland, CA, a week-long workshop with We All Break in New York City, and a new recording of the group.

HENRY THREADGILL

Composer, bandleader, saxophonist and flautist Henry Threadgill is one of the most original and important figures in free jazz of the late 20th century. His art transcends stylistic boundaries, embracing the world of music in its entirety, from ragtime to circus marches to classical to bop, free jazz, and beyond. Born in 1944 in Chicago, Threadgill studied at the American Conservatory of Music in Chicago and Governors State University, University Park, Illinois. He was an original member of the legendary collective AACM (Association for the Advancement of Creative Musicians) founded in Chicago in 1965 by pianist/composer Muhal Richard Abrams, which for over half a century has been one of this country's great engines for experimental music. Along with other eminent AACM members such as Anthony Braxton, Roscoe Mitchell, Jack DeJohnette, Wadada Leo Smith, Threadgill performed, nurtured and recorded innovative jazz music, as well as organizing educational music programs for inner-city youths. In 1967, he enlisted in the U.S. Army, playing with a rock band in Vietnam before being discharged in 1969. Upon his return to Chicago, he rejoined fellow AACM members, bassist Fred Hopkins and drummer Steve McCall, forming a trio which would eventually become Air, one of the most celebrated and critically-acclaimed avant-garde jazz groups of the 1970s and 1980s. Relocating to New York City, Threadgill created his first renowned ensemble as a leader, the Henry Threadgill Sextet, which released three recordings on About Time Records. A re-formed version of the group recorded six albums including the acclaimed *You Know the Number* (RCA Novus, 1986). During the 1990s, Threadgill pushed the musical boundaries even further

with his ensemble Very Very Circus, the core of which consisted of two tubas, two electric guitars, a trombone or French horn, and drums. He was signed by Columbia Records for three important albums, and continued on to create a variety of top-notch ensembles, including Make a Move, Double-Up and Zooid. Zooid, a sextet with Jose Davila on tuba, Liberty Ellum on guitar, Christopher Hoffman on cello, Elliot Kavee on drums, and Stomu Takeishi on bass guitar, has been the primary vehicle for Threadgill's compositions throughout the last decade. In 2015, Zooid's *In for a Penny, In for a Pound* (Pi Recordings), was called "brilliant" by the *New York Times* among other critical raves. Threadgill's many honors include the Guggenheim Award (2003), the USA Grant (2008), the Fromm Foundation award (2011) and the Doris Duke Impact Award in Jazz (2015). He was voted 'Composer of the Year' multiple times in the *DownBeat* Critic's Poll. The Shifting Foundation awarded Threadgill a grant to support the recordings of new compositions for his ensembles Double-Up and Fourteen or Fifteen.

DAVID VIRELLES

Born in 1983 and raised in Cuba, David Virelles is a jazz pianist and composer who has taken the folkloric rhythms of Afro-Cuban religious ritual and transmuted them into a 21st century music that is simultaneously ancient and modern, communal and personal, meditative and propulsive. Virelles's father is singer-songwriter José Aquiles, his mother formerly a Santiago de Cuba Symphony flautist, and he started his classical piano studies in Santiago at the age of seven. In Cuba, he met the soprano saxophonist, flautist and bandleader Jane Bunnett and was invited to Canada to eventually study at Hunter College and the University of Toronto. Virelles also toured and recorded with Bunnett, including on her 2001 album, *Alma de Santiago*. In 2006, he began communicating with the legendary saxophonist Steve Coleman, who willingly encouraged and mentored him. A Canada Council Grant for the Arts allowed Virelles to move to New York to study with the world-renowned avant-garde composer, bandleader, saxophonist and flautist Henry Threadgill, and by 2009, he permanently resided in New York and was playing with major jazz figures including Coleman, Threadgill, Chris Potter and Mark Turner. In 2010, Virelles became a member of a trio with bassist Ben Street and drummer Andrew Cyrille that played largely improvised music. Virelles later added lauded percussionist Román Díaz to the group. In 2011, he played piano, celeste and harmonium on Potter's album *The Sirens* (EMC, 2013). In *All About Jazz* critic John Kelman's review of the album, he wrote "...It's David Virelles...who adds the difference that turns what would, no doubt, have been a great session into a positively stellar one." In 2012, he released the album *Continuum* (Pi Recordings), which received rave reviews in numerous publications such as *The Wall Street Journal* and was featured in a live video webcast and radio broadcast on NPR Music. Virelles made his ECM Records leader debut in 2014 with the release *Mbókò*, receiving critical acclaim, and praised by *The Guardian* as revealing "new facets of the talent and intelligence that have endeared him to jazz heavy-hitters..." Virelles performs internationally with musicians such as Threadgill, Wadada Leo Smith, Ravi Coltrane, Stanley Cowell, Sam Rivers, Hermeto Pascoal, Miguel Zenón, Marcus Gilmore, Thomas Morgan, Robert Hurst and Tomasz Stanko. His many honors include the Distillery Jazz Festival Emerging Artist Award (2004), the Montreal Jazz Festival's Grand Prix de Jazz (2006), and the Jazz Gallery Composers' Commission (2013). The Shifting Foundation awarded Virelles a grant to support the recording of a new chamber piece, *Gnosis*, the publishing of a new series of twelve piano compositions, and the completion of a new album, *Antenna*.

ANNA WEBBER

Reedist Anna Webber was born in Vancouver in British Columbia, Canada, in 1984. She was first drawn to jazz music in high school, playing in the school band as well as in a small jazz combo. At McGill University in Montreal, Webber studied jazz, avant-garde and experimental music. She became a Jazz Flute major, starting her first band as a leader, No Phone, in her third year, with her first tour booked soon after. Her studies deepened after relocating to New York and receiving her Master's degree in Jazz Performance from the Manhattan School of Music, New York, in 2010, and her Master's in Composition from the Jazz Institute Berlin, Germany, in 2012. Recognition came quickly, with awards and scholarships such as the Tani Salsinger Gold Medal (2006), the Banff Centre for the Arts' Workshop in Jazz and Creative Music residency (2007), the Canada Council for the Arts Grant (2009), and the Conseil des arts et des lettres du Québec (2010) to study with saxophonist Mark Turner. Webber has become an integral part

of the new wave of the Brooklyn avant-garde jazz scene, and performs with luminaries such as Jason Moran, Tony Malaby, John Hollenbeck, Matt Mitchell, Elias Stemeseder, Julius Heise, Nathaniel Morgan, Adam Hopkins, Jonathan Goldberger, Erik Hove, George Garzone, Marike van Dijk, André Bourgeois and Stephon Harris. Her first album as a bandleader was *Third Floor People*, featuring Hove, Philippe Melanson, J-S Williams, Fred Kennedy, Matt Holman and Owen Stewart-Robertson, released in 2010 on Nowt Records. In 2013, she released *Percussive Mechanics* on Pirouet Records, featuring Stemeseder, Heise, Stewart-Robertson, James Wylie, Igor Spallati, Martin Kruemmling and Max Andrzejewski. *Simple*, Webber's third album as a bandleader released in 2014 on Skirl Records, received critical praise and garnered several Best-of-2014 lists. Ben Ratliff of the *New York Times* wrote, "*Simple* is her best work yet" and Bill Meyer of *DownBeat* stated "There's a lot to admire about this record, and it expresses one command with unarguable clarity—to pay attention to Webber, both in the moment and in the future." Also in 2014, Webber released *Refraction* with the band Percussive Mechanics (Pirouet Records), garnering more critical raves: "A rising star in the avant-jazz community, Webber's group-centric focus and compositional acumen radiate here..." Other projects include a quartet with Jonathan Goldberger, Michael Bates and Jeff Davis; her Canadian quartet Montreal People; and the collaborative band Jagged Spheres with Stemeseder and Devin Gray. She is also a member of the Adam Hopkins Sextet, Noah Garabedian's Big Butter and the Eggman; the Erik Hove Chamber Ensemble; the Marike van Dijk Large Ensemble; the Jarrett Cherner Quartet; and the Martin Kruemmling Quartet. In 2014, Webber won the BMI Foundation Charlie Parker Composition Prize. The Shifting Foundation awarded Webber a grant to support the development and international touring of her band, Simple Trio, as well as to fund an album's worth of new compositions for this band.
