



california arts council  
ANNUAL REPORT  
2002 - 2003

MAKING CALIFORNIA BETTER...

Dear Friends of the Arts:

Despite weathering difficult fiscal storms, the arts in California persevere.

The budget crisis facing our state challenges every department in state government. While state support for the California Arts Council was cut in fiscal year 2002-03 by 34%, from \$25.5 million to \$17.5 million, the agency is proud to have accomplished many goals over the past year, including support of California's arts communities and infrastructure networks, partnerships with other state agencies, and demonstrations of the importance of arts education.

More than 1,300 grants were awarded to deserving artists, arts organizations and local governments, from 54 counties all across California. From artists working in classrooms with schoolchildren to diverse ethnic community groups celebrating cultural festivals to symphonies, theaters, dance companies, cultural centers, and museums, the support provided by the Arts Council was critical to the long term viability of these organizations, as well as providing rich cultural opportunities to all Californians. Arts Council grants programs continued to support excellence in, and access to, the arts.

We know that the arts are vital to revealing who we are, promoting dialogue between California's diverse cultures, providing added value to the education of our youth, and serving as a generator for job creation. By funding these groups and encouraging communications among the state's arts organizations, the Arts Council fulfilled an important role contributing to the California's economic engine putting people to work and filling state and local tax coffers. It is critical that we continue to recognize the value and impact of the arts and realize that public funding for the arts is a crucial investment in California's identity, its economic growth, and its distinct cultural character.

Unfortunately, due to the drastic 94% cut suffered by the Arts Council in the 2003-04 fiscal year, the agency was forced to suspend its regular grants programs and award the fewest grants ever in its 28-year history. Presently, the Arts Council is operating in a greatly reduced capacity resulting from the precipitous drop in funding from \$18 million to \$1.1 million. We hope the 2003-04 Annual Report will provide a clear perspective on arts funding in California proving the importance of the arts for all Californians.



Barbara George  
Chair, California Arts Council



Barry Hessenius  
Director, California Arts Council



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**Arnold Schwarzenegger, Governor**



# 2002-03 ANNUAL REPORT

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# YEAR IN REVIEW

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The California Arts Council 2002-03 Annual Report recounts the achievements and accomplishments of the Arts Council's 27<sup>th</sup> year; a year of great challenges due to budget reductions, and a general downturn in public and private support of the arts in the state. The CAC's 2002-03 budget topped \$18.4 million in legislative appropriations, exclusive of line item appropriations for special projects. This represents a 34% decrease over the prior year's allocation of \$27.7 million, and a 43% reduction from the agency's 2000-01 budget. The state's per capita support rank dropped 14 slots to 38 out of 50 states. The economic downturn resulted in the following for 2002-03:

- Grant funding dropped by 31% from 2001-02 levels; from \$23.48 million to \$16.39 million; and
- The number of grants awarded declined from 1,590 to 1,315.

Despite these reductions, the California Arts Council demonstrated its commitment to access and equity by:

- Maintaining its complement of 16 grant programs and initiatives;
- Expanding its online application protocol developed in partnership with the Western States Arts Federation (WESTAF);
- Supporting grantees in 240 cities throughout California; and in 54 of the state's 58 counties;
- Establishing the Arts Marketing Institute, with support from the Lila Wallace Foundation;
- Furthering its commitment to the development of statewide service organizations and multicultural network organizations through its Infrastructure Support Initiative; and
- Furthering its relationship with other State agencies.





# GRANT PROGRAMS

Through grant awards to artists, nonprofit arts organizations, and local governments, the California Arts Council furthers its legislative mandates and the mission of the agency. Grant awards help to support artistic programming, strengthen management capacity, assist in the employment of professional staff and artists, and provide access to the arts for all Californians. Grant programs are designed to extend the state's resources to as many groups and individuals as possible in order to reach and serve the rich diversity of California's communities. Grantees reported audiences totaling more than 14.8 million in their 2002-03 final reports; this figure includes more than 3.4 million youth participants. The Grant Program allocations were reduced by 31% from 2001-02 levels due to budget reductions. While grants were fewer, they were also smaller in the average.

## GRANT PROGRAM 3-YEAR FUNDING HISTORY

Year	Number of Grants	Total Awarded
2000-01	1,721	\$29,009,057
2001-02	1,590	\$23,480,420
2002-03	1,315	\$16,388,670

**[Note: Due to a 94 percent reduction to the agency's 2003-04 budget, all grant programs have been placed on hiatus. See "Examples of Loss to California" for a fuller appreciation of the impact of budget cuts to this sector.]**

## ARTS IN EDUCATION PROGRAMS

Since its inception, the California Arts Council has been committed to arts in education. In 2000-01 the Arts Council dramatically expanded its Arts in Education (AIE) programs and its leadership role statewide by bringing the greatest number of artists and community arts resources in the history of the state into partnership with public schools. The Council's goal, like that of its partners - the California Department of Education, the California Alliance for Arts Education, the California Arts Project, and the California PTA - is to establish arts education in all schools, for all students, everyday.

In 2002-03, the Arts Council's Arts In Education Initiative provided funding support through the **Demonstration Projects** program, and the **Arts Partnerships for Education** program the **Local Arts Education Partnership** program, the **Artists in Schools** program. Funding support was also provided to the educational outreach programs conducted by CAC grantees in other programs. Together these initiatives multiplied arts education offerings to hundreds of schools in every region of the state, reaching 266,547 students thereby helping to prepare the next generation for the demands of the future, and supporting California's effort to remain the global center of creativity and innovation. **Overall, all CAC grantees reported more than three million service contacts with young people.**

ARTS IN EDUCATION 3-YEAR FUNDING HISTORY		
Year	# of Grants	Total Awarded
2000-01	274	\$9,773,984
2001-02	300	\$7,000,072
2002-03	172	\$6,394,328

**Demonstration Projects** were established to evaluate *how* art makes a difference—both for individual students and for individual schools. Each project was a partnership between an arts organization and an educational institution. **In 2002, 55 major projects were funded engaging 135,839 young people.**

### Example of the Loss to California Due to Cuts

Through their award-winning social outreach program, *The Red Ladder Theatre Company*, San Jose Repertory Theater used theater arts to teach at-risk students through a variety of learning styles.

- ❖ In concert with a comprehensive reading, language and theater program, third grade reading scores at Horace Mann Elementary School rose from the 18th percentile to the 35th percentile.
- ❖ Horace Mann's Academic Performance Index (API) jumped 44 points, a full 31 points above its targeted increase.

**The Arts Partnerships for Education Program** established linkages between the business, education, and arts communities. The projects incorporated extensive arts programming in low performing schools and in communities of need to improve the learning environment and the school culture. **In 2002, 19 projects were funded serving 13,839 young people.**

**Example of the Loss to California Due to Cuts**

Los Angeles County's Fairgrove Academy, a K-8 school of 890 students, integrated the arts into the curriculum raising attendance and test scores.

❖ API scores rose from 480 to 670 since implementing the arts and their attendance rate has remained stable at an incredible 98%.

**Local Arts Education Partnership** program supported partnerships between local arts agencies and school districts, using local artists and arts organizations to provide curriculum-based arts programs in the schools. **In 2002, 16 projects were funded serving more than 180,000 young people.**

**Example of the Loss to California Due to Cuts**

The Arts Council for San Bernardino County and the San Bernardino City Unified School District partnered for three years to develop an ongoing arts program in four urban middle schools. All four schools are designated Title I, Improvement Schools, and in two schools up to 17 percent of the students are identified as gang-affiliated.

❖ For ten weeks, 15 teams of artists and teachers instructed more than 450 students twice weekly in a standards-based arts program integrated with the school's Humanities curriculum.

❖ An additional 5,397 students participated in assemblies, performances, exhibitions, and family nights organized by the resident artists.

**Artists in Schools** provided funding for projects that emphasized long-term, in-depth interaction between professional artists and students through workshops, tutorials, and classes within schools. In 2002, 84 in-school residencies were funded engaging 85,666 students.

**Example of the Loss to California Due to Cuts**

The Armory Center for the Arts in Pasadena placed a full-time visual artist at Hamilton Elementary School in order to assist teachers in using visual arts to raise reading and math scores.

❖ API scores increased five points in reading.

❖ API scores increased six points in math.



Stagebridge, Oakland

## **Arts Education KEY FINDINGS:**

The following findings of individual projects were drawn from an external statewide evaluation conducted by WestEd of the **Arts Education Demonstration Projects** component.

- ❖ Art integration at a community day school (grades 9-12) for at-risk youth and juvenile offenders found students improved their language skills an average of one grade level and their math skills an average of two grade levels.
- ❖ Three-quarters (75%) of teachers indicated that 90 to 100 percent of their students were fully engaged in the lessons that integrated the arts.
- ❖ All teachers interviewed reported the arts contributed to a more positive school experience for their students and 56 percent of teachers reported their students were more excited to come to school on art days.
- ❖ Students participating in a storytelling project showed significant improvements in their listening comprehension scores.
- ❖ Two thirds (67%) of the students working with resident artists reported that arts instruction helped them become better writers and 56 percent reported it helped them become better readers.
- ❖ Significant increases were found in district writing scores among students who participated in playwriting workshops; scores for a similar group of students not participating in the project declined.
- ❖ Survey results indicated a 40 percent increase in students' ability to work together and participate in team activities. Students also scored higher than a comparison group of students in peer negotiation, leadership skills, and team working abilities.
- ❖ The average number of absences for Native American students participating in a project was significantly lower than a matched comparison group of students not in the project. Additionally, participating students were less likely to be absent the day the artist visited than any other day of the week.
- ❖ During dance lessons taught by the artists, 32 percent of students indicated they are better behaved than during other lessons.

## ORGANIZATIONAL SUPPORT PROGRAM

The Organizational Support Program (OSP) has been the cornerstone of the agency’s grantsmaking activity. The program was designed to help stimulate development of organizations of all arts disciplines in the state and has been responsible for more than 45% of the number of grants given by the agency. OSP incentives encourage community partnerships and arts services to underserved communities, reaching disadvantaged schools, shelters, mental health and park facilities, and senior centers. OSP support directly induces the creation and public enjoyment of new plays, poems, novels, paintings, music and more for national and international markets. **As reported in 2003, grant recipients provided direct service to 9.1 million individuals, including 2.3 million children.**

ORGANIZATIONAL SUPPORT 3-YEAR FUNDING HISTORY		
Year	Number of Grants	Total Awarded
2000-01	658	\$7,104,409
2001-02	651	\$6,997,548
2002-03	617	\$3,597,283

### Example of the Loss to California Due to Cuts

Imagination Workshop (IW) has worked in partnership with the Neuropsychiatric Institute at UCLA to enhance the lives of inpatients in facilities such as the Metropolitan State Hospital and the Accelerated School in South Central Los Angeles providing in-depth theater skills to 240 adults and 30 youth. IW has been able to reach patients through artistic activities that medical techniques failed to do. It is through this successful intervention that then the medical staff can provide its therapeutic help.

## STATE-LOCAL PARTNERSHIP PROGRAM

The State-Local Partnership Program (SLPP) has supported the growth and development of local arts councils and commissions. Through their development, the CAC expanded participation in the arts throughout the state and encouraged local public and private arts funding. Partner organizations have been designated by local government to serve in partnership with the CAC. Partners have served as hubs for artistic and community development and cultural planning activities, acting in an advisory capacity to local government and civic leaders. CAC funding has created an equity.

**In 2002-03, funding was provided to local arts agencies in 52 counties throughout California, directly serving 2.7 million individuals, including 698,000 young people.** Without CAC funding support, many rural counties, with limited local resources, and more urban areas that traditionally benefit from more broadly represented business, corporate, and foundation communities.

### **Example of the Loss to California Due to Cuts**

The impact of the program on the local level can be great, especially in rural communities. One model State-Local Partner is the Humboldt Arts Council (HAC), serving a rural county with a population just under 128,000. With the support of a CAC grant, HAC launched the Carnegie Restoration Project, transforming Eureka's historic Carnegie Library building into a regional cultural center and art museum. This cultural center now routinely draws 1,400 people every Saturday night to a previously deserted downtown, generating thousands of dollars in income for local merchants. The loss of CAC funding will significantly impact the operation of the center.



PS Arts, Santa Monica

## **MULTICULTURAL ARTS DEVELOPMENT PROGRAMS**

The **Multicultural Entry Program (MCE)** was designed to give small, and newer arts organizations first time access to CAC funding and technical assistance. Organizations must meet the criteria of artistic quality, sound fiscal and managerial practices, and demonstrate a relationship to its defined community. The MCE offers technical assistance and a three-year operational or project support to organizations and groups. **In 2002, 147 grants were awarded benefiting 468,224 individuals, including 17,828 children.**

### **Example of the Loss to California Due to Cuts**

TeAda Productions in Los Angeles was formed in 1995 to develop and present interdisciplinary theatrical performance pieces for, by, and about people of color. As a result of MCE funding for additional staff, TeAda Productions increased its number of booking engagements by 25% and doubled the size of its operational budget from \$30,000 to \$60,000 in one year.

The **Multicultural Advancement (MCA) Program** was an invitational opportunity for grantee organizations in the Organizational Support Program to advance to their next level of administrative or artistic development. MCA offered three years of consecutive funding based on three year development plans. **In 2002, grants were awarded to 29 organizations that served 1.4 million community residents, including direct services to 40,760 children.**

### **Example of the Loss to California Due to Cuts**

Berkeley's La Peña Cultural Center received funds to support board and individual donor development strategies to increase support from private foundations and audience



development/youth arts programming. The center’s programming efforts address the cultural traditions of South and Central America, as well as African American, Asian American, and Mexican/Chicano traditions and experiences.

- Individual donations increased 60% from \$25,000 to \$40,000.
- New foundation grants were received from the James Irvine (\$200,000/3 years) and the William & Flora Hewlett (\$120,000/3 years) Foundations.
- Expanded programming included the *Hecho en Califas Festival*, featuring young Latino performing artists, (spoken word, music, theater, multidisciplinary) through collaborations with the Oakland Museum and Yerba Buena Center for the Arts (San Francisco).

The **Next Generation Program**, instituted in 2000-01, providing grants to multicultural groups/organizations to support programs and services for young artists (18-25 years old). The aim of this funding opportunity was to foster the next generation of artists and to make seamless the role of the artists to the health and development of the community. **In 2002, grants were awarded to 21 organizations serving 6,646 youth and audiences of 165,367.**

### Example of the Loss to California Due to Cuts

**East West Players** of Los Angeles, a leader in creating engaging and empowering theatre that gives voice to the Asian Pacific Islander community, expanded its professional training workshops and career development services to young multicultural artists. Funding supported tuition scholarships and salaries for project personnel.

## TRADITIONAL FOLK ARTS PROGRAM

The Traditional Folk Arts (TFA) Program has supported culturally specific community and family-based arts passed-on through generations, carrying community aesthetics and demonstrating the highest degree of artistic excellence. The Traditional Folk Arts Program funded festivals, master-apprenticeships, and other projects. **In 2002, 27 grants were awarded that benefitted 56,492 individuals, including 5,173 children.**

MULTICULTURAL/TRADITIONAL FOLK ARTS 3-YEAR FUNDING HISTORY		
Year	Number of Grants	Total Awarded
2000-01	245	\$2,667,080
2001-02	211	\$2,136,720
2002-03	224	\$1,796,919

### Example of the Loss to California Due to Cuts

California Indian Storytelling Association (CISA) supports the preservation of California Indian oral folk traditions and educates all interested people about the diversity and richness of California Indian cultures. CISA plays a significant role in the teaching and passing of oral traditions from elders to the next generation of California Indian youth and hosts three regional storytelling festivals in Humboldt, Alameda, and Riverside Counties along with pre-festival outreach to local schools for a total audience of over 3,000.

## ARTISTS IN RESIDENCE PROGRAM

The largest and most in-depth residency program in the nation, the Artists in Residence (AIR) Program provided funding for projects that emphasized long-term, in-depth interaction between professional artists and participants through workshops and classes sponsored by schools, nonprofit organizations, units of government, senior centers, hospitals, Boys & Girls Clubs, Youth Authority, and tribal governments. **In 2002, 122 residencies received support, directly serving 248,628 children and adults.**

### **Example of the Loss to California Due to Cuts**

Jill Holden (Los Angeles) conducted theatre workshops for children at Hollygrove, a residential treatment center for abused and neglected children. Hollygrove serves 68 children, aged 5 to 12. In addition to abuse and neglect, many have experienced a lack of education, as well as exposure to gang activity.

## PERFORMING ARTS TOURING & PRESENTING PROGRAM

Performing Arts Touring and Presenting (PATP) supported some of California's exemplary performing artists/ensembles/companies in their engagements throughout the state. Community presenters have included festivals, local arts councils, non-profit music societies, fairs, libraries, city parks and recreation departments, museums, and colleges and universities. The program fosters the equitable distribution of professional performing arts between urban areas and very rural counties where access is extremely limited. Engagements supported by the CAC included a mandatory public performance, and often included K-12 services, free performances in parks and at community festivals, presentations to at-risk youth, visits to senior citizens' centers and the teaching of performing arts to high school master classes. **In 2002, 65 engagements received support benefiting 129,924 audience members, including 48,197 young people.**



PS Arts, Santa Monica

### **Example of the Loss to California Due to Cuts**

Tahoe Arts Project (South Lake Tahoe) presented *Essence* (Japanese Koto and Shakuhachi ensemble based in Dixon, Yolo County) to 20 school assemblies at 12 schools throughout the area serving 8,000 students. Without this opportunity, students would probably never experience this traditional Japanese music in their schools by master musicians.

## ARTIST FELLOWSHIP PROGRAM

The Artist Fellowship Program supported the significant contributions made by California's artists. Fellowships are awarded to exemplary California artists with at least 10 years of professional experience and who are the primary creators of their work. The Artist Fellowship Program rotates disciplines: Visual Arts; Performing Arts (music composition, choreography, playwriting); New Genre, Digital Arts, Media and Scriptwriting; and Literature (Poetry, Fiction, Creative Non-Fiction, Spoken Word) on an annual basis. **In 2002, Visual Arts Fellowships were awarded to 26 artists.**

### **Example of the Loss to California Due to Cuts**

Pete Eckert's (Sacramento) black-and-white photography brings innovation to a standard approach and method of photography. Working as a visual artist with diminished sight has led Eckert to investigate his creativity and the methodologies of photography, a medium based on light. His photography has won awards from the City of San Francisco and the Sacramento Metropolitan Arts Commission.



# INITIATIVES & SERVICES

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## INFRASTRUCTURE SUPPORT INITIATIVE

The Infrastructure Initiative was established to build upon or establish statewide networks of multicultural arts organizations, discipline-specific arts and/or arts service providers. The goals of this partnership program are to build a solid communication infrastructure designed to increase information sharing, networking, collaborations, marketing, advocacy and the development of strategies for better serving the public. The agency's goal of developing leadership from all of California's artists/citizens is served through a well-developed arts infrastructure.

Members of the Infrastructure Initiative are:

- Alliance for California Traditional Arts
- Association of California Symphony Orchestras
- California Alliance for Arts Education
- California Asian/Pacific Islander Arts Network
- California Assembly of Local Arts Agencies
- California Association of Museums
- California Black Arts Alliance
- California Dance Network
- California Indian Basketweavers Association
- California Presenters, Inc.
- Latino Arts Network
- Neshkinukat: Native American Arts Network
- Pilipino Artists Network
- Poets & Writers, Inc. California Programs



## DISABILITY PROGRAM

The California Arts Council is committed to increased access and representation at all levels, including the promotion of disability arts and services to the disability arts community. The Council believes in the artistic contributions of people with disabilities and how integral the disability arts are to the mosaic of its programs and to the state as a whole.

This commitment led to the development of the agency's first ever Americans with Disability Act plan to provide technical assistance to the arts community regarding disability issues. In creating the plan, the CAC surveyed over 1,700 grantees as to their accessibility plans and efforts to achieve more accessible programming. Technical assistance efforts that addressed a broad spectrum of needs was then designed and delivered in partnership with the National Arts and Disability Center in Los Angeles. Through this partnership, technical assistance grants are available to artists with disabilities and arts organizations seeking to expand their programs to people with disabilities.

The CAC's work in this area has expanded with funding from Very Special Arts (VSA) and the National Endowment for the Arts. The CAC was one of five states awarded funding to host two forums on *Careers in the Arts for People with Disabilities*. The forums took place, one in the north and one in the south, in December 2003.

The Council believes in the importance of collaborations and partnerships and through its advisory committee is in continual dialogue with the education community, social service organizations, the Department of Rehabilitation, the State Council for Developmental Disabilities, parents, artists and others and continues its partnership with the California Department of Education in providing discussion groups and forums on life-long learning opportunities for K-12 students with disabilities. We know that through the arts, mainstreaming students can be more effective.

## ARTS MARKETING INSTITUTE

The Arts Marketing Institute (AMI), a program of the California Arts Council, is funded by a three-year \$600,000 grant from the Lila Wallace Foundation. AMI aims to increase participation in the arts by providing technical assistance and marketing training to the field, by undertaking research and by helping arts organizations improve earned income thus increasing their self-sufficiency. The California Arts Council is one of 13 state arts agencies nationwide selected for Wallace's competitive State Arts Partnership grants and the only state using its grant to found an arts marketing institute. AMI is comprised of CAC staff, a director and six Fellows with specialized expertise (demographics and research; marketing; electronic communication and distance learning; social change and advocacy; needs of special populations; and cultural tourism). Fellows are located throughout the state with strong roots in their communities.

## INTERNATIONAL EFFORTS

The Council's International Cultural Exchange initiative was designed to promote cross-cultural exchange and sustainable partnerships by and between California artists and organizations and the countries and cultures that make up California's diverse populations. The Council's objective is to build on the state's strong cultural and historical ties abroad, to maintain our leadership in the region and to continue our strong economic gains and competitive edge in the state's leading industries of tourism, entertainment and high technology. Toward this goal, the CAC supported the following international cultural exchange projects between 2001-2003:

- The Tour of Our Masters: A five-day, seven-cities tour of California by Mexican and Tejano masters of folk music traditions, accompanied by Los Cenzontles from the city of San Pablo.
- Participation of five members of California Indian Basketweavers Association at the *Encuentro Yoreme*, an international indigenous festival, held in Sinaloa, Mexico. These indigenous Californians exhibited baskets, regalia, and other works.
- Participation of 15 California representatives of diverse presenting organizations in Mexico's first international performing arts booking conference, *Gateway to the Americas*, held in Mexico City.
- Sponsored three international arts conferences, *Creating Cultural Bridges*, (two in Los Angeles and one in San Francisco) designed address issues of international exchange and to connect international representatives and consular corps members with California's artists and arts organizations.
- Collaborated with the Commission of the Californias to support "The Orchestra of the Californias," a music festival on tour. This chamber orchestra and the Cuarteto Latinoamericano string quartet was made up of musicians from the states of California, Baja California Sur, and Baja California Norte. The orchestra performed in all three states across its two-week tour.
- The Council endorsed a Memorandum of Intent to establish the California-Israel Cultural Cooperation Commission, whose charge is to develop, coordinate, support and maintain joint activities among the two governments and arts institutions.



# OTHER BENEFITS TO THE STATE

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## ECONOMIC ENGINE / JOB CREATION

Investment in the Arts is good public policy and makes good business sense. Arts and Culture in California, as an industry, generates **\$5.4 billion** in annual economic activity (excluding the entertainment industry) - \$3.5 billion in spending by arts organizations (as employers and consumers), and nearly \$2.0 billion in additional event-related spending by arts audiences.

In fact, these figures may be quite conservative. The Americans for the Arts, a national organization, released its national study, *Arts and Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*, released in 2002, reveals that America's nonprofit arts industry generates \$134 billion in economic activity every year. Drawing California's share from these figures indicates perhaps that the impact is much greater than \$5.4 billion.

- ❖ This industry supports **161,400** full-time equivalent and part-time jobs.
- ❖ This economic engine generates **\$300 million in state and local taxes**.
- ❖ There are an estimated **10,000** public benefit arts organizations in California.

Arts and culture contribute to the economic vitality of California.

- ❖ The Arts produce **jobs**. Significant employment is generated indirectly by businesses including print shops to restaurants.
- ❖ The Arts encourage **tourism** and draw visitors. \$1 out of every \$4 spent by tourists is culture-related.
- ❖ The Arts contribute to the **revenue** of government at the local, state and federal level.
- ❖ The Arts attract and help retain **industry** and skilled workers.
- ❖ The Arts enhance **property values**.

## CREATIVITY DRAWS BUSINESS

California is the leading home for the Creative Industry—over 89,000 such businesses are established here, nearly twice as many as second-place New York state. It is also reported that creative workers make up more than 30 per cent of the workforce. These workers already make an enormous economic impact. They will continue to have a great influence on workplace organization, the success of businesses, and the prosperity of the cities in which they live.

*“The bottom line is that cities need a people climate even more today than they need a business climate. This means supporting creativity across the board -- in all of its various facets and dimensions -- and building a community that is attractive to creative people, not just to high-tech companies. As former Seattle mayor Paul Schell once said, success lies in ‘creating a place where the creative experience can flourish.’ Instead of subsidizing companies, stadiums, and retail centers, communities need to be open to diversity and invest in the kinds of lifestyle options and amenities people really want. In fact you cannot be a thriving high-tech center if you don’t do this.”*  
**(The Rise of the Creative Class, Richard Florida, page 283)**

## DOWNTOWN AND COMMUNITY REDEVELOPMENT

The arts and entertainment are one of the most effective ways to breathe new life into deteriorating areas plagued by social, physical, environmental or economic conditions that act as a barrier to new investment by private enterprise. Through a plan to incorporate the arts as part of redevelopment, a project area can receive focused attention and financial investment to reverse deteriorating trends, create jobs, revitalize the business climate, rehabilitate and add to the housing stock, and gain active participation and investment by citizens which would not otherwise occur.

## TOURISM

The Arts & Culture sector of the California tourism industry tops \$17 billion. Accounting for one out of every 4 dollars spent on tourism. It was recently reported by the Americans for the Arts in their study, *Arts & Economic Prosperity: The Economic Organizations and Their Audiences* that non-local visitors (arts audiences) spend an average of \$38 per night in addition to their accommodations in contrast to \$22 spent by local arts audiences.

## POOL FOR INDUSTRY

In the entertainment industry and nonprofit arts world, artists and technicians move regularly back and forth from one sphere to the other. Artists play a critical role in the content development of the computer-based technologies of software and entertainment. This ecosystem provides the state with an edge in hosting future enterprises.

## COGNITIVE SKILLS

There is much evidence of enhanced learning and achievement when the arts are an integral part of in-school and after-school experiences for students. (See Arts in Education Program, page 3.) The College Board’s “2000 College-Bound Seniors: A Profile of SAT Program Test Takers, 1987-1998”

shows that students with four years of study in the arts scored higher on their SATs. In 1995, for example, SAT scores for students with an arts background were 59 points higher on the verbal and 44 points higher on the mathematics portion than for students with no course work in the arts.

*...While learning in other disciplines may often focus on development of a single skill or talent, the arts regularly engage multiple skills and abilities. Engagement in the arts--whether the visual arts, dance, music, theatre or other disciplines--nurtures the development of cognitive, social, and personal competencies... (Executive Summary from **Champions of Change: The Impact of the Arts on Learning**, Arts Education Partnership.)*

*"...Drama shows consistent positive impacts ... research shows consistent positive associations between dramatic enactment and reading comprehension, oral story understanding, and written story understanding. Research on the youngest subjects, 5 year-olds, kindergartners and first-graders attends almost exclusively to story understanding. Having enacted a story (as opposed to having the story read to them in many designs), children are better able to retell the story, to recall more details, and to put the story's elements in the correct sequence. Studies of older children show impacts of drama on reading skills, persuasive writing ability, narrative writing skills, and children's self-conceptions as learners and readers." ("Research on Drama and Theater in Education" by Dr. James S. Catterall in **Critical Links**, Arts Education Partnership.)*

## SELF-ESTEEM

Involvement in the arts can assist in the development of productive learning relationships and can enable students to experience success on a regular basis. Students are able to demonstrate a high level of social awareness and acquire skills that create within each student an enthusiasm, articulation and confidence in everything they do. Through the arts' the student's self-esteem is realized which helps the student with verbal communication, personal interactions with other disciplines and environments in and out of school. For many students the arts provide the first and only success in school they have ever had.

## JOB PREPARATION SKILLS

The workforce is increasingly dependent on creative abilities such as: thinking out of the box, making connections and using old information in new ways. The arts also teach students how to apply other skills such as team-building, problem-solving, risk-taking, respect for the work of others, focus and discipline. Through the arts children learn the value of practicing, continuity of work and follow through – all of which are essential for job preparedness in the new global marketplace.

The arts provide students with an excellent opportunity to explore ideas about themselves and their world and the role that art and culture can play in fostering civic engagement, promoting intercultural dialogue and in developing active citizenship, both at a local and global level.

## TOLERANCE

In California there is no majority population. It is the most diverse place on the planet. Cultural diversity can increase understanding among peoples, making us whole and strong. Left unattended, it can be a dividing force creating suspicion and resentment. It is through the arts that we bridge these gaps and cross real and imaginary borders that keep us from reaching our highest potential. Promoting tolerance by building cultural bridges through the arts makes California stronger and wiser, both internationally and at home.

## YOUTH AT RISK

Youth arts programs are powerful crime prevention tools. They offer safe, engaging and constructive environments for young people who lack adult supervision during non-school hours, a time when they are most vulnerable to community violence, gang recruitment, and crime. An increasing number of communities are realizing that art programs for at-risk youth offer an effective and more affordable alternative to detention and police-centered crime prevention.

## HEALING

Visual art, music, dance, and drama therapy have become primary tools for physicians, teachers and counselors working with emotionally stressed people, particularly children. It is striking how the power of the creative process — intrinsic to the making of art — can affect how one feels about oneself. In testimony before the Joint Legislative Committee on the Arts, an 83-year-old artist spoke about her experience with art. Eva Bartz had been confined to her bed in a Hillhaven, San Francisco nursing home when she had an interaction with an artist in residence. Through the power of art, Eva began to paint, become ambulatory, sold art and became a full time activities director at the very nursing home in which she was once confined.

New research is beginning to establish the value of the arts in treating stress, dementia, Alzheimer's Disease and other afflictions of advanced aging.

2002 - 03 DIRECTOR'S AWARDS  
FOR EXTRAORDINARY CONTRIBUTION TO THE ARTS IN CALIFORNIA

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**Gordon Davidson** - Artistic Director, Center Theatre Group/Mark Taper Forum

**Alma Robinson** - Executive Director, California Lawyers for the Arts

**Gail Silva** - Executive Director, Film Arts Foundation

**Eugene Rodríguez**, Executive Director/Founder, Los Cenzontles Mexican Arts Center.

**Hugo Morales** - Executive Director and Co-Founder, Radio Bilingüe.

**Senator Jack Scott** - Chair, Joint Legislative Committee on the Arts

**Senator Sheila Kuehl** - Member, Joint Legislative Committee on the Arts





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<sup>1</sup>Barry Hessenius, *Director*; <sup>2</sup>Juan Carrillo, *Chief of Programs*; <sup>3</sup>Lorenzo Hines, *Chief of Administration*; <sup>4</sup>Kathy Alley, <sup>5</sup>Lucero Arellano, <sup>6</sup>Tom Bergmann, <sup>7</sup>Wayne Cook, <sup>8</sup>Janet Cran, <sup>9</sup>Theresa D'Onofrio, <sup>10</sup>Richard Diaz, <sup>11</sup>Adam Gottlieb, <sup>12</sup>Scott Heckes - *Assistant Chief of Programs*, <sup>13</sup>Kristin Margolis, <sup>14</sup>Patricia Milich, <sup>15</sup>Lucy Mochizuki, <sup>16</sup>Pam Nowling, <sup>17</sup>Shirley Pang, <sup>17</sup>Josie S. Talamantez - *Assistant Chief of Programs*, <sup>18</sup>Ray Tatar, <sup>19</sup>Belinda Taylor, <sup>20</sup>Terry Walter.  
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**A complete list of  
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