



Edmund G. Brown Jr., Governor

Advancing California through the Arts and Creativity

Craig Watson, Director

NOTICE OF PUBLIC MEETING

November 19, 2014

9:00 a.m. to 6:00 p.m.

Santa Monica Civic Auditorium

1855 Main Street, East Wing

Santa Monica, CA 90401

(310) 458-4924

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|-----|-------|--|--------------|
| 1. | 9:00 | Call to Order | W. Aitken |
| | | Welcome by Jessica Cusick, City of Santa Monica | J. Cusick |
| 2. | 9:10 | Acknowledgement of Jeff Mickeal, Topps Digital Services | C. Watson |
| 3. | 9:15 | Roll Call and Establishment of a Quorum | D. Golling |
| 4. | 9:20 | Approval of Minutes from October 6, 2014 (TAB A) | W. Aitken |
| 5. | 9:25 | Chair's Report | W. Aitken |
| 6. | 9:35 | Director's Report (TAB B) | C. Watson |
| 7. | 9:45 | Public Comment (limited to two minutes per speaker) | W. Aitken |
| 8. | 10:00 | Report from Turnaround Arts CA | T. Lenihan |
| 9. | 10:30 | Arts & Accessibility Technical Assistance (TAB C) | S. Heckes |
| 10. | 10:35 | Programs and Initiatives Discussion 2014-15 (TAB D) | W. Aitken |
| | | <u>Existing Programs and Initiatives:</u> | C. Jefferson |
| | | a. Local Impact (formerly Creating Places of Vitality) (TAB E) | M. Alexander |
| | | b. State-Local Partnership Program (TAB F) | |
| | | c. Statewide Networks (TAB G) | |
| | | d. Poetry Out Loud (TAB H) | |
| | | e. Otis Statewide Creative Economy Research (TAB I) | |
| | | <u>Pilot Programs and Initiatives:</u> | |
| | | f. Creative California Communities (TAB J) | |
| | | g. JUMP StArts (TAB K) | |
| | | h. Arts on the Air (TAB L) | |
| | | i. Creativity at the Core (TAB M) | |
| | | j. Turnaround Arts (TAB N) | |
| | | <u>Proposals for New Directions:</u> | |
| | | k. Artists Activating Communities (TAB O) | |
| | | l. Student Voices Digital Media Initiative (TAB P) | |

- m. Convenings and Capacity Building (TAB Q)
 - n. China Cultural Exchange Initiative (TAB R)
 - o. Veterans (TAB S)
 - p. Tourism (TAB T)
 - q. Touring and Presenting (TAB U)
- | | | | |
|-----|------|---|-----------|
| 11. | 4:00 | Public Comment (limited to two minutes per speaker) | W. Aitken |
| 12. | 4:30 | CLOSED SESSION Pursuant to Government Code §11126(a), to discuss/take action on personnel matters | W. Aitken |
| 13. | | Other Business | W. Aitken |
| 14. | 5:30 | Adjournment in Memory of Anita Pauline Hall , Juan Cervantes and Samuel Quiñones (TAB V) | W. Aitken |

Notes:

1. All times indicated and the orders of business are approximate and subject to change.
2. **Any item listed on the Agenda is subject to possible Council action.**
3. The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).
4. Council meetings are open to the public and are held in barrier-free facilities that are accessible to those with physical disabilities in accordance with the Americans with Disabilities Act (ADA). If you need additional reasonable accommodations, please make your request no later than five (5) business days before the meeting. Please direct your request to the Administrative Assistant, Diane Golling, at (916) 322-6335 or diane.golling@arts.ca.gov.
5. Public testimony is time limited. Please make concise remarks.
6. A working lunch will be delivered for the Council Members and staff. No lunch break will be taken.

Tab A



Edmund G. Brown Jr., Governor

Advancing California through the Arts and Creativity

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All meeting minutes are drafts until approved by a vote of the Council.

MINUTES OF PUBLIC MEETING

October 6, 2014

10:30 a.m. to 4:00 p.m.

Yerba Buena Center for the Arts

701 Mission Street

San Francisco, CA 94103

(415) 978-2787

PRESENT:

Council Members

Wylie Aitken, Chair
Susan Steinhauser, Vice Chair
Michael Alexander
Christopher Coppola
Kathleen Gallegos
Jaime Galli
Donn Harris
Charmaine Jefferson
Nashormeh Lindo
William Turner
Rosalind Wyman

Arts Council Staff

Craig Watson, Director
Scott Heckes, Deputy Director
Caitlin Fitzwater, Public Information Officer
Mary Beth Barber, Special Projects Associate
Diane Golling, Administrative Assistant

Invited Attendees

Sarah Anderberg, California County Superintendents Educational Services Association (CCSESA)
Deborah Cullinen, Executive Director, Yerba Buena Center for the Arts
Tom DeCaigny, Cultural Affairs Director for the City of San Francisco

Other Attendees

Olivia Everett, Arts Council Napa Valley
Josefa Vaughan, ArtSeed

Miko Lee, Youth in Arts
Rachelle Axel, San Francisco Arts Commission
Deborah Karp, Luna Dance Institute
Robin Rodricks, San Mateo County Arts Commission
Bruce W. Davis, Taiko Community Alliance
Pam Morton, MarinArts
Rachel Osajima, Alameda County Arts Commission
Steven Payne, Oakland East Bay Symphony
Alma Robinson, California Lawyers for the Arts
Patricia Reedy, Luna Dance Institute
Rebecca Cervantes, Moving Beyond Productions
Jessica Mele, Performing Arts Workshop & Teaching Artists Guild
Kerry Adams Hapner, City of San Jose, Office of Cultural Affairs
Dani Whitmore, YoloArts
Angela Tahti, former Executive Director of PlacerArts
Jean Johnstone, Teaching Artists Guild

ABSENT:

Invited Attendee

Teresa Lenihan, Loyola Marymount University

MINUTES

I. Call to Order and Welcome

The Chair calls the meeting to order at 10:34 a.m. He introduces Cullinen, who welcomes the Council and gives the history of the Yerba Buena Center for the Arts, a former redevelopment/urban renewal project. They exist to put art at the center of life in this community. She points out some upcoming installations and events that would be of interest to the Council.

The Chair recognizes DeCaigny, who welcomes the Council to San Francisco, one of the richest arts ecosystems in the country. The San Francisco Board of Supervisors recently allocated \$2 million to help organizations that are struggling to stay in San Francisco due to the escalating real estate market. That's on top of the \$75 million budget for all the other things they do. San Francisco's arts budget is much greater than the state's arts budget. He thinks California needs to step up more now than ever to make the case of how vital the arts are to the health of our communities and the health of our economies. He thanks Watson for his partnership and leadership, especially in arts education. He's pleased to be joining a trip to China to be led by Watson in a few weeks as part of the Governor's outreach to China.

The Chair introduces new Council Member Gallegos and reads her bio. He introduces new Council Member Lindo and reads her bio. Gallegos has been sworn in by Watson, and Lindo has been sworn in by a judge. Wyman asks if they can vote without senate approval. Aitken says they can.

II. Roll Call and Approval of the Minutes

At 10:48 a.m. Golling calls the roll. A quorum is present.

At 10:52 a.m. the minutes are approved after discussion. Steinhauser suggests two additions.

ACTION: Turner moves to approve the minutes as amended by Steinhauser. Harris seconds. The motion passes unanimously.

III. Chair's Report

The Chair gives his report. The council must accomplish a few action items today and set apart a significant block of time to talk about the future direction of the agency. He will ask Heckes to help figure out the deadlines and timelines that must be observed to achieve what the council wants to achieve, then put together a calendar. The sooner the council makes decisions, the sooner those decisions can be implemented. He reminds the members that he sent his preliminary thoughts to them via email.

IV. Director's Report

At 10:55 a.m. the Chair moves to the director's report. The director suggests that if anyone has not seen yesterday's Huffington Post, they track it down and look for Eger's column, which is devoted to the California Arts Council and says a lot of nice things about our work. Apart from that, he has nothing to add to the materials already in the meeting packet. Watson says he hopes everyone saw the launch of the website and the new blog. We are telling more and more stories all the time. Fitzwater tells the council about the media splash, that when grantees acknowledge our support it gets in the media.

V. Public Comment

At 10:57 a.m. the chair moves to public comment. Robin Rodricks, San Mateo County Arts Commission, welcomes the Council to the Bay Area. She encourages the Council to help local arts councils. San Mateo County just passed a new sales tax and they are working to get some of that tax distributed through the San Mateo County Arts Commission. The tax is to supplement services that were cut during the economic downturn. They intend to distribute it with input from the community. Alexander asks if the increase would be used for grant making. She says yes, but they have a part-time grants manager so they must increase her hours.

Bruce Davis from Taiko Community Alliance, a new nonprofit arts organization, talks about taiko. He advocates to bring back the Marin County Arts Council and technical assistance grants.

Pam Morton of MarinArts brings regards from Jeanne Bogardus. They want to be a new arts service organization, not revive the old one. They are working on articles of incorporation and bylaws. They have a fiscal sponsor in Marin. Their first project is a comprehensive arts calendar online, which Marin has never had.

Rachel Osajima speaks. She is representing three organizations today: Alameda County Arts Commission, Californians for the Arts, and California Arts Advocates. She thanks the Council for its support and states that she's happy to be working in partnership with the Council and the whole state to advocate for the arts. She also represents our state/local partners (SLPs) and remembers that the listening tour for the CAC's strategic plan did not really address what was happening at the local level. She reminded the Council that the SLPs signed 48 letters prior to the Council's August meeting encouraging the CAC to double support for the SLPs.

Steven Payne from the Oakland East Bay Symphony says the symphony is going into its 25th anniversary year with Michael Morgan, who has done tremendous work. He brings to the

Council's attention a project for potential development at the south tip of Lake Merritt, the Kaiser Center. There's a theater building, an 1800-seat hall that has been derelict for a long time. Oakland East Bay Symphony would love to go there. It would be a great space for an Oakland performing arts center. He asks that the Council see if there's anything it can do to help. Harris expresses support.

Alma Robinson from California Lawyers for the Arts (CLA) shares what they have done with their Statewide Networks (SN) grant, which they have been very grateful for during the lean times. CLA's educational programs have gone global. They've been doing anti-bullying training through the arts in Sacramento, in addition to a number of other things. She thanks Watson and Barber for getting the arts in corrections contract completed. The arts help with discipline, teamwork, so many things needed in schools as well as prisons.

Patricia Reedy from Luna Dance Institute thanks the CAC for continuing the Artists in Schools (AIS) program even when our budget was slashed. It made a big difference in the lives of many of the children she works with. She encourages the Council to consider reopening the Artists in Communities program. Libraries, shelters and incarceration facilities need the arts.

Rebecca Cervantes, Moving Beyond Productions, serves more than 1000 kids and thanks the CAC for the AIS grant. It's vital to keep the arts alive and keep the kids' cultures alive.

Jessica Mele of Performing Arts Workshop says that kids show up, learn better, and love school in an arts-rich environment. We must look at the true costs of these programs in order to do them well.

Kerry Adams Hapner of the City of San Jose Office of Cultural Affairs talks about San Jose's pilot partnership with the CAC in building public will for the arts. She thanks the CAC for the grant, which they have leveraged several times over. She thanks Steinhauser, who has agreed to serve on the advisory commission. It will be publicly kicked off this week. She is optimistic about the impact this will have. She's also thrilled about the delegation Watson is leading to China and thinks this is a great opportunity to cross-pollinate and look for opportunities for cultural exchange. She looks forward to continued partnership to ensure that the arts are funded in California. She thanks Watson for the great work he and the Council have done in the past three years to reposition the CAC. The CAC is listening to the field and responding to needs.

Aitken introduces new Council Member Galli, reads her bio, and welcomes her to the Council. Watson swears her in.

VI. Report by California County Superintendents Educational Services Association

At 11:29 a.m. the Chair recognizes Sarah Anderberg, who gives a Powerpoint presentation on the Creativity at the Core initiative. She asks for the CAC to continue to support Creativity at the Core, which has a commitment from the Hewlett Foundation to consider future funding as well, in partnership with the CAC.

At 11:52 a.m. Anderberg introduces Jean Johnston, Executive Director of Teaching Artists Guild, who works on professionalizing the field of teaching artists. They put together a program at a juvenile hall. She shows some photos of the work, bringing teaching artists into a juvenile justice center. They used the arts to address issues of identity and community. The teachers/artists report that the workshops were transformative experiences. This was only in Alameda County, but it is hoped the module will be adopted by others.

Steinhauser asks, how do we know when we have success? The council needs to fund what is successful. Johnston says she can only answer as to the results she witnessed in Alameda County. Anderberg says they have an evaluation component, so there will be points of impact that they can point to. Jefferson reminds the Council that it will take probably eight years of cycling before we can tell whether what we put into the schools really made a difference that is measurable. Once you put arts back in the schools, you can eventually see whether it cut back on violence, improved outcomes, etc. Aitken asks how to take that model and bring it to Orange County, for example. Is there a booklet? Anderberg says right now they have people coming from all the state to watch what's happening in Alameda, but they definitely want a way to share it out. They need funding to be able to do that intense training. Aitken says yes, you can't just train people in symposiums. Harris says the county superintendants have a lot of power to disseminate it, they are the decision makers, and they seem to be supportive. Anderberg says the state rolls out lots of programs through this regional model idea. Coppola says it would be great to have the students who have been touched by these programs take it back to their communities when they leave.

At 12:31 p.m. Turner notes that it's great to have this level of attendance and interaction in a public comment session.

VII. 2014-15 Program Priorities, Program Direction and Funding Allocation

Aitken says he wants a free-flowing discussion of what to do with our one-time \$5M budget augmentation, but is going to impose the "raise your hand rule" so he can keep control. The first thing he wants to address is CAC core programs. Do we keep them, modify them, or toss them? Aitken asks Heckes what our general budget is. Heckes replies that it's about \$5.2M. Aitken asks to what extent the Council should think of this year's money as two buckets: Its "normal" money and a one-time \$5M. He asks Alexander.

Alexander says the one-time nature of the funding is problematic. He says he understands the legislators' concerns about making a long-term commitment, but he hopes that they intend to start pushing us back to where we were at the beginning of the century. He thinks we should roll the funds together and think of it as a whole rather than separate it out.

Harris had a similar thought to Alexander's. He worries about committing to something when we're not certain of future funding, but he thinks this one-time augmentation would be hard to retreat from. In terms of public perception, it would look bad to shrink us back down again. Aitken says we will work hard to get CAC baseline increased to at least \$10M, which the legislature supported this year but was ultimately reduced to a one-time \$5M allocation. We need to come back to the Governor and the legislature and tell them what we did with last year's \$2M, to make sure they understand why they should invest in us. So do we increase our existing programs? Do we create new programs? He wants all the members to give their opinions.

Harris asks about staff capacity. Do we feel the staff is the right size and can handle the influx of work? Heckes says if the Council chooses directed funding like Turnaround Schools there is not much panel management, but a program like Creative California Communities (CCC) gets a deluge of applications and there is a lot to manage. We cannot add staff positions at this time.

Aitken asks Heckes about the work involved in drawing up program guidelines. Heckes says program guidelines are based on what the Council has approved in the past; the review criteria may change based on the end result the Council is aiming for, but there are templates the staff

can use for drafting purposes. Our core programs haven't changed their guidelines much over the years. Wyman says that if the Council increases SLP funding we need to know who the SLPs are giving grants to, to avoid double dipping. Alexander says many grants require a match, and often a state grant is matched by a county in order to get the program going.

Jefferson says what's before the Council is the \$5M and a strategic plan that indicates where our goals and directions are. Our key goals are about changing public will, and we have to be careful how we allocate this \$5M; we can't disrespect the fact that we've been told it's a one-time allocation. Is there something we should fund that we are not funding? Is there something we are funding that we should ditch? We need to decide those questions first, and then talk about process. The Council may need to boost grant amounts a bit, they are very low. Aitken notes that he thinks Jefferson is saying the Council should put the \$5M in a separate bucket because it's a one-time allocation.

Steinhauser asks Heckes to state the latest possible date that the Council can put out a grant application to the field for this money. Heckes says January. The money must be encumbered by the end of June, but things being voted on in June go out as guidelines in January. He passes out a program calendar. Wyman asks why January? She thinks the guidelines should go out in November. Steinhauser agrees, but says her point is process. She says you look at the end of June and work backward. She is concerned about working the staff over the holidays trying to get all these guidelines together if the Council doesn't vote on a direction until November. Watson says it would definitely be helpful for the staff to get some direction today, so it could start preparing potential guidelines to bring back to the November meeting. The staff would come in November and give the Council the benefit of draft guidelines. The Council could then either approve them, or give authority to a subcommittee to quickly tweak them, and the guidelines could, in fact, be out to the field in November.

Harris notes that the CAC received 157 applications for CCC this year and could get 250 next year. Watson agrees. It was said publicly at the last meeting that the Council was interested in doing another "round" of CCC and now the field is buzzing about it. Aitken says that today he just wants to start exchanging ideas and he doesn't want to adopt any new program. He's reluctant to support the idea that the Council would choose a direction and put the staff to work. He rejects Watson's suggestion that the Council give direction to the staff today.

Jefferson disagrees, saying that the Council has to make decisions now. The field needs to know much further in advance. We put off decisions on the \$2M until January, which is part of why it wasn't handled well. If we're trying to influence the budget, those discussions are already underway. The budget rolls out in January and is revised in May. Meanwhile, the Council can't have conversations unless it is together in publicly-noticed meetings. So in her view, the Council has no choice about making decisions today.

Harris asks about Artists in Communities. Aitken says he's not in favor of it but is willing to learn more. Watson refers Harris to the program profiles under tab 16. Alexander says that years ago, the CAC had a policy of supporting lifelong learning, and it supported projects like Artists in Communities as part of that. Aitken says he has serious reservations. He thinks more time should be taken to hear everybody out. He states that no one said the Council would vote today. Steinhauser and Jefferson disagree with the Chair and say that it was clear the Council planned to vote on programs at this meeting; it was publicly announced at the August meeting that decisions would be made in September. Aitken says he is not prepared today to make decisions. Turner

says the Council members have had time to review the programs committee's recommendations, which were made in August, and he doesn't see a downside to addressing them today. He'd like to look at three categories: current programs we're funding and whether we want to increase them; programs that we started, like Turnaround Schools, which may need to be nurtured; and CCC and possible other categories of grant programs. He thinks if the Council looks at these three areas it will help us move the ball forward. Now would be a good time for us to get a real sense of how we feel about these three categories.

Steinhauser says it was wise to make significant grants with the \$2M and we should repeat that with the \$5M. She liked the idea of going around the table and asks the Chair if everyone can go around and talk about the core programs. Then we can see where we end up. Aitken agrees that would be a good idea, but instead looks at the budget framework from the programs committee and suggests the Council start there. Watson suggests the Council look at the program profiles under the same tab. Aitken says he would rather look at the big picture.

Jefferson explains the items under tab 16.

Aitken says the Council should talk about Creating Places of Vitality (CPV). Last year it was funded at \$819K. There is a recommendation before the Council to increase it. So do we want to continue to support it? Do we want to increase the funds? What's the difference between CPV and CCC? Watson explains: CPV is for small, emerging, rural, communities of need. CCC is larger grants for high-impact programs. Jefferson says the community that applies for CPV needs operating grants. She thinks we should let these smaller organizations apply to us for money to do what they do, and let CCC be the program where the CAC guides the content. Aitken says he agrees with Jefferson.

Jefferson says she and Alexander think the CAC is not giving enough operational support. Alexander says the Programs Commission recommendation to put much more into operational support is a result of what was heard on the listening tour. By increasing operational support we can help a lot more organizations. Jefferson thinks more organizations will apply. We had a cap on the ceiling of the organization because we had so little to give, and we might want to raise that cap.

Turner says the Council should look at its goals. It needs to strike a balance between something that will be quickly visible to the legislature and something that will energize people on the ground. As for SLP, they've asked for a doubling of their base amount, which is close to what the programs committee has recommended. If we do something like that, we need to make sure they make the money visible, give us stories we can take to the legislature about what was done with the doubling of their grant.

Jefferson brings the discussion back to CPV. Turner says that CPV is the hardest program for him to visualize because the grants are small and spread out, but it's probably the most effective because it's on the ground. Two CPV grantees are present and stand up to address the Council. YoloArts talks about what they are doing with their CPV grant: Putting together an art walk in Woodland. A town official said to them, "For the first time, the community actually feels like a community." Arts Council Napa Valley used their CPV grant for galleries in empty storefronts and it was very successful. Now the redevelopment the project was trying to attract is moving in, and people are saying, "Where did the art go?" So it was appreciated.

Alexander recommends increasing the thresholds so more organizations will be eligible. He reminds the Council that Heckes has told them that at the moment the guidelines are limiting the grantees.

Aitken moves the discussion on to CCC without a vote. He asks whether the council is going to adopt the existing guidelines or fine-tune them. Harris says CCC is going to be extremely popular. He thought the guidelines as written last year were very wide open and simple. Gallegos applied for CCC and thought it was difficult for a small organization to be put up against huge organizations. Aitken says the intent was to increase the amount of the grant, not to make it hard for small organizations to apply. Jefferson says we are all in agreement that we want to do more with CCC but the council might simplify the partnership idea. Wyman says the council could change “shovel ready” as one of the criteria, too. Jefferson suggests the council also look at dropping the minimum ceiling amount slightly, but from the beginning we can recognize that the grant might be a lower amount than the amount requested. Aitken says he sees clear support for the program but some fine-tuning is needed.

Aitken moves the discussion to the state/local partnership program (SLPP). He says that in November the Council should discuss basing SLP allocations on population. Jefferson says as soon as you go down that road you open up a nasty can of worms; plus, there is no precedent for doing it. She says it's a bad idea. Small communities do not have access to large corporate dollars. Aitken reiterates that he wants to examine this issue. He thinks we need a base level but should give more to the more populated counties and come up with a formula. Steinhauser says it's going to be contentious because there's a clear difference of opinion, so the staff should come up with recommendations. And if the Council does not come to a decision in November, it should increase the grant amount across the board and put together a committee to look at this question. Aitken says yes, the staff should come back with a recommendation. Harris asks how committed the CAC is to funding on a percentage. Heckes says the one-time programs were handled differently, but normally we fund by the panel ranking.

The Chair moves to Poetry Out Loud. Coppola says he was blown away by Poetry Out Loud. It was very invigorating to him. Margolis thanks him for stepping up to help when we lost funding from Target. Turner asks if we've ever asked a hotel to donate rooms. Margolis says no but the Sheraton gives a lot. Steinhauser says we should acknowledge the Sheraton.

Aitken shifts the discussion to Statewide Networks (SN), which supports service networks that have a statewide impact or fit a definition. Steinhauser asks if SN has been evaluated. Heckes says the staff looked at it and made some changes to the guidelines. Jefferson says the Programs Committee recommends site visits to do the kind of analysis that is needed. Watson says the staff knows we need an outside evaluation.

The Council briefly discusses the proposed convening budget, the Poet Laureate, and tourism. Jefferson says the Programs Committee did not set aside money for JUMP StArts because everyone wanted to see how the program is going before re-committing to it, but if the council wants money in it, now is the time to talk about that. Turner says the CAC wants to make sure the program succeeds. If other funders come in the council can always rethink it, but should set some money aside in case the program needs it. Jefferson suggests \$200K. Turner says to put \$200K aside would be good. Agreement is voiced but no vote is taken.

Watson says between now and the November meeting the staff will report on JUMP StArts. He also reports that Senator Nielsen has said he wants to sponsor legislation to make the current Arts

in Corrections allocation permanent and send some support to the county sheriffs. Aitken says the Council will set aside \$200K for juvenile justice and it will go to JUMP StArts or something like it.

The next item for discussion is Turnaround Arts. Aitken says that until the Council knows what it's going to fund the members can't talk about it. He thinks the council must get clear what it wants to support and then talk about it in November. Aitken says we committed to the legislature that we were going to get arts back in the schools, but we don't know what they need. Harris says there's a "turnaround" school not far from him in Hayward; he will make an effort to visit it and report about it in November.

Turner presses for a number. Steinhauser says we put in \$200K for justice because it's what we did last time, so we should be consistent and pencil in \$300K for Turnaround Arts since that's what we did last time. Aitken asks that Lenihan submit a written report before the November meeting.

Alexander suggests that we table the discussion and take the votes. Harris asks about the veterans and tourism items. Jefferson confirms that the Council has not discussed those yet.

Jefferson asks that we move to take the votes.

VIII. Programs and Grants 2014-15

Heckes says the AIS recommendation is a cleanup item. One organization was erroneously shown as nonfundable and the council is being asked to correct that.

ACTION: At 3:05 p.m. Turner moves to accept the staff's recommendation regarding The Unusual Suspects Theater Company. Jefferson seconds. The motion passes unanimously.

Heckes asks for conflicts of interest regarding the SLPP recommendation and reads the policy aloud. Jefferson leaves the room for a vote on the Los Angeles Department of Cultural Affairs.

ACTION: At 3:10 p.m. Turner moves to accept the staff's recommendation regarding the Los Angeles Department of Cultural Affairs. Aitken seconds. The motion passes unanimously.

Jefferson returns to the room.

ACTION: At 3:11 p.m. Alexander moves to accept the staff's recommendation regarding the State/Local Partnership Program, excluding the Los Angeles Department of Cultural Affairs. Steinhauser seconds. The motion passes unanimously.

ACTION: At 3:11 p.m. Turner moves to approve a technical assistance grant to MarinLink as fiscal sponsor for MarinArts.org. Coppola seconds. The motion passes unanimously.

ACTION: At 3:12 p.m. Turner moves to accept the staff's recommendations regarding the funding of Poetry Out Loud. Jefferson seconds. The motion passes unanimously.

At 3:12 Jefferson expresses concern that discussion needs to happen today about Touring and Presenting and Artists in Communities, so the staff knows whether there is interest from the Council on moving forward. Aitken again expresses reservations because he doesn't know anything about Artists in Communities. Alexander explains that it doesn't support individual artists; it works like AIS but for nursing homes, senior citizen centers, libraries, etc. Jefferson gives an example of a Bay Area organization that does artists in residency programs in churches, offering free master classes to citizens in the community. CAC arts program specialist Wayne

Cook speaks, saying the CAC program was one of the largest in the country and was highly regarded. Artists were put to work in prisons and delinquent homes, artists worked with AIDS patients, artists were active in their communities, and we're missing that right now. Aitken says we have no definitive goal for this program. Cook says he'd like a go-ahead so the staff can develop something for the Council to look at. Aitken says that's putting the cart before the horse. Jefferson points out that there is a proposal in the book. Aitken says that's not sufficient.

Cook describes the original program, which was typically 6 to 12 months per residency, long term, in depth. Steinhauser says that artists are not given respect or invited to the table when there's a problem to solve, and if we want that to happen, we need to give them a way to do that. Steinhauser says this program is like an artist peace corps. She says it would dovetail with what the CAC is doing with collective impact and public will in our strategic plan. She asks the staff to come back with something tangible in November. Lindo says this is how she paid her electric bills when she was a young artist starting out. This is a way for artists to be empowered in their community. She is absolutely in support of it. Aitken says he doesn't know what the guidelines are going to be but he thinks the recommendation is too much money. Jefferson says since you don't want to talk about money, why not commit to the concept and let the staff come back in November. Aitken agrees to that.

Alexander talks about touring and presenting. The CAC had a program in the 1970s and 80s, a list of approved artists that had to go to at least three locations outside their communities. It jump-started the careers of many artists. Coppola suggests a digital program, which he believes isn't before the council today because he wasn't able to attend meetings. The CAC used to be a cutting-edge place of thinking and trying things, but he proposed something cutting edge that got shot down and he believes that was a mistake. Aitken says bring it up in November. He says he will. Steinhauser tells Coppola she also thinks we should be doing something with technology and innovation and encourages him to put something together with the staff. Steinhauser also thinks we should set some money aside for opportunity grants.

Aitken asks if there's anything we haven't discussed. Watson reports that he's heard from Otis and they are requesting \$75K so they can bring media into the creative economy equation.

Everyone agrees to start the November meeting at 9:00 a.m. and run until 6:00 p.m.

VII. Public Comment

Aitken calls for public comment.

Deborah Karp from Luna Dance Institute speaks, thanking the Council for AIS. Teaching has allowed her to make social change while fulfilling her art. She calls on the Council to continue to support dance in communities.

Josefa Vaughan, founder of ArtSeed, speaks. ArtSeed has served thousands of children in the past ten years. Their work in the schools is really a recruiting ground to pair an artist with a child and give them skills they can use in any field. Art relates to other fields. For a small agency that has a limited capacity, how does one ask the CAC to actually help make it possible to take the leap to grow and have a bigger footprint? Please make it possible for small agencies, have something where they can partner with larger organizations to support them to make that leap. Artists in Communities would help, inter-neighborhood initiatives would help. Chance encounters between wealthy and poor through the arts, creates upward mobility.

Dani Whitmore of YoloArts advocates for an increase in SLP funding. “We are your front-line, long-term investment.” YoloArts is creating jobs for artists including digital arts in the schools, and also works in juvenile hall as a lot of SLPs do. “It is our job to have the pulse of the county.”

The Teaching Artists Guild representative again speaks about juvenile justice and states they are working with teaching artists across the board. She loved to hear all the talk around individual artists.

Barber reads into the record a message from Rachelle Axel, San Francisco Arts Commission, who supports an increase in SLP funding.

Miko Lee from Youth In Arts notes that the AIS grants are small. She says we had a great program a few years back, working with outside evaluators, and if we brought that back we’d have a store of data that would make a bigger splash.

Angela Tahti says the Council has a huge task ahead. She thinks the CAC’s multicultural entry program should be looked at again. She also mentions that CAC’s touring and presenting program was fantastic and a lot of artists lost their shirts when that program ended.

VIII. Adjournment

Jefferson asks the Council to close in memory of Geoffrey Holder. Alexander adds Nati Cano. Heckes says Clark Mitze, former CAC Director, passed away very recently at the age of 96.

ACTION: At 4:25 p.m. Wyman moves to adjourn in memory of Geoffrey Holder, Nati Cano and Clark Mitze. Jefferson seconds. The motion passes unanimously.

Tab B

Selecting 2015 Council Meeting Dates:

2015 Calendar

January 2015

Su	Mo	Tu	We	Th	Fr	Sa
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22*	23	24
25	26	27	28	29	30	31

February 2015

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

March 2015

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

April 2015

Su	Mo	Tu	We	Th	Fr	Sa
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

May 2015

Su	Mo	Tu	We	Th	Fr	Sa
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

June 2015

Su	Mo	Tu	We	Th	Fr	Sa
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

July 2015

Su	Mo	Tu	We	Th	Fr	Sa
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

August 2015

Su	Mo	Tu	We	Th	Fr	Sa
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

September 2015

Su	Mo	Tu	We	Th	Fr	Sa
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

October 2015

Su	Mo	Tu	We	Th	Fr	Sa
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

November 2015

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

December 2015

Su	Mo	Tu	We	Th	Fr	Sa
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

*Governor's State of the State address

Peer-Review Panels and the California Arts Council

Overview

The California Arts Council, the state's arts agency, has historically used the peer-review panel process to evaluate program proposals and determine funding recommendations to the governing Council. Expert researchers have determined the peer-review process to be the best way to evaluate proposals for government funding in the arts and sciences, and the National Endowment for the Arts and virtually every other state arts agency utilize peer-review for evaluation as well. Agency staff members investigated some "best practices" on the state and national level, and provide some potential augmentations and alterations to strengthen and improve the current peer-review process used by the agency.

What is peer-review?

Peer-review – the process by which the California Arts Council evaluates its program applications – is best explained by academic Thomas O. McGarity in his article "Peer Review in Awarding Federal Grants in the Arts and Sciences," from the January 1994 issue of the *Berkeley Technology Law Journal* (reprinted for web in February 2014):

The United States has depended to a very large degree upon "peer review" to aid the government in making the difficult scientific and artistic judgments that necessarily arise in deciding whom among a large pool of applicants will receive limited government resources. When the government relies upon peer review, it does not attempt to persuade researchers to undertake particular research projects or artists to create particular kinds of art. Instead, a granting agency allocated sums of money to entire fields and allows the researchers, artists, or performers to develop creative proposals for project that they would like to undertake. A group of "peers" with expertise in the relevant area then evaluates and ranks the proposals, leaving the ultimate funding decisions up to the government officials in charge of the relevant programs.

McGarity explains that the history of peer review started in the sciences centuries ago, and was utilized in the arts in the U.S. starting in the 1960s with the creation of the NEA. Peer review in the arts allows review from an objective viewpoint, without political pressure, governmental censorship (direct or indirect), or imposing a singular aesthetic standard.

While it's clear from McGarity's analysis that peer review is the ideal method for the allocation of government funds, he also identifies pitfalls that can befall both peer-review panels and government oversight bodies in decision-making. Bias can arise due to animus (dislike of a proposal due to factors outside the merits of the proposal), favoritism (direct favoritism or indirect and based on reputation, publicity or other factors, an effect nicknamed the "halo effect"), conflicts-of-interest (financial or personal), "tunnel vision" (unwelcoming to new concepts or methods), and ex parte lobbying and political pressure for or against an applicant. For the Council or any similar agency, it should be noted that peer-review panels significantly assist a governing and policy body from accusations of bias.

"Finally, peer review helps to shield governmental decision makers from the political pressures that usually exist when a bureaucracy has the power to dole out public dollars," said McGarity. "This is

especially important in the arts, where the pressures to impose a narrow cultural uniformity on government funded art are great."

Panelist Process Considerations

There are a number of steps the agency can take to strengthen its panel process that will give the Council increased confidence in the peer-review panel process. Considerations include:

1. Consider enlisting a "panel chair" procedure, where each panel (or series of panels) for a given program has a chair that attends the Council meeting when the panel recommendations are to be voted on by the Council. This panel representative, along with staff, can then answer any questions from the Council or provide information on the panel's review;
2. Consider including panelists that have subject-area expertise outside the arts but in the fields that the particular program relates to (e.g. juvenile justice experts for JUMP StArts, education experts for Artists in Schools, local government officials or staff for Creative California Communities, etc.);
3. Continue to follow the NEA model of not allowing panelists to serve year after year. The NEA does not allow panelists to serve for more than three consecutive years, and panel turnover rates are at least 1/3 annually, and often completely (100%) different from the previous years;
4. Consider reinstating a "panelists training" that gives potential new panelists the background necessary to be good peer-review panelists, perhaps through an inexpensive method such as online webinar;
5. Consider establishing a two-person Council committee to assist staff in the development of the potential panelist pool to draw from;
6. When resources become available, consider reinstating grantee site visits, which allow the Council to have a better understanding the field and the arts needs of our California communities. (The NEA often hires consultants to do site visits to grantees and provide information to the agency, benefiting the decision making process); and
7. Whenever their availability allows, encourage Council members themselves to serve on or attend panel meetings.

Staff Training and Exposure

State agency staff can learn from colleagues at local arts agencies, other state arts agencies, and from the regional agencies (like the Western State Arts Federation, or WESTAF) and the NEA itself. Serving as panelists for these agencies' peer-review panels can be an effective way to increase Arts Council staff's knowledge of their panel processes and impactful arts programming regionally and nationally.

Conclusion

McGarity states it best in the conclusion of his research article:

"Despite its flaw, the peer review system is still the best model for making exceedingly complex decisions about how to allocate limited collective resources to the arts and sciences....With some modest improvements, the peer review model that has evolved in this country should provide an example to the world of how a democracy can employ expertise in the service of artistic and scientific excellence."

The Arts Council staff will continue to research and recommend improvements to the agency's peer-review process, as well as work with Council on how to be continually responsive to Council's informational needs and policy and advocacy directions.

Online Resources

McGarity, Thomas O., "Peer Review in Awarding Federal Grants in the Arts and Sciences," Berkeley Technology Law Journal, January 1994 and reprinted in February 2014:

<http://scholarship.law.berkeley.edu/cgi/viewcontent.cgi?article=1115&context=btlj>

State Partnership Grants Program at the NEA website description: <http://arts.gov/grants-organizations/partnership-agreements/state-partnership-grant-program-description>

"Ten Basic Responsibilities of Nonprofit Boards" from the National Center for Nonprofit Boards:

[https://www.nami.org/Content/NavigationMenu/NAMI Center for Excellence/Tools for Excellence/TenBasicResponsibilitiesofNonprofitBoards.pdf](https://www.nami.org/Content/NavigationMenu/NAMI%20Center%20for%20Excellence/Tools%20for%20Excellence/TenBasicResponsibilitiesofNonprofitBoards.pdf)

Lowell, Julia F., "State Arts Agencies 1965-2003: Whose Interests to Serve?":

<http://www.rand.org/pubs/monographs/MG121.html>

Tab C



Edmund G. Brown Jr., Governor

Advancing California through the Arts and Creativity

Craig Watson, Director

To: Council Members

From: Scott Heckes, Deputy Director
Wayne Cook, Arts Program Specialist & ADA Coordinator

Date: November 19, 2014

Re: 2014-2015 Arts & Accessibility Technical Assistance Program

Staff recommends Council approval of a grant of \$20,000 to The Regents of the University of California in support of the National Arts and Disability Center’s *Arts & Accessibility Technical Assistance Program*. The Center will fund up to 30 grants, ranging from \$500 to \$1000 for individuals and \$500 to \$1500 for organizations, to make programs and/or services accessible to people with disabilities. Funds may also be used to support training, assessment and professional development opportunities for artists with disabilities in order to further their arts careers.

Concept

Accessibility is the degree to which a product, device, service, or environment is accessible to the public. Universal Design makes environments and products aesthetic and usable to the greatest extent possible by everyone, regardless of their age or ability/disability. Arts Accessibility focuses on people with disabilities and their right to access to programs, services and granting opportunities in the arts.

Commitment

The California Arts Council maintains an ongoing and unwavering commitment to making its services and programs open and accessible to all persons, with and without disabilities, and strives to ensure that all people have the ability to participate in the arts with ease and dignity. The California Arts Council reaches out and nurtures its relationships with the disability community through programs and services in partnership with the National Arts and Disability Center, VSA California, and the National Endowment for the Arts.

Arts & Accessibility Technical Assistance Program budget

A. Accessibility grants	\$17,000
B. Training, Assessment and Professional Development Consultations. (Groups and/or one-on-one)	<u>\$ 3,000</u>
Total	\$20,000



**2013-2014
Artists and Arts Organizations Funded by the California Arts
Council Arts and Accessibility Technical Assistance Grants
Program**

Artists

Charles Blackwell

Oakland, CA

Mr. Blackwell used the funds to frame 40 pieces of new artwork that he exhibited at both the Berkeley Public Library and the Oakland African American Historical Museum in the Spring of 2014. Mr. Blackwell also gave a talk about the process of creating his artwork while being visually impaired.

Amanda Cachia (new)

San Diego, CA

Ms. Cachia is a disabled curator who curated two disability related exhibitions for Space4Art San Diego entitled, "Composing Dwarfism: Reframing Short Stature in Contemporary Photography" and "Performing Crip Time: Bodies in Deliberate Motion." These events took place June 27th - July 2014. The funds were used towards the purchasing of new materials and supplies for this exhibition.

Anna Carillo (new)

Oxnard, CA

Ms. Carillo requested funds to purchase art supplies as well as an adaptive easel for her to create her artwork in a reclining position. She will also use the funds to pay for a driver to get her to and from the studio, and pay for the rental of studio space at a local gallery. She will host an art exhibit in early October, 2014.

Lynne H. Cunningham (new)

Davis, CA

Ms. Cunningham used the funds to cover the purchase of new software, and printing costs for a color reference booklet to market and support the classes and workshops that she teaches.

Dorota

San Pedro, CA

Dorota will use the funds to create a new portfolio of artwork which will include a resume, and photos to use when submitting her artwork to local galleries and exhibits. The funds will cover the costs of putting the resume, and portfolio together, as well as to pay for marketing herself as an artist.

Irena Dybiec

San Juan Capistrano, CA

Ms. Dybiec used the funds to purchase art supplies for creation of new artwork that she displayed in December 2013 at the North Gallery in Laguna Beach, CA. She sold one piece of artwork and has been offered to exhibit again at the gallery.

Pete Eckert

Sacramento, CA

Mr. Eckert used the funds to pay for the booth fees to exhibit his art at the January 2014 Photo LA Fair. This is a world class art fair where artists come from all over the world to sell their artwork. Recently, as a result of being seen at this fair Mr. Eckert artwork was chosen for the [United Nations stamp](#).

Carol Es

Alhambra, CA

Ms. Es will use the funds to create a new body of paintings for her first solo exhibition in five years. The show will take place at Shulamit Gallery in Venice, CA. Ms. Es will be working in the style of abstract Expressionism, and plans to incorporate two major themes into her paintings. She will hire someone to assist her to construct these pieces and with general studio tasks.

Donna Fado Ivery (new)

Richmond, CA

Ms. Fado Ivery will use the funds towards the registration and transportation costs to attend a mentor painting workshop that will take place in October 2014. Ms. Fado Ivery has sold over 600 paintings in the last 15 years and this workshop will allow her to create more artwork for her to add to her repertoire.

Kathleen Flannigan

Berkeley, CA

Ms. Flannigan was provided with funds to be able to create a new portfolio of artwork that she exhibited at the Sausalito Art Festival in September, 2013.

Bruce Hall

Irvine, CA

Mr. Hall used the funds towards print consultation for color correction printing, framing and layout consultation for his photographic prints for the January 2014 Photo LA Fair. He showcased his artwork with Pete Eckert, and Alice Wingwall.

Tomeko Malone

Carlsbad, CA

Mr. Malone was funded to create new art work that he exhibited at several local art venues list some of the locations in the Spring of 2014.

Emma McWilliams (new)

Valley Village, CA

Ms. McWilliams used the funds to pay for a director, art designer, and the lighting, hair and make-up for her autobiographical one-woman show titled [MislabledilEMMA's](#) that she showcased February 20-23 2014. Her hope was that her one-woman show about her account of her search for identity amidst the confusion of being told she's "disabled" will help to advance her career as a performer with a disability.

Alison O'Daniel (new)

Los Angeles, CA

Ms. O'Daniel will use the funds to hire a sign language interpreter to work in a film lab both with the director and main actor Nyke Prince who is a deaf drummer. The film lab will give her the tools that she needs to navigate the communication barriers that could cause valuable time on the set and help her to plan for her film *Tube Thieves*.

Maryam Seyedzaheh

Arcadia, CA

Ms. Seyedzaheh will use the funds to record a full album of 8-10 songs to be distributed under an independent record label "Thumb Records". The funds will be used towards the cost of studio time, mixing, mastering, recording vocals, and a photographer. This will give her opportunity as a solo artist for more exposure through her distribution deal with Thumb Records.

Ahmet Ushtanel

San Francisco, CA

Mr. Ushtanel was provided funds to take classes in ceramics in order to learn a new technique of creating his artwork. The fees for the class include the clay, tools, firewood and transportation to and from the class. The classes will go from June 2014 until October 2014. At the end of the project he will document his work with a photo album of all his new pieces that will be shared on his [website](#).

Mark Vieira (new)

Los Angeles, CA

Mr. Viera will use the funds to pay for the editing costs for his novel, *The Making of Narciso* which is a story of a 1970s Los Angeles artist caught up in the disco world. He plans to finish this work by September 2014.

Kurt Weston

Huntington, CA

Mr. Weston used the funds to laminate and gator board 34 original photographs for a solo exhibit that he had at the John Wayne Airport in November 2013. This exhibit space provided him an opportunity to have thousands of travelers see his artwork and become more well known.

Organizations

Crowded Fire Theater (new)

San Francisco, CA

Crowded Fire Theater was funded to provide an Audio Described performance of the World Premiere of *She Rode Horses Like the Stock Exchange* by Amelia Roper between March 20th and April 12th, 2014. Roper examined the global financial meltdown through the lens of two couples that met at the park. In hosting an audio-described performance, they hoped to promote greater accessibility to edgy, relevant, new theater for Bay area patrons. [She Rhode Horses](#) featured CFT Resident Artist Marilee Talkington, one of only two legally blind actors in the US to receive her MFA in acting. She has been an instrumental collaborator at the theater company.

Fairytale Town (new)

Sacramento, CA

Fairytale Town was funded to provide sign language interpretation for special performances of their annual puppet festival, the Fairytale Town Troupers children's performing arts troupe and the annual two day Children's Book Festival which will take place September 27-28th, 2014. The Book festival is the largest early childhood literacy event in the region and offers author and illustrator presentations.

Far Northern Regional Center

Redding, CA

The funds were provided to produce an exhibit featuring Chico printmaker David Plant and to improve access for audiences with visual impairments by providing audio description/subtitles for at least one film that will be featured at the 2014 Focus Film Festival October 23-25th in Chico, CA.

Heidrick Museum Ag History Center (new)

Woodland, CA

The funds were used to pay for a Guide by Cell Audio Tour that included a set of pre-recorded messages. Each story is easily accessed via cell phone by selecting the story's unique number. Trained docents are available at the museum to assist visitors with the audio tour's use. This grant has assisted the museum in its efforts to be accessible to its visitors with disabilities. Approximately 1000 visitors came through this exhibit.

La Jolla Playhouse (new)

La Jolla, CA

La Jolla Playhouse used the funds for Open Captioning services of their performance Side Show that ran in December 2013. This play was based on the true story of conjoined twins Violet and Daisy who became stars during the Depression. Over 25,000 patrons attended this show.

Poetry Center San Jose (new)

San Jose, CA

Poetry Center San Jose was funded to create an accessible issue of their award winning literary journal. They created an audio version of their Disability issue which is available on their website.

Queer Women of Color Media Arts Project (new)

San Francisco, CA

The funds were used to offer assistive listening devices and ASL interpreters at the 10th Annual Queer Women of Color Film Festival which took place June 13-15th 2014. This year they requested that all of the films have open captions or subtitles in English in order to screen at their film festival. They have been working with the deaf and hard of hearing community to develop their access process.

The Arc of Alameda

San Leandro, CA

The Arc of Alameda used the funds to feature their artists in a photography exhibit in the Spring of 2014. This grant allowed ten individuals to voice their feelings about their experiences at the Arc in a participatory photography exhibit.

VSA California (new)

Santa Ana, CA

VSA California used the fund to hire an American Sign Language Interpreter for the May 2014 VSA County Festival. This was the 40th Anniversary for the founding of VSA.

VSA Orange (new)

Costa Mesa, CA

VSA Orange County used the funds to hire an American Sign Language Interpreter who provided translation services for the VSA Orange County Festival on May 3rd, 2014. This festival celebrated the accomplishments of the work by artists with disabilities throughout Orange County and surrounding areas.

Watts Village Theatre Company (WVTC)

Los Angeles, CA

WVTC used the funds to hire audio describers and sign interpreters for multiple shows of their production *Riot/Rebellion* in November 2013 in Los Angeles. This play was about the times and circumstances around the historic 1965 Watts

Riots. For nearly two decades WTC has been deeply committed to making all of its programming fully accessible.

Youth in Arts (new)

San Rafael, CA

Youth in Arts was provided with funds to make their gallery more accessible by offering “tactile tours” which include audio description, touchable works of art, and videos with audio captioning.

Tab D

Programs & Initiatives Under Consideration

The programs and initiatives under consideration for decisions at the November 19 Council Meeting fall into three categories:

Existing Programs & Initiatives

Local Impact
(formerly Creating Places of Vitality)

State-Local Partnership

Statewide Networks

Poetry Out Loud

Otis Statewide Creative Economy
Research

Pilot Programs & Initiatives

Creative California Communities

JUMP StArts

Arts on the Air

Creativity at the Core

Turnaround Arts

New Directions

Artists Activating Communities

Student Voices
(digital media initiative)

Convenings and Capacity Building

China Cultural Exchange Initiative

Veterans

Tourism

Touring and Presenting

California Arts Council
2014-15 Program Committee Budget Recommendations
Updated November 6, 2014

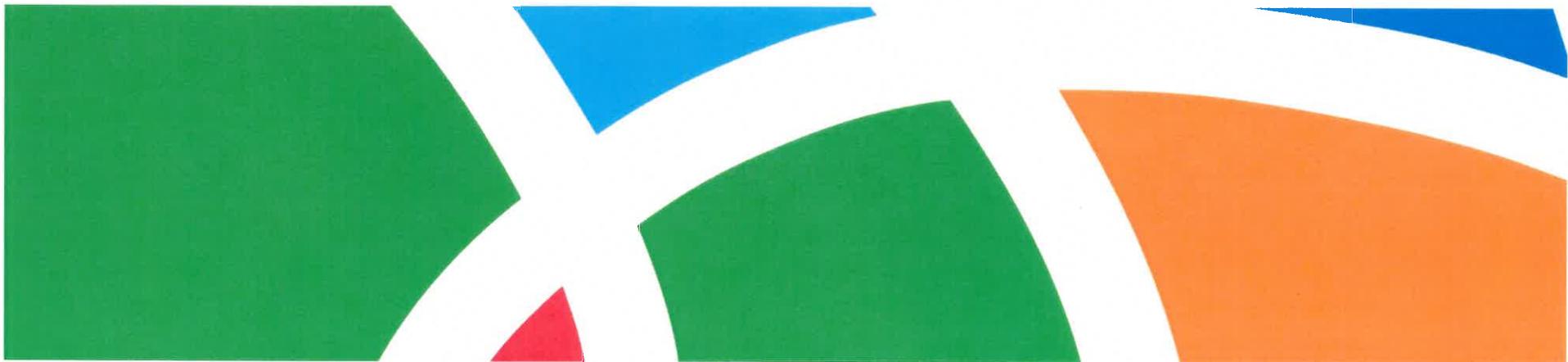
CATEGORY	2014-15 Proposed Program Budget ¹	2014-15 Program Budget Increase	2014-15 Program Budget
EXISTING PROGRAMS & INITIATIVES			
Local Impact (formerly CPV) ²	\$695,000	\$1,195,000	\$1,195,000
State-Local Partnership	\$650,000	\$400,000	\$1,050,000
Statewide Networks ³	\$225,000	\$375,000	\$375,000
Poetry Out Loud	\$85,000	\$50,000	\$135,000
Creative Economy Research		\$75,000	\$75,000
Artists in Schools	\$1,060,000		\$1,060,000
PILOT PROGRAMS & INITIATIVES			
Creative California Communities (CCC) ⁴		\$1,200,000	\$1,200,000
JUMP StArts ⁵		\$0	\$0
Arts on the Air ⁵		\$0	\$0
Creativity at the Core		\$125,000	\$125,000
Turnaround Arts CA		\$125,000	\$125,000
NEW DIRECTIONS			
Artists Activating Communities		\$550,000	\$550,000
Student Voices (digital media initiative) ⁶		\$48,000	\$48,000
Convening and Capacity Building		\$150,000	\$150,000
China Initiative		\$75,000	\$75,000
Veterans Initiative		\$150,000	\$150,000
Tourism		\$100,000	\$100,000
Touring and Presenting ⁷		\$0	\$0
MISC			
California Cultural Data Project	\$20,000	\$0	\$20,000
Create CA	\$25,000	\$0	\$25,000
Poet Laureate	\$5,000	\$0	\$5,000
Arts and Accessibility	\$20,000	\$0	\$20,000
TOTAL	\$1,865,000	\$4,618,000	\$6,483,000
RECAP:			
2014-15 Budget Increase		\$5,000,000	
2014-15 Budget Increase: Operating Expenses		-\$100,000	
2014-15 Budget Increase: Allocated to 2013-14 CCC		-\$51,691	
2014-15 Budget Increase: Balance of Funds		\$4,848,309	
2014-15 Budget Increase: Program Committee Recommendations		-\$4,618,000	
2014-15 Budget Increase: Contingency Funds/Unallocated		\$230,309	
NOTES:			
1. 2014-15 Proposed Program Budget: Approved by Council, June 17, 2014, Tab 9. (Omits <i>Memberships/Dues</i>)			
2. 2014-15 Program Budget Increase shifts \$695,000 budgeted from the license plate to the new funds and adds an additional \$500,000 to support the CPV Program. The shift is recommended to address the license plate reserve account depletion and potential impact on core program funding. This shift and the similar shift recommended for the Statewide Network Program (see note 4) will provide a reserve of approximately \$1 million that will enable the Council to continue the current funding cycle for the Artists in Schools and State-Local Partnership Program which are typically funded at the start of the fiscal year.			
3. 2014-15 Program Budget Increase shifts \$225,000 budgeted from the license plate to the new funds and adds an additional \$150,000 to support the SN Program. The shift is recommended to address the license plate reserve account depletion and potential impact on core program funding. This shift and the similar shift recommended for the Creating Places of Vitality Program (see note 2) will provide a reserve of approximately \$1 million that will enable the Council to continue the current funding cycle for the Artists in Schools and State-Local Partnership Program which are typically funded at the start of the fiscal year.			
4. \$362,000 already committed to CCC projects reconsidered at August meeting			
5. Pending results of 2013-14 funded projects/activities			
6. <i>Student Voices</i> initiative is a recommendation from the Director and staff and has not yet been endorsed by the Programs and Grants Committee.			
7. <i>Touring and Presenting</i> : The Programs and Grants Committee has recommended \$10,000 to be allocated from the \$100,000 budgeted for Operating Expenses.			

Introductory Note: Peer Panel Review Process

As outlined in *Peer-Review Panels and the California Arts Council**, and consistent with nationwide best practices, it is recommended that all CAC competitive grant programs employ newly-enhanced peer panel review procedures, including:

- Utilizing the peer review panel process to evaluate and rank all grant applications
- Peer review panel ranking is used to calculate final grant amount recommendations for the Council
- Enlisting a “panel chair” who will attend the Council meeting when that panel’s recommendations are to be voted on. The panel chair, along with CAC staff, can answer questions and provide information on the panel’s deliberations
- Encouraging Council members to attend panel meetings
- Implementing one set of review criteria per grant program

**Document provided in the 8/28/2014 and 10/6/2014 Council books, and is also in this Council book under Tab B, Director’s Report*



California Arts Council

2014-15 Programs Calendar

NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
<p>Council Reviews Draft/Revised Program Guidelines:</p> <ul style="list-style-type: none"> Local Impact (LI) Artists Activating Communities (AAC) Creative California Communities (CCC) <p>Council approves guidelines and directs staff to work with Program Committee on application development and refinements to guidelines</p> <ul style="list-style-type: none"> LI AAC CCC 	<p>Staff works with Program Committee on application development and refinements to guidelines</p> <ul style="list-style-type: none"> LI AAC CCC 	<p>Guidelines and Applications Available</p> <ul style="list-style-type: none"> LI Statewide Networks (SN) CCC <i>JUMP StArts</i>¹ 	<p>Guidelines and Applications Available</p> <ul style="list-style-type: none"> Artists in Schools (AIS) AAC <i>Arts on the Air</i>¹ (AIR) <p>Webinars</p> <ul style="list-style-type: none"> LI AAC CCC <i>JUMP StArts</i> AIR <p>Grant Application Deadline</p> <ul style="list-style-type: none"> SN 	<p>Grant Application Deadline</p> <ul style="list-style-type: none"> LI AIS AAC CCC <i>JUMP StArts</i> AIR <p>Grant Review Panel</p> <ul style="list-style-type: none"> SN <p>Poetry Out Loud State Finals</p>	<p>Grant Review Panel</p> <ul style="list-style-type: none"> LI AIS <i>JUMP StArts</i> <p>Panel Recommendations to Council</p> <ul style="list-style-type: none"> <i>JUMP StArts</i> 	<p>Guidelines and Applications Available</p> <ul style="list-style-type: none"> State-Local Partnership Program (SLPP) <p>Grant Review Panel</p> <ul style="list-style-type: none"> AAC CCC AIR 	<p>Partnership Program (SLPP)</p> <p>Grant Review Panel</p>

1. *Program status to be determined.*

2. *SLPP Grant Review Panel to be convened in July; Panel Recommendations reviewed by Council in September.*

Tab E

Existing Program: Local Impact (formerly Creating Places of Vitality)

Program Description: The Local Impact program fosters equity, access, and opportunity by providing project and partnership support for small arts organizations reaching rural and underserved communities.

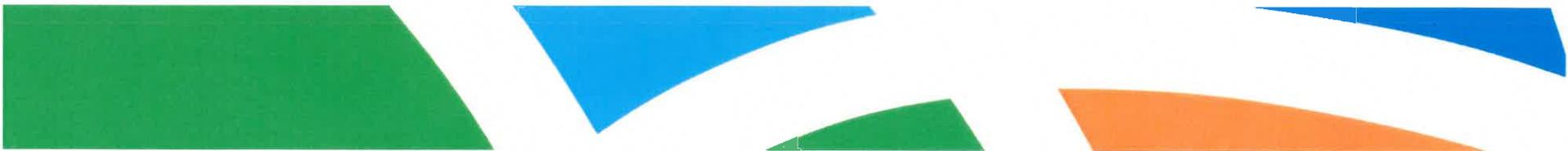
Relationship to Strategic Plan: While supported by all four Pillars of the Strategic Plan, Local Impact is most strongly supported by Pillar Two: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*



Existing Program: Local Impact

Key Factors for Council Consideration

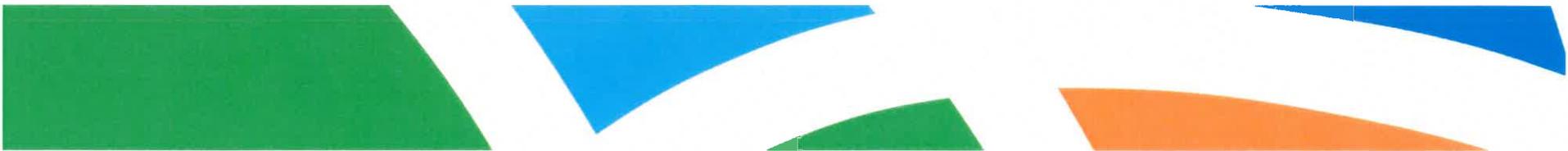
- Guidelines revisions that clarify the program goal of providing project support for arts organizations reaching rural and underserved populations.
- Name change to clarify the nature of the program and differentiate from Creative California Communities.
- Eligibility revisions that allow organizations with budgets less than \$1M to apply (prior budget cap was \$750,000) and allow for a broader base of rural applicants.
- Key differences from CCC include: grants for serving a specific population (rural and underserved); targeting of small organizations; broad range of projects supported.
- Increasing program funding to \$1,195,000 and the maximum grant request to \$12,000, to allow for greater applicant access and additional funded projects.



Existing Program: Local Impact

Action Needed

- Does the Council support increasing funding from \$695,000 to \$1,195,000?
- Does the Council support the proposed guideline and eligibility revisions? (Draft guidelines follow these pages.)
- Does the Council give the staff authority to fine-tune and publish final guidelines, in consultation with the Program Committee?



LOCAL IMPACT Program

(Formerly Creating Places of Vitality)

2014-2015 Guidelines & Application

DEADLINE: MARCH 6, 2015



NOTE TO COUNCIL: *These guidelines have changed from our previous program, Creating Places of Vitality. Please review closely.*

Background

The Local Impact Program is rooted in the California Arts Council's (CAC) vision to create a state where the arts are woven into the fabric of daily life—where the arts promote civic engagement, encouraging collective problem solving, and building bridges across cultures; the arts ecosystem reflects contributions from all of California's diverse populations; and streets, neighborhoods, and communities are revitalized, enriched and enlivened by art and culture.

Purpose

The Local Impact program fosters equity, access, and opportunity by providing project and partnership support for small arts organizations reaching rural and underserved communities. All projects must extend the reach of the arts to underserved populations that have limited access to the arts due to geography, ethnicity, economics, or disability.

Applicants may seek funding for projects addressing one or more of the following partnership goals.

- **Access: Provide greater access to the arts for individuals, families and communities**
 - Bringing the arts closer to neighborhoods and communities, and reducing the practical barriers to arts engagement and participation.
 - Exploring innovative strategies to increase arts engagement and participation.

- **Learning: Support safe, creative opportunities for arts learning**
 - Encouraging arts activities and engagement in community-based spaces for youth and students.
 - Providing arts experiences and lifelong learning in all arts disciplines.
 - Encouraging teachers and community members working with youth to utilize the arts to achieve their educational and social objectives.

- **Livability: Foster attractive and livable neighborhoods and communities**
 - Projects such as festivals, cultural tourism efforts, arts services for seniors, mural and beautification projects, culturally specific celebrations, arts in the parks, designs for public spaces and other civic-oriented programs.

- **Growth: Encourage economic and community investments**
 - Bringing together community residents, artists, civic, corporate and/or business leaders, and designers to plan and build communities using the arts.
 - Projects might focus on building civic pride, strengthening relations, promoting economic activity, providing incentives for investments, and encouraging spending by those who seek artistic and entertainment venues.

Applicant Eligibility

The Local Impact program supports California arts organizations serving underserved communities, proposing **new or expanded partnerships** to implement projects.

Underserved includes inner city, low income, or rural* communities, historically underserved ethnic and cultural communities, people with disabilities, etc. The applicant must provide an explanation of how the community they are targeting is underserved. All project activities must serve the specified underserved community.

- California-based nonprofit arts organizations with a budget of \$1M or less.
- Organizations that demonstrate continuous arts programming for a minimum of two years prior to the time of application. (Organizations whose primary focus is a single event, or events held over the course of a single day or weekend per year, are not eligible to apply.)
- Non-arts organizations with an arts component comprising at least 50% of their budget. If you have questions, please contact the Local Impact Program Specialist (see Staff Assistance).

*The term “rural” is defined in various ways: population density, population size, demographics, economic data or cultural identity. The applicant must provide an explanation of the rural area that they are serving.

Local arts agencies functioning as a unit of government are not eligible to apply.

To spread our limited dollars, we have the following restrictions:

- Organizations applying to Local Impact and Artists in Schools (AIS) Programs, if recommended for funding in more than one program in a given year, will be expected to choose one grant.
Exception: Organizations receiving AIS Planning grants.

Project Requirements

- **Public Component:** A public component must be included. Examples may be a culminating presentation, a performance, special event, etc.

- **Partnerships:** Projects must be developed through a new or expanded partnership. The partnership must have a minimum of two partners (including the applicant), each of which has defined project and decision-making responsibilities. Projects must involve at least two partners to share resources and provide leadership for the project:
 - An arts organization (applicant and lead) and a primary partner, preferably from a different sector: Public (government); Private (business); or Nonprofit.
 - Additional partners from various sectors are encouraged to complement and strengthen the project.
 - Potential partner(s) may include local and state agencies, business leaders, nonprofit organizations, real estate developers, arts organizations, artists, community organizations, etc. If unclear about appropriate partner(s), contact Local Impact Program Specialist (see Staff Assistance).
 - Applicants with a primary partner from a different sector and with additional partners will be most competitive.
 - Partner must include a letter of intent describing its role and resources (monetary and/or in-kind services).
 - If proposing to work with additional partners, submit letters of intent from these entities describing role and resources to be contributed (monetary and/or in-kind services).

Fiscal Receiver

- An applicant without nonprofit status may use a California-based fiscal receiver that has nonprofit status, 501 (c) (3), and which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal receiver becomes the legal contractor. The fiscal receiver must also demonstrate consistent arts programming in California for a minimum of two years prior to the time of application, and have similar organizational goals to the applicant organization.

Application Cycle

- **Deadline:** March 6, 2015 (online submission—before midnight)
- **Grant Dates:** Late June, 2015 – May 31, 2016

Review Criteria

A peer review panel will evaluate applications based on the following criteria:

- *Quality of Project:* Clarity of plan, per identified partnership goal; strength and commitment of proposed new/expanded partnership(s) and the sector(s) involved to implement the project; community involvement; and effective publicity and advocacy strategies to promote project's value, sense of place, and sustainability.
- *Community Impact:* Project's relevance and benefit to target community; degree to which it makes the most of existing local assets and creates a sense of place and vitality.

- *Artistic Merit:* Samples of artistic work and support materials, artistic personnel, and arts programming schedule of activities.
- *Ability to Complete Proposed Project:* Qualifications of project’s team; project budget, community support, and overall fiscal health.

Peer Panel Evaluation and Ranking Process

A peer panel will review all applications and work samples in a multi-step process that involves assigning numerical ranks to an application. A 10-point ranking system will be implemented. Panelists’ ranks are averaged to obtain the final score.

10-Point Numerical Ranking System

10	Model	Meets all of the review criteria to the highest degree possible.
8-9	Excellent	Designates an applicant as a high priority for funding.
5-6-7	Good	Strongly meets the review criteria; however, some improvement or development is needed.
2-3-4	Developing	Has some merit, but does not meet the criteria in a strong or solid way.
1	Ineligible	Inappropriate for CAC support.

Depending on the amount of funds available and the number of applicants, a cutoff point will be made based on the ranking. Funding recommendations will be decided through this process.

Council Decision-making

The final authority for Local Impact program grant decisions is the appointed Council. Subsequent to receiving and reviewing the peer panel’s evaluations, the Council will consider and make funding decisions at a public meeting.

Request and Grant Amounts

Requests may be made for up to \$10,000. Local Impact grant requests cannot exceed an organization’s total income based on its last completed budget.

If approved by the Council for support, grant amounts may differ from the request amount due to the level of funding available to the program, demand for that funding, and/or the rank a proposal receives from the peer review panel.

Matching

All grant recipients must provide a dollar-for-dollar (1:1) match. The cash match may be from corporate sources, private contributions, local government, or earned income. Funds from the

National Endowment for the Arts or other State funds cannot be used as a match. A combination of in-kind contributions may be used to match the CAC request with the approval of the Local Impact Program Specialist (see Staff Assistance).

What the CAC Does Not Fund

- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Projects with fundraising purposes, including grant writing
- Other state or federal agencies
- Programs not accessible to the public
- Projects with religious or sectarian purposes
- Organizations or activities that are part of the curricula base of schools, colleges, or universities
- Indirect costs of schools, colleges, or universities
- Trust or endowment funds
- Purchase of equipment, land, buildings, or construction (capital outlay or expenditures)
- Out-of-state travel activities
- Hospitality or food costs
- Expenses incurred before the starting or after the ending date of the grant

Grantee Requirements

- To better educate our elected representatives on the value of the arts, you will be expected to include--with your approved grant--copies of signed letters sent to the Governor and your State Senate, Assembly, and U.S. Congressional representatives thanking them for your Local Impact Program grant.
- Use CAC and National Endowment for the Arts (NEA) logos on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.).
- Credit the CAC and the NEA on all printed and electronic materials: *"This activity is funded in part by the California Arts Council, a state agency, and the National Endowment for the Arts, a federal agency."*
- When discussing programs supported by this grant, verbal credit must be given.
- A Final Report summarizing Local Impact Program grant accomplishments will be required at the end of the grant period.

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact John Seto, Local Impact Program Specialist, at john.seto@arts.ca.gov or (916) 322-6395.**

Tab F

Existing Program: State-Local Partnership

Program Description: State-Local Partnership Program (SLPP) is a CAC signature grant program that fosters community development through the arts at the county level through a partnership between the California Arts Council and a local arts agency.

Relationship to Strategic Plan: While SLPP is supported by all four Pillars of the Strategic Plan, SLPP strongly underscores the Arts Council's commitment to Pillar One: *Building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decision makers.* In addition, SLPP is strongly supported by Pillar Two: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*



Existing Program: State-Local Partnership

Key Factors for Council Consideration

- At its peak in 1999-2000, the SLP program provided an average of \$40,000 per partner for general operating support. The program now provides an average of \$11,000 per partner.
- SLPP provides an essential connection to our constituents, often serving as the “eyes and ears” of the CAC.
- SLPP reaches nearly 1.5 million Californians through programs in approximately 50 of California’s 58 counties.
- The Council has received letters of support for increased funding from nearly all of the 50 SLPP grantees, with some requesting doubling the program funds to \$1,400,000.



Existing Program: State-Local Partnership

Action Needed

- Does the Council support one of the following recommendations?
 - Program Committee Recommendation: Increasing funding from \$650,000 to \$1,050,000
 - Request from some members of the field: Increasing funding from \$650,000 to \$1,400,000





Memorandum

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814
916.322.6555 | www.arts.ca.gov

Date: November 19, 2014
To: Council Members
From: Programs and Grants Committee
Re: State-Local Partnership Program Augmentation and Policy Recommendation

The Programs and Grant Committee recommends Council approve the allocation of \$400,000 to augment existing funding for 50 local arts agencies through the State-Local Partnership Program. Additional Program recommendations include support for convenings. The committee recommends against a consideration of eligibility requirements by population size at this time.

Background

The purpose of the State-Local Partnership Program (SLPP) is to foster arts development on the local level through a partnership between the California Arts Council and the local arts agencies of California. A local arts agency is defined as a nonprofit organization, or an agency of county government, officially designated by the county's Board of Supervisors to provide financial support, services, or other programs to a variety of arts organizations, individual artists, and the community as a whole.

Analysis

At the 10/6/2014 Council Meeting, Council approved \$638,269 to fund 50 local arts agencies through the State-Local Partnership Program.

The current one-time \$5 million General Fund augmentation provides an opportunity to further enhance the impact of SLPs and increase their geographic and demographic reach. This augmentation would represent additional organizational support ranging from \$6,683 to \$8,865, with total 2014-2015 allocation ranging from \$17,000 to \$23,115. It may be noted that this still represents less than 60% of 1999-2000 funding levels.

Increased funding would allow for enhanced operational support to SLPs. Additionally, a portion of these new monies would be directed to support SLP engagement in future CAC-supported convenings. (See Tab R, Convenings and Capacity Building)

The consideration of population size in determining county eligibility has been discussed by the Council and is not supported by this committee at this time.

Recommendations

- Increase support at a level consistent with existing ranking approved by peer-review panel on July 21-23, 2014 (see attached spreadsheet “Program Committee Recommendation”).
- SLPs would not be required to provide matching funds for this augmentation.
- Eligibility consideration by population density (per capita) distribution is not recommended at this time.

State-Local Partnership Program

Program Committee Recommendation

\$400,000 Augmentation

(See Attached List)

**State-Local Partnership Program
2014-15 Funding
--Program Committee Recommendation--**

APP#	COUNTY	APPLICANT	RANK	APPROVED	PROPOSED	FINAL AWARD
				AWARD	AUGMENTATION	
SL-14-0015	Los Angeles	Los Angeles County Arts Commission	10	\$14,250	\$8,865	\$23,115
SL-14-0017	Santa Cruz	Cultural Council of Santa Cruz County	10	\$14,250	\$8,865	\$23,115
SL-14-0024	Alameda	Alameda County Arts Commission	9	\$13,595	\$8,457	\$22,052
SL-14-0001	El Dorado	El Dorado Arts Council	9	\$13,595	\$8,457	\$22,052
SL-14-0033	Los Angeles	City of Los Angeles Department of Cultural Affairs	9	\$13,595	\$8,457	\$22,052
SL-14-0005	Orange	Arts Orange County	9	\$13,595	\$8,457	\$22,052
SL-14-0045	Placer	The Arts Council of Placer County County, DBA PlacerArts	9	\$13,595	\$8,457	\$22,052
SL-14-0016	Plumas	Plumas Arts	9	\$13,595	\$8,457	\$22,052
SL-14-0041	Sacramento	Sacramento Metropolitan Arts Commission	9	\$13,595	\$8,457	\$22,052
SL-14-0006	San Diego	City of San Diego Commission for Arts and Culture	9	\$13,595	\$8,457	\$22,052
SL-14-0003	San Francisco	San Francisco Arts Commission	9	\$13,595	\$8,457	\$22,052
SL-14-0042	Santa Clara	Silicon Valley Creates	9	\$13,595	\$8,457	\$22,052
SL-14-0028	Amador	Amador County Arts Council	8	\$12,939	\$8,068	\$21,007
SL-14-0009	Calaveras	Calaveras County Arts Council	8	\$12,939	\$8,068	\$21,007
SL-14-0035	Del Norte	Del Norte Association for Cultural Awareness	8	\$12,939	\$8,068	\$21,007
SL-14-0036	Inyo	Inyo Council for the Arts	8	\$12,939	\$8,068	\$21,007
SL-14-0004	Mariposa	Mariposa County Arts Council, Inc.	8	\$12,939	\$8,068	\$21,007
SL-14-0038	Mono	Mammoth Art Guild	8	\$12,939	\$8,068	\$21,007
SL-14-0025	Monterey	Arts Council for Monterey County	8	\$12,939	\$8,068	\$21,007
SL-14-0040	Riverside	Riverside County Arts Council	8	\$12,939	\$8,068	\$21,007
SL-14-0019	San Benito	San Benito County Arts Council	8	\$12,939	\$8,068	\$21,007
SL-14-0011	San Luis Obispo	San Luis Obispo Arts Council, DBA ARTS Obispo	8	\$12,939	\$8,068	\$21,007
SL-14-0018	Santa Barbara	SB County Arts Commission	8	\$12,939	\$8,068	\$21,007
SL-14-0043	Siskiyou	Siskiyou Arts Council	8	\$12,939	\$8,068	\$21,007
SL-14-0048	Yolo	Yolo County Arts Council	8	\$12,939	\$8,068	\$21,007
SL-14-0007	Humboldt	Humboldt Arts Council	7	\$12,284	\$7,697	\$19,981
SL-14-0027	Kern	Arts Council of Kern County	7	\$12,284	\$7,697	\$19,981
SL-14-0037	Madera	Madera County Arts Council	7	\$12,284	\$7,697	\$19,981
SL-14-0032	Mendocino	Arts Council of Mendocino County	7	\$12,284	\$7,697	\$19,981
SL-14-0039	Merced	Merced County Arts Council	7	\$12,284	\$7,697	\$19,981
SL-14-0031	Napa	Arts Council Napa Valley	7	\$12,284	\$7,697	\$19,981
SL-14-0026	Nevada	Nevada County Arts	7	\$12,284	\$7,697	\$19,981
SL-14-0046	Trinity	Trinity County Arts Council	7	\$12,284	\$7,697	\$19,981
SL-14-0012	Tulare	Visalia Arts Consortium	7	\$12,284	\$7,697	\$19,981
SL-14-0020	Tuolumne	Central Sierra Arts Council	7	\$12,284	\$7,697	\$19,981
SL-14-0010	Butte	Upstate Community Enhancement Foundation	6	\$11,628	\$7,343	\$18,971
SL-14-0034	Colusa	Colusa County Arts Council	6	\$11,628	\$7,343	\$18,971
SL-14-0021	Fresno	Fresno Arts Council, Inc.	6	\$11,628	\$7,343	\$18,971
SL-14-0030	San Bernardino	Arts Connection, The San Bernardino County Arts Council	6	\$11,628	\$7,343	\$18,971
SL-14-0014	San Mateo	San Mateo County Arts Commission	6	\$11,628	\$7,343	\$18,971
SL-14-0013	Shasta	Shasta County Arts Council	6	\$11,628	\$7,343	\$18,971
SL-14-0002	Sierra	Sierra County Arts Council	6	\$11,628	\$7,343	\$18,971
SL-14-0044	Solano	Solano County Arts Council	6	\$11,628	\$7,343	\$18,971
SL-14-0008	Tehama	Tehama County Arts Council	6	\$11,628	\$7,343	\$18,971
SL-14-0047	Ventura	Ventura County Arts Council	6	\$11,628	\$7,343	\$18,971
SL-14-0049	Yuba/Sutter	Yuba-Sutter Regional Arts Council	6	\$23,256	\$14,686	\$37,942
SL-14-0050	Lake	Lake County Arts Council	5	\$10,973	\$7,005	\$17,978
SL-14-0022	Lassen	Lassen County Arts Council	5	\$10,973	\$7,005	\$17,978
SL-14-0029	Modoc	Modoc County Arts Council	5	\$10,973	\$7,005	\$17,978
SL-14-0023	Contra Costa	Contra Costa County	4	\$10,317	\$6,683	\$17,000
		TOTAL		\$638,269	\$399,968	\$1,038,237

State-Local Partnership Program

Request from the Field
\$750,000 Augmentation
(See Attached List)

**State-Local Partnership Program
2014-15 Funding
--Request from the Field--**

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				AWARD	AUGMENTATION	
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SL-14-0024	Alameda	Alameda County Arts Commission	9	\$13,595	\$15,858	\$29,453
SL-14-0001	El Dorado	El Dorado Arts Council	9	\$13,595	\$15,858	\$29,453
SL-14-0033	Los Angeles	City of Los Angeles Department of Cultural Affairs	9	\$13,595	\$15,858	\$29,453
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SL-14-0003	San Francisco	San Francisco Arts Commission	9	\$13,595	\$15,858	\$29,453
SL-14-0042	Santa Clara	Silicon Valley Creates	9	\$13,595	\$15,858	\$29,453
SL-14-0028	Amador	Amador County Arts Council	8	\$12,939	\$15,129	\$28,068
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SL-14-0007	Humboldt	Humboldt Arts Council	7	\$12,284	\$14,433	\$26,717
SL-14-0027	Kern	Arts Council of Kern County	7	\$12,284	\$14,433	\$26,717
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SL-14-0039	Merced	Merced County Arts Council	7	\$12,284	\$14,433	\$26,717
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SL-14-0010	Butte	Upstate Community Enhancement Foundation	6	\$11,628	\$13,769	\$25,397
SL-14-0034	Colusa	Colusa County Arts Council	6	\$11,628	\$13,769	\$25,397
SL-14-0021	Fresno	Fresno Arts Council, Inc.	6	\$11,628	\$13,769	\$25,397
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SL-14-0029	Modoc	Modoc County Arts Council	5	\$10,973	\$13,136	\$24,109
SL-14-0023	Contra Costa	Contra Costa County	4	\$10,317	\$12,531	\$22,848
		TOTAL		\$638,269	\$750,000	\$1,388,269

STATE-LOCAL PARTNERS

Date: Tuesday, November 4, 2014

To: California Arts Council

Dear Chairperson Aitken and Members of the Council,

Thank you for your on-going leadership for the arts throughout California. We, the undersigned grantees of the California Arts Council's State-Local Partnership Program, strongly support a significant increase to the fund grant awards to each State-Local Partner. We respectfully request that you consider increasing the 2014/15 base level grant awards to twice the level of the 2013/14 grant awards.

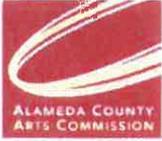
Increased funding will ensure an unparalleled opportunity to strengthen our strategic leadership network at the county and local levels to support and implement the CAC's priority initiatives and long-term goals. As outlined in the letters submitted to your Council on June 30, 2013 and August 27, 2014, we believe the CAC provides critical annual funding to support programs and staff at all State-Local Partnership Program organizations while providing essential support to county organizations that use the funding to leverage local support. The increased funding would strengthen our strategic statewide collaboration that can establish the political commitment from local elected officials to advance the CAC's mission and is a significant method to help ensure that the arts continue to help improve the lives of Californians in all corners of the state.

We, the undersigned, believe the State-Local Partnership Program should continue to be one of the primary strategies for effectively supporting and strengthening California through the arts and creativity.

Signed by the following State-Local Partnership Program Grantees:

Alameda County - *Rachel Osajima*, Executive Director, Alameda County Arts Commission
Amador County - *Terra Easton Forgette*, Executive Director, Amador Arts
Butte County - *Debra Lucero*, Executive Director, Friends of the Arts/Butte County
Calaveras County - *Mary Jane Genochio*, Executive Director, Calaveras Arts Council
Contra Costa County - *Catherine Rauch*, Director, Contra Costa Arts and Culture Commission
Colusa County - *Amelia Harter*, Director, Colusa County Arts Council
Del Norte County - *Holly O. Austin*, Executive Director, Del Norte Assoc. for Cultural Awareness
El Dorado County - *Deb Jensen*, Executive Director, El Dorado Arts Council
Fresno County - *Lilia Chavez*, Executive Director, Fresno Arts Council
Humboldt County - *Jemima Harr*, Executive Director, Humboldt Arts Council
Inyo County - *Lynn Cooper*, Executive Director, Inyo Council for the Arts
Kern County - *David Gordon*, Executive Director, The Arts Council of Kern
Lake County - *Shelby Posada*, Executive Director, Lake County Arts Council

Lassen County – *Debra Miller*, Board President, Lassen County Arts Council
Los Angeles City – *Danielle Brazell*, General Manager, City of Los Angeles Depart. of Cultural Affairs
Madera County - *Nancy Burckert*, Business Manager, Madera County Arts Council
Mariposa County - *Cara Goger*, Executive Director, Mariposa County Arts Council
Mendocino County - *Alyssum Wier*, Executive Director, Arts Council of Mendocino County
Merced County - *Laura Phillips*, Executive Director, Merced County Arts Council
Modoc County - *Ken Franklin*, Executive Director, Modoc County Arts Council
Mono County - *Gaye Mueller*, Executive Director, Mono Council for the Arts
Monterey County - *Paulette Lynch*, Executive Director, Arts Council for Monterey County
Napa County - *Olivia Everett*, President and CEO, Arts Council Napa Valley
Nevada County – *Brian Buckley*, Executive Director, Nevada County Arts
Orange County - *Richard Stein*, Executive Director, Arts Orange County
Placer County – *Gloria Coutts*, Interim Executive Director, PlacerArts
Plumas County - *Roxanne Valladao*, Executive Director, Plumas Arts
Riverside County - *Patrick Brien*, Executive Director, Riverside Arts Council
Sacramento County - *Shelly Willis*, Executive Director, Sacramento Metropolitan Arts Commission
San Benito County - *Jennifer Laine*, Executive Director, San Benito County Arts Council
San Bernardino County – *Julia Tilly*, Executive Director, San Bernardino County Arts Council
San Diego City, *Dana Springs*, Executive Director, San Diego Commission for Arts and Culture
San Francisco City and County - *Tom DeCaigny*, Director of Cultural Affairs, S.F. Arts Commission
San Luis Obispo County – *Jenna Hartzell*, Executive Director, San Luis Obispo County Arts Council
San Mateo County - *Robin Rodricks*, Chairperson, San Mateo County Arts Commission
Santa Barbara County - *Ginny Brush*, Executive Director, Santa Barbara County Arts Commission
Santa Clara County - *Connie Martinez*, Chief Executive Officer, Silicon Valley Creates
Santa Cruz County - *Michelle Williams*, Executive Director, Arts Council Santa Cruz County
Shasta County - *Debra Lucero*, Executive Director, Shasta County Arts Council
Sierra County - *BJ Jordan*, Executive Director, Sierra County Arts Council
Siskiyou County - *Jessica Breault*, Executive Director, Siskiyou Arts Council
Solano County, *Carmen Slack*, Executive Director, Solano County Arts Council
Sutter County – *David Read*, President of the Board of Directors, Yuba-Sutter Regional Arts Council
Tehama County - *Melissa Mendonca*, Chairperson, Tehama County Arts Council
Trinity County - *Jill Richards*, Executive Director, Trinity County Arts Council
Tulare County - *Caroline Koontz*, Executive Director, Tulare County Arts Council/Arts Consortium
Tuolumne County - *Constance O'Connor*, Executive Director, Tuolumne County Arts Alliance
Ventura County - *Margaret Travers*, Executive Director, Ventura County Arts Council
Yolo County - *Danielle Whitmore Thomas*, Executive Director, Yolo County Arts Council/YoloArts
Yuba County - *David Read*, President of the Board of Directors, Yuba-Sutter Regional Arts Council



Alameda County Arts Commission
P.O. Box 29004
Oakland, CA 94604-9004
t (510) 208-9646 f (510) 271-5192
www.acgov.org/arts

Date: Tuesday, November 4, 2014

To: California Arts Council

Dear Chairperson Aitken and Members of the Council,

On behalf of the Alameda County Arts Commission, I would like to thank you for your critical leadership for the arts in California. We sincerely appreciate the advocacy, support and planning that has led to a historic increase of \$5 million to the California Arts Council for FY 2014-2015. This funding increase will have a significant ripple effect throughout our entire state.

As part of the distribution of these additional funds, the Alameda County Arts Commission respectfully requests a significant increase to the fund grant awards to each State-Local Partner. Please consider increasing the 2014/15 base level grant awards to twice the level of the 2013/14 grant awards.

This increased funding to the State-Local Partners will create an unparalleled opportunity to:

- Strengthen this strategic leadership network;
- Implement the CAC's priority initiatives and long-term goals;
- Support and expand innovative programs and essential services provided by the SLPs.

The Alameda County Arts Commission would use additional funds to:

- Expand vital arts programs for at-risk youth including the use of new digital media;
- Increase arts and creativity programs for communities with little access to the arts;
- Provide public art projects that engage the public and transform communities;
- Continue to provide and support arts programs throughout the County that are innovative, inclusive and exciting catalysts for positive change.

We believe the State-Local Partnership Program should continue to be one of the primary strategies for effectively supporting and strengthening California through the arts and creativity.

Sincerely,

A handwritten signature in blue ink, appearing to read "R. Argjima".

Executive Director
Alameda County Arts Commission



251-C Barretta St., Sonora
The Arts Building
The Historic Dome Campus
TuolumneCountyArts.org
209-532-2787
P.O. Box 5287
Sonora, California 95370

August 22, 2014

Board of Directors:

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Louise McPeeters

KASA Administrator:
Michele Tennant

Executive Director:
Constance O'Connor

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

Dear Members of the California Arts Council,

We, the undersigned grantees of the California Arts Council's State-Local Partnership Program, would like to thank the Members of the California Arts Council for your ongoing leadership. We are proud of our role in mobilizing our local communities to successfully achieve the increase of funding to the California Arts Council of \$5 million for the 2014-15 fiscal year.

We strongly support a significant increase to the fund grant awards to each State-Local Partner. Such increased funding will ensure an unparalleled opportunity to strengthen our strategic leadership network at the county and local levels to support and implement the CAC's priority initiatives and long-term goals. As outlined in the letter submitted to your Council on June 30, 2013 by all of the State-Local Partnership grantees, we believe the CAC provides critical annual funding to support programs and staff at all State-Local Partnership Program organizations while providing essential support to county organizations that use the funding to leverage local support. The increased funding would strengthen our strategic state-wide collaboration that can establish the political commitment from local elected officials to advance the CAC's mission and is a significant method to help ensure that the arts continue to help improve the lives of Californians in all corners of the state.

We, the undersigned, believe the State-Local Partnership Program should continue to be one of the primary strategies for effectively supporting and strengthening California through the arts and creativity.

Sincerely,

Connie O'Connor, Executive Director
Tuolumne County Arts Alliance

*Our mission is to promote
the arts and arts education
in Tuolumne County,
thereby enriching the lives
of its residents and visitors.*



ARTS
COUNCIL
SANTA
CRUZ
COUNTY

November 3, 2014

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Patrick Mulhearn

Secretary

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Barbara Weigel

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Dennis Norton,

Councilmember

City of Santa Cruz

David Terrazas,

Councilmember

City of Scotts Valley

Donna Lind,

Councilmember

City of Watsonville

Felipe Hernandez,

Vice Mayor

County of Santa Cruz

Neal Coonerty,

3rd District Supervisor

Dear Chair Aitken and Members of the California Arts Council,

Arts Council Santa Cruz County was formed in 1979 and we have been proud to be a State-Local Partner since the inception of the program. We are grateful for the leadership and financial support that the California Arts Council has provided for us all these years. We believe the State-Local program is of particular importance as it connects the many organizations that have "boots on the ground", profoundly impacting the arts on local levels. In Santa Cruz, we annually provide arts education for over 12,500 children; fund arts events enjoyed by more than 600,000 people; run a model Open Studios Art Tour featuring 300+ artists; and provide technical assistance and meaningful connections to thousands of artists and community members.

We, like so many other arts councils, continue to do more with less, or at best, more with the same. I am writing to request that the amount of funding for the SLPP program be dramatically increased, to help boost our field and to make a major impact in our communities.

So much of our work goes unfunded, and runs on the passion and commitment of our staffs and boards of directors. We aren't just arts organizations; we are community organizations, and we aren't going to turn down requests for connections or assistance, whatever the personal cost. I see no romance in the idea of a "struggling artist" or a "struggling arts organization" and our field simply must continue to professionalize.

We need a stronger foundation so we can not only support our arts sector, but also so we can have an absolutely necessary seat at the table when community-wide issues are discussed: economic development, water conservation, crime, education. We as a field have the power to transform our communities for the better when we have the time and the opportunity for our voices to be heard. When we struggle each day just to keep up with the workload, we cannot provide true community leadership.

I ask you to prioritize the shoring up of all the incredible SLPP organizations that have weathered the brutal financial storm of the last decade before considering additional program expansions. We are your greatest allies, your greatest advocates. We help you realize your mission; I ask you to help us be better equipped and even more innovative and strategic in doing the great work we were formed to do.

Thank you for your consideration.

All my best,

Michelle Williams
Executive Director

Arts Council Santa Cruz County

1070 River Street // Santa Cruz, CA 95060 // p: 831.475.9600 // f: 831.475.9700

e: info@artscouncilsc.org // www.artscouncilsc.org



San Francisco
Arts Commission

Edwin M. Lee
Mayor

Tom DeCaigny
Director of
Cultural Affairs

Programs:
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Public Art
SFAC Galleries
Street Artist Licensing

25 Van Ness Avenue, Ste. 345
San Francisco, CA 94102
tel 415-252-2590
fax 415-252-2595
sfartscommission.org
facebook.com/sfartscommission
twitter.com/SFAC



City and County of
San Francisco

November 4, 2014

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

Dear Chair Aitken & Members of the Council

On behalf of the City and County of San Francisco and its Arts Commission, I would like to thank the Members of the California Arts Council (CAC) for your ongoing leadership and support. We are most grateful for the successful and historic increase of \$5 million in funding to the California Arts Council for FY 2014-15 and know the entire state will benefit from those organized efforts.

As you are aware, the State Local Partnership Program (SLPP) of the CAC enables municipal and county arts agencies to serve as satellite organizations to advance the CAC's priorities and long-term goals. A significant increase to the size of grants awarded to each partner will help strengthen our strategic leadership network at the local level and advance a statewide agenda for the future.

The annual funding from the State Local Partnership Program supports San Francisco Arts Commission programs and staff while providing essential funding to leverage local support. An increase in SLPP funding would strengthen our strategic collaboration, and help present a strong, unified voice to establish the political commitment from local elected officials to advance the CAC's mission. In this way, working together as partners, we may ensure that the arts continue to improve the lives of Californians in all corners of the state.

Sincerely,

Tom DeCaigny
Director of Cultural Affairs

cc: Craig Watson, Director, California Arts Council

Program Profile: State-Local Partnership Program

Program Description

State-Local Partnership Program (SLPP) is a signature grant program which fosters community development through the arts on the county level through a partnership between the California Arts Council and a local arts agency. Partners benefit from funding, technical assistance and coordinated activities which support their efforts that enrich the lives of the members of their communities through the arts.

SLPP provides an essential connection to the CAC’s constituents, often serving as the “eyes and ears” of the Arts Council. Support to our State-Local Partners ensures that the work of the CAC remains relevant at all levels throughout the state.

SLPP Grantee Examples

Arts Council Santa Cruz County *(Santa Cruz County)*
 Celebrating their 35th year supporting artists, arts organizations, and communities in the region. Strategies to “promote, connect, and invest” have served to establish Santa Cruz as a cultural arts destination.

Arts Orange County *(Orange County)*
 Lead arts agency in a county serving more than 3 million individuals. Programs focus on building appreciation, participation and support for the arts and arts education. Key programs include marketing and resource support, multicultural programs, education, and support for emerging arts leaders.

Plumas Arts *(Plumas County)*
 Offers exemplary, cross-cultural programs with strong geographic reach in a blue-collar, economically challenged rural county; owns and operates an art gallery and a film house/performing arts center in two historic buildings.

Relationship to Strategic Plan

While SLPP is supported by all four Pillars of the Strategic Plan, SLPP strongly underscores the Arts Council’s commitment to Pillar One: *Building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decision makers.* In addition, SLPP is strongly supported by Pillar Two: *Ensuring the CAC’s work is reflective of California’s diverse populations and accessible to all.*

Population Served and Geographic Distribution

SLPP reaches nearly 1.5 million Californians through programs in approximately 50 of California’s 58 counties.

SLPP Statistics (2013-14 Cycle: May—application available to the field; June—application deadline; July—Peer Review Panel; September—Council review and approval; Grant term: October 2013-September 2014.)

Year	Number of Grants	Total Amount	Average Grant Size
2011-12	45	\$639,216	\$14,205
2012-2013	51	\$648,225	\$12,710
2013-2014*	50	\$579,943	\$11,599

2012 NEA Survey

Individuals Directly Benefiting	Youth Participating	Artists Participating
1,479,284	11,443	376,067

*51 applications; 26 hrs. per panelist for pre-panel preparation (5 panelists); 3 panel days

Panel Advisory

- Increase opportunities for peer-to-peer networking through convenings and expanded communications.
- Conduct assessment of SLPP and the impact that it has had on the field; progress towards goals, advocacy efforts, capacity-building, logic-model.

Staff Advisory

- Provide opportunities for peer-to-peer networking, communication, and mentorship.
- Catalyze support to the next generation of arts administration leadership.
- Expand efforts to increase program reach within each county and throughout the state.
- Evaluate program effectiveness; assess direct economic impact of CAC funding.
- Survey needs and interests of the field.

Tab G

Existing Program: Statewide Networks

Program Description: Statewide Networks (SN) is a signature grant program supporting culturally-specific, multicultural, and discipline-based statewide and regional arts networks and service organizations. Its goal is to strengthen an organization's capacity and delivery of services to its constituents through communications, professional development opportunities, networking and arts advocacy. (Unaltered guidelines follow these pages.)

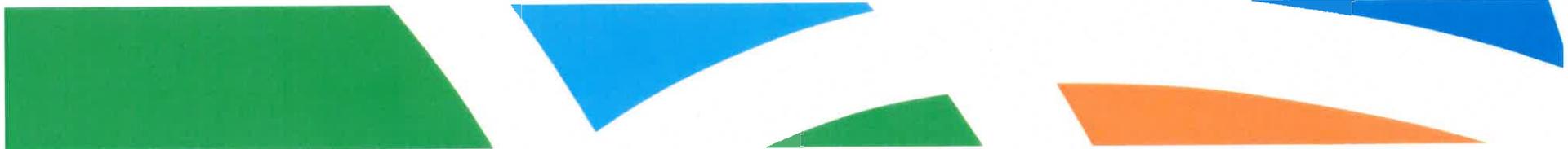
Relationship to Strategic Plan: While SN is supported by all four Pillars of the Strategic Plan, SN underscores the Arts Council's commitment to Pillar One: *Building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decision makers.*



Existing Program: Statewide Networks

Key Factors for Council Consideration

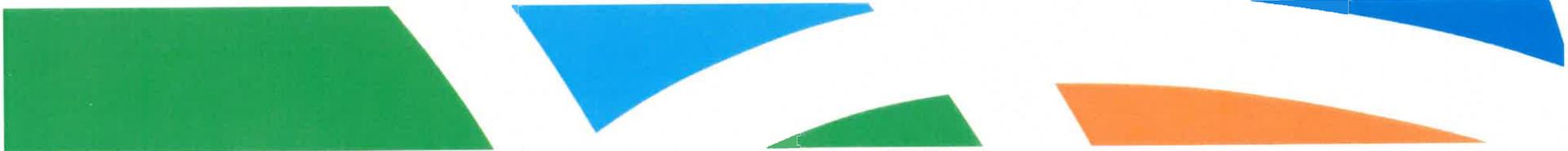
- SN enables the CAC to provide leveraged funding to key organizations that, in turn, offer broad impact and influence throughout the state.
- Increasing program size will allow for greater impact from these important constituent groups.
- There is a demonstrated interest in the SN program from newly-formed organizations representing additional arts disciplines and communities.



Existing Program: Statewide Networks

Action Needed

- Does the Council support the Program Committee's recommendation of increasing funding from \$225,000 to \$375,000?



STATEWIDE NETWORKS Program

2014-2015 Guidelines & Application

DEADLINE: FEBRUARY 27, 2015



Purpose

The Statewide Networks Program (SN) supports culturally specific, multicultural, and discipline-based statewide and regional arts networks and service organizations. Its goal is to strengthen an organization's capacity and delivery of services to its constituents through communications, professional development opportunities, networking and arts advocacy.

Applicant Eligibility

Statewide and regional culturally specific, multicultural, and discipline-based arts networks and service organizations are eligible to apply.

- Applicant organization must have at least a two-year track record of developing its field and providing services to its constituent base (individual artists and/or arts organizations).
- *Statewide* is defined as an organizational network serving a statewide constituency.
- *Regional* is defined as an organizational network serving constituencies in at least three non-contiguous counties.
- *Culturally Specific and Multicultural* refers to organizational networks, which are rooted in and reflective of underserved ethnic and cultural communities.
- If an applicant is awarded SN and Creating Public Vitality (CPV) grants, it may only receive one grant in a given year.

Application Cycle

- Deadline: February 27, 2015 (postmarked)
- Review Panel: March 2015
- Council Approval: June 2015
- Grant Dates: Late June, 2015 – May 31, 2016
- Notification of panel recommendations to follow Council approval.

Review Criteria

A review panel will rank applicant organizations based on SN Review Criteria:

- *Quality of Programs & Services*: Based on programs and services that are closely aligned with organization's mission and intended constituency.
- *Quality of Plan*: Based on strategies to strengthen organizational capacity and constituent base; and to work with the CAC in advancing a statewide arts agenda.
- *Impact on Constituency*: Based on proposed plan to advance organization's constituent base and field.

- *Managerial & Fiscal Competence:* Evidence of qualified administrative personnel and overall fiscal health.

***The SN Program is designed to support advocacy efforts on behalf of the arts, as opposed to organizational or individual lobbying efforts.**

Advocacy is pursuit of efforts to influence outcomes—including public policy and resource allocation decisions within political, economic, and social systems and institutions—that directly affect people’s lives.

Lobbying consists of communications intended to influence *specific* legislation or ballot initiatives.

In 1976 Congress ruled that public charities have the right to lobby and may do so legally; however, lobbying is limited by the IRS and by the state’s Fair Political Practices Act. Nonprofits can choose one of two standards by which their lobbying is measured by the IRS. The oldest and best known requires that “no substantial part of a charity’s activities can be used to attempt to influence legislation. The “no substantial part” is not a strict percentage test. The IRS does not set a percentage as a guideline. **In practice, non-profits often err on the side of limiting their lobbying to 2-3 percent of their time, when in fact they do not need to do so.**

Peer Panel Evaluation and Ranking Process

A peer panel will review all applications and work samples in a multi-step process and involves assigning numerical ranks to an application. A 10-point ranking system has been implemented. Panelists’ ranks are averaged to obtain the final score.

10-Point Numerical Ranking System

10	Model	Meets all of thee review criteria to the highest degree possible.
8-9	Excellent	Designates an applicant as a high priority for funding.
5-6-7	Good	Strongly meets the review criteria; however, some improvement or development is needed.
2-3-4	Marginal	Has some merit; however, does not meet the criteria in a strong or solid way.
1	Ineligible	Not fundable under any circumstances; inappropriate for CAC support.

Depending on the amount of funds available and the number of applicants, a cutoff point will be made based on the ranking. Funding recommendations will be decided through this process.

Council Decision-making

The final authority for SN grant decisions is the appointed Council. Subsequent to receiving and reviewing the peer panel's evaluations, the Council will consider and make funding decisions at a public meeting.

Grantee Request Amount

SN grants will be based on a ranking system. SN requests cannot exceed an organization's total income based on its last completed budget.

- Statewide Organizations may request up to \$15,000
- Regional Organizations may request up to \$7,000

Matching

All grant recipients must provide a dollar-for-dollar (1:1) match. The cash match may be from corporate, private contributions, local or federal government, or earned income. Other State funds cannot be used as a match. A combination of in-kind contributions may be used to match the CAC request with the approval of SN Program Specialist (see Staff Assistance).

What the CAC does not fund

- Organizations whose reports for previously awarded CAC grants are overdue or incomplete
- Non-arts service organizations
- For-profit organizations
- Other state agencies
- Programs not accessible to the public
- Projects with religious or sectarian purposes
- Organizations or activities that are part of the curricula base of schools, colleges, or universities
- Indirect costs of schools, community colleges, colleges, or universities
- Trust or endowment funds
- Purchase of equipment, land, buildings, or construction (capital outlay expenditures)
- Out of state travel activities
- Hospitality or food costs
- Expenses incurred before the starting or after the ending date of the contract

Grantee Requirements

- To better educate our elected representatives on the value of the arts, you will be expected to include with your grant, copies of letters sent to the Governor and your State Senate, Assembly, and U.S. Congress representatives thanking them for your SN grant.

- Use CAC and National Endowment for the Arts (NEA) logos on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.).
- Credit the CAC and the NEA on all printed and electronic materials:
“This activity is funded in part by the California Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.”
- When discussing programs supported by this grant, verbal credit must be given.
- Submit an Interim Report by December 1, 2014, culminating with a Final Report summarizing SN accomplishment with related materials at the end of the grant period.
- Attend CAC conferences and convenings (to be announced).

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. Be sure to contact staff far enough ahead of the deadline to ensure that you can be accommodated. **Contact John Seto, SN Program Specialist at john.seto@arts.ca.gov or 916/322-6395.**

Program Profile: Statewide Networks

Program Description

Statewide Networks (SN) is a signature grant program supporting culturally specific, multicultural, and discipline-based statewide and regional arts networks and service organizations. Its goal is to strengthen an organization’s capacity and delivery of services to its constituents through communications, professional development opportunities, networking and arts advocacy.

SN enables CAC to provide leveraged funding to key agencies that in turn offer broad impact and influence throughout the state.

SN Grantee Examples

Alliance for California Traditional Arts (ACTA)

ACTA promotes and supports ways for cultural traditions to thrive now and into the future by providing advocacy, resources, and connections for **folk and traditional artists**. ACTA connects artists, communities, and funders to each other, information, and resources through grants and contracts, convenings, research, and technical assistance. Additionally, ACTA provides advocacy through local and national field-building.

The California Association of Museums (CAM)

CAM is a professional and dynamic community of individuals and organizations seeking to create a brighter future for museums and their communities. CAM connects museum professionals and volunteers with timely information and practical resources, which fosters museums that are relevant and effective organizations that make a positive impact on California and its citizens.

California Alliance for Arts Education (CAAE)

CAAE seeks to advance arts education in California by focusing efforts in three key areas: state policy, local coalition building and public advocacy. With so many important initiatives underway to improve curriculum and instruction, CAAE ensures that advocates for the arts are at the table in discussions about implementation.

Relationship to Strategic Plan

While SN is supported by all four Pillars of the Strategic Plan, SN underscores the Arts Council’s commitment to Pillar One, *building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decision makers.*

Population Served and Geographic Distribution

Funded arts service organizations are based in 7 counties and provide robust services to a diverse, statewide constituency.

SN Statistics (2013-14 Cycle: January—application available to the field; February—application deadline; April—Peer Review Panel; June—Council review and approval; Grant term: June 2014-May 2015.)

Year	Number of Grants	Total Amount	Average Grant Size
2011-2012	16	\$200,050	\$12,531
2012-2013	15	\$292,000	\$19,466
2013-2014*	16	\$249,200	\$15,575

2012 NEA Survey

Individuals Directly Benefiting	Youth Participating	Artists Participating
2,220,849	30,820	9,630

*16 applications; 8 hrs. per panelist for pre-panel preparation (3 panelists); 1 panel day

Panel Advisory

- Field disciplines and services need evaluation in relationship to changes in demographics of our state and the use of technology and social media.

Staff Advisory

- Continue to engage arts service organizations; clearing houses for information, opportunities and collaborations.
- Emphasize their role in education and advocacy.
- Catalyze support to the next generation of arts administration leadership.
- Expand efforts to increase program reach throughout the state.

Tab H

Existing Program: Poetry Out Loud

Program Description: Poetry Out Loud (POL) is an initiative of the National Endowment for the Arts and is celebrating its 10th anniversary year. In partnership with the National Endowment for the Arts and The Poetry Foundation, the California Arts Council coordinates the largest statewide POL competition in the nation. POL helps students master public speaking skills, build self-confidence, learn about their literary heritage, and compete for college scholarship funding.

Relationship to Strategic Plan: POL is a key component of CAC's portfolio of arts education programs, underscoring the commitment to arts education in Pillar Four. POL also serves Pillar One objectives of activating public will and building visibility for the arts.



Existing Program: Poetry Out Loud

Key Factors for Council Consideration

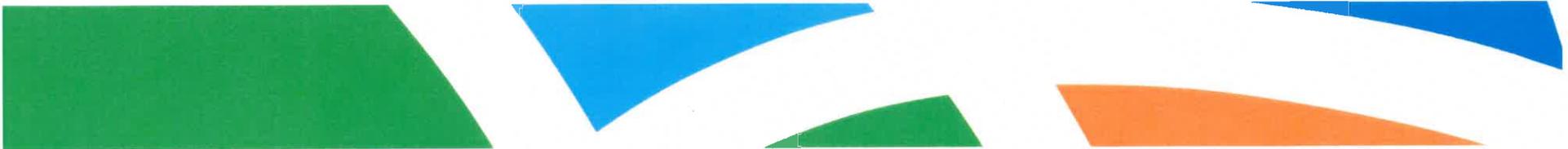
- One of the agency's highest-profile programs – with the State Finals taking place in the Senate Chambers at the Capitol – POL reaches legislators, media, and a statewide audience via televised broadcast.
- Funds provided by NEA are not sufficient to meet growing program interest.
- Increased funds are needed in order to:
 - Reach out to underserved populations and increase accessibility to court and community schools, Native populations, English Language Learners, and people with disabilities.
 - Increase financial contribution to Poet Teachers and increase recognition of teachers and county coordinators.
 - Enhance State Finals experience for youth, chaperones, teachers, parents, and legislators.
 - Increase support for travel costs. With nearly ten additional counties participating, higher numbers of students and chaperones are expected to attend State Finals in 2015.



Existing Program: Poetry Out Loud

Action Needed

- Does the Council support increasing funding from \$85,000 to \$135,000?





Memorandum

California Arts Council

1300 I Street, Suite 930
Sacramento, CA 95814
916.322.6555 | www.arts.ca.gov

Date: November 19, 2014
To: Council Members
From: Programs and Grants Committee
Re: CA Poetry Out Loud Recommendations and Proposed Budget

The Programs and Grants Committee recommends Council approve the allocation of \$50,000 to support California Poetry Out Loud in this 10-Year Anniversary Season. Increased funding would support Partner Agencies in 44 counties, increase Poet Teacher support to California Poets in the Schools, and pay travel and hotel costs for participation in the State Finals.

Background

At the October 6, 2014 Council meeting, Council approved \$85,000 for the 2015 California Poetry Out Loud Program. \$40,000 was allocated to support partner organizations and \$45,000 was allocated to California Poets in the Schools for poet-teacher residencies. Due to unprecedented interest in California Poetry Out Loud this year, we recommend allocating additional funds to support this growing program.

Recommendations

- **Support for all POL County Partners: \$18,800.** In addition to the \$40,000 approved in October, we recommend an additional \$18,800 to provide coordination stipends to all participating county partners in 2015, and increase the baseline stipends to better compensate coordinators for their efforts. Last year 31 counties received stipends and 4 other participating counties were not compensated due to lack of funding. This year, we expect at least 44 counties to participate.
- **Increase support to California Poets in the Schools (CPITS): \$10,850.** The committee recommends increasing the allocation to support CPITS. Due to increased participation, higher numbers of Poet Teachers will be providing instruction in schools across the state. Poet-teacher residencies range in cost from \$350 - \$5,000 per participating county.
- **Support for State Finals hotel and travel costs: \$20,350.** In past years, travel has been supported by non-state funding. Higher numbers of students and chaperones are expected to attend State Finals in 2015. This amount includes \$13,600 in travel stipends for finalists and chaperones and \$6,750 in hotel costs.

2015 California Poetry Out Loud Proposed Budget Increase

Item	CAC Approved Funding 10/6/14	CAC Increase (this request)
County Coordination		
Partner Agencies (44 Counties)	\$40,000	\$18,800
CPITS Poet Teachers and Admin	\$45,000	\$10,850
Hotel and Travel		\$20,350
Funding Source Total	\$85,000	\$50,000

Additional funds will be raised to cover event costs of the State Finals Competition.

Please see attached budget breakdown.

Applicant Number	County	POL Partner Agency Legal Name	Approved 10/6/14	Proposed 11/19/14	Travel Stipend	14-15 Grant Total
PO-14-0001	Alameda	Alameda County Arts Commission	\$1,000.00	\$300.00	\$150.00	\$1,450.00
PO-14-0002	Butte	Upstate Community Enhancement Found.	\$1,000.00	\$300.00	\$150.00	\$1,450.00
PO-14-0003	Contra Costa	Contra Costa County	\$1,000.00	\$300.00	\$150.00	\$1,450.00
PO-14-0004	El Dorado	El Dorado Arts Council	\$1,000.00	\$300.00	\$75.00	\$1,375.00
PO-14-0005	Fresno	Fresno Arts Council, Inc.	\$1,000.00	\$300.00	\$250.00	\$1,550.00
PO-14-0006	Humboldt	Humboldt Arts Council	\$1,000.00	\$300.00	\$450.00	\$1,750.00
PO-14-0007	Inyo	Inyo Council for the Arts	\$1,000.00	\$300.00	\$450.00	\$1,750.00
PO-14-0008	Kings*	California Poets in the Schools	\$0.00	\$0.00	\$250.00	\$250.00
PO-14-0009	Lake County	Lake County Arts Council, Inc.	\$500.00	\$800.00	\$150.00	\$1,450.00
PO-14-0010	Lassen	Modoc County Arts Council, Inc.	\$750.00	\$550.00	\$450.00	\$1,750.00
PO-14-0011	Los Angeles	Los Angeles County Office of Ed.	\$3,000.00	\$0.00	\$650.00	\$3,650.00
PO-14-0012	Madera	Madera County Arts Council	\$1,000.00	\$300.00	\$250.00	\$1,550.00
PO-14-0013	Marin	Marin Shakespeare Company	\$500.00	\$800.00	\$150.00	\$1,450.00
PO-14-0014	Mendocino	Arts Council of Mendocino County	\$1,000.00	\$300.00	\$250.00	\$1,550.00
PO-14-0015	Merced	Merced County Arts Council, Inc.	\$500.00	\$800.00	\$250.00	\$1,550.00
PO-14-0016	Modoc	Modoc County Arts Council, Inc.	\$750.00	\$550.00	\$450.00	\$1,750.00
PO-14-0017	Mono	Mammoth Lakes Foundation	\$1,000.00	\$300.00	\$450.00	\$1,750.00
PO-14-0018	Monterey	Arts Council for Monterey County	\$1,000.00	\$300.00	\$250.00	\$1,550.00
PO-14-0019	Napa	Arts Council Napa Valley	\$1,000.00	\$300.00	\$150.00	\$1,450.00
PO-14-0020	Nevada	Public Education Enrichment Fund	\$1,000.00	\$300.00	\$150.00	\$1,450.00
PO-14-0021	Orange	Orange County Department of Ed.	\$1,000.00	\$300.00	\$650.00	\$1,950.00
PO-14-0022	Placer	The Arts Council of Placer County	\$1,000.00	\$300.00	\$150.00	\$1,450.00
PO-14-0023	Riverside	Riverside Arts Council	\$1,000.00	\$300.00	\$650.00	\$1,950.00
PO-14-0024	Sacramento	Sacramento County Office of Ed.	\$2,500.00	\$0.00	\$75.00	\$2,575.00
PO-14-0025	San Benito	San Benito County Arts Council	\$500.00	\$800.00	\$250.00	\$1,550.00
PO-14-0026	San Bernardino	Arts Connection	\$500.00	\$800.00	\$650.00	\$1,950.00
PO-14-0027	San Diego	Write Out Loud	\$1,000.00	\$300.00	\$650.00	\$1,950.00
PO-14-0028	San Francisco	California Poets in the Schools	\$0.00	\$1,300.00	\$150.00	\$1,450.00
PO-14-0029	San Luis Obispo	San Luis Obispo County Arts Council	\$1,000.00	\$300.00	\$650.00	\$1,950.00
PO-14-0030	San Mateo	San Mateo County Arts Comm.	\$1,000.00	\$300.00	\$150.00	\$1,450.00
PO-14-0031	Santa Barbara	Santa Barbara County Arts Comm.	\$1,000.00	\$300.00	\$650.00	\$1,950.00
PO-14-0032	Santa Clara	Silicon Valley Creates	\$500.00	\$800.00	\$250.00	\$1,550.00
PO-14-0033	Santa Cruz	Arts Council Santa Cruz County	\$500.00	\$800.00	\$250.00	\$1,550.00
PO-14-0034	Shasta	Shasta County Arts Council	\$1,000.00	\$300.00	\$450.00	\$1,750.00
PO-14-0035	Siskiyou	Siskiyou Arts Council	\$1,000.00	\$300.00	\$450.00	\$1,750.00
PO-14-0036	Solano	Solano County Arts Council	\$1,000.00	\$300.00	\$75.00	\$1,375.00
PO-14-0037	Sonoma	California Poets in the Schools	\$1,000.00	\$300.00	\$250.00	\$1,550.00
PO-14-0038	Stanislaus	Modesto Junior College Found.	\$1,000.00	\$300.00	\$150.00	\$1,450.00
PO-14-0039	Sutter	Yuba-Sutter Regional Arts Council	\$750.00	\$550.00	\$150.00	\$1,450.00
PO-14-0040	Tehama	Tehama County Arts Council	\$0.00	\$1,300.00	\$250.00	\$1,550.00
PO-14-0041	Tuolumne	Tuolumne County Arts Alliance	\$1,000.00	\$300.00	\$250.00	\$1,550.00
PO-14-0042	Ventura	Ventura County Arts Council	\$1,000.00	\$300.00	\$650.00	\$1,950.00
PO-14-0043	Yolo	Yolo County Arts Council	\$1,000.00	\$300.00	\$75.00	\$1,375.00
PO-14-0044	Yuba	Yuba-Sutter Regional Arts Council	\$750.00	\$550.00	\$150.00	\$1,450.00
Total:			\$40,000.00	\$18,800.00	\$13,600.00	\$72,400.00

* Only 1 school is participating in Kings, coordinator has denied funding.

TOTAL PROPOSED INCREASE
CPITS Program Assistance

CPITS Poet Teacher Fees	\$30,000.00	\$5,850.00	\$35,850.00
CPITS Travel & Production	\$10,000.00	\$2,500.00	\$12,500.00
CPITS Administration	\$5,000.00	\$2,500.00	\$7,500.00
CPITS Total	\$45,000.00	\$10,850.00	\$55,850.00

State Final Hotel Assistance (Student + Chaperone)

Partner Agency Travel Stipend
Partner Agency Grant Increase

\$6,750.00
\$13,600.00
\$18,800.00
\$50,000.00

TOTAL PROPOSED INCREASE

Program Profile: Poetry Out Loud

Program Description

Poetry Out Loud (POL) is an initiative of the National Endowment for the Arts celebrating its 10th anniversary year. In partnership with the National Endowment for the Arts and The Poetry Foundation, the California Arts Council coordinates the largest state-wide POL program in the nation. POL helps students master public speaking skills, build self-confidence, learn about their literary heritage, and compete for college scholarship funding.

Working with partners at local arts agencies, county offices of education, California Poets in the Schools, and local non-profit organizations, POL competitions first happen in the classroom, then at the school level. Winners then progress to county competitions, and county champions compete at the state finals, which historically have taken place in the Senate Chambers at the Capitol. The state champion competes in Washington DC at the National Poetry Out Loud Finals.

POL Grantee Examples

Los Angeles County Office of Education

(Los Angeles County)

With one of the largest POL programs, Los Angeles is the only county that holds district as well as county competitions. Students from 27 high schools throughout Los Angeles participated in 2014.

ARTS Obispo

(San Luis Obispo County)

In San Luis Obispo, a strong school program driven by an exceptional teacher catalyzes county-wide participation. English Teacher Nathan Shields at Nipomo High School in San Luis Obispo has recruited seven English teachers for 2015 and has been recognized in his district with a distinguished teacher award.

Yuba Sutter Arts

(Yuba and Sutter Counties)

In rural Yuba and Sutter Counties, POL 2015 is an element of a literacy campaign in conjunction with the NEA's Big Read in three local high schools.

Relationship to Strategic Plan

POL is a key component of CAC's portfolio of arts education programs, underscoring the commitment to *arts education* in Pillar Four. POL also serves Pillar One objectives of *activating public will and building visibility for the arts*.

Population Served and Geographic Distribution

Approximately 15,000 high school students and their teachers are reached annually in 35 counties.

POL Statistics (2013-14 Cycle: September—Council approves program allocation and confirms county participation; January—list of participating schools sent to the NEA; February—all county competitions complete; March—State Competition; April—National Competition.)

Year	Number of Grants	Total Amount	Average Grant Size
2011-2012	31	\$34,500	\$1,113
2012-2013	31	\$35,500	\$1,145
2013-2014	31	\$35,000	\$1,129

*Total Amount does not include funds granted to California Poets in the Schools (CPITS) for local coordination and travel.

2012 NEA Survey

Individuals Directly Benefiting	Youth Participating	Artists Participating
20,126	17,754	242

Staff Advisory

- Increase geographic reach; leverage relationships with State-Local Partners
- Reach out to underserved populations and increase accessibility to court and community schools, Native populations, English Language Learners, and people with disabilities
- Increase financial contribution to Poet Teachers and increase recognition of teachers and county coordinators
- Enhance State Finals experience for youth, chaperones, teachers, parents, and legislators

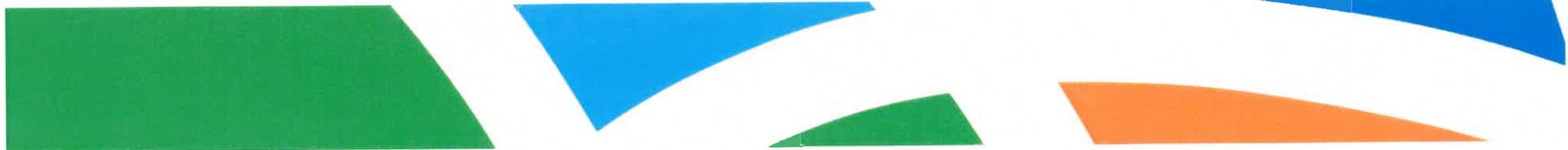
Tab I

Existing Initiative:

Otis Statewide Creative Economy Research

Project Description: In 2013, CAC funds supported the expansion of the *Otis Report on the Creative Economy* from the LA region to a statewide report. The Otis Report illustrates the tremendous impact and influence of the creative sector on the state's economy (1 in 10 jobs, 8% GDP) and is widely used by the field and elected officials as a strong educational tool for the value of the arts and creativity. (A letter from Otis detailing the request follows these pages.)

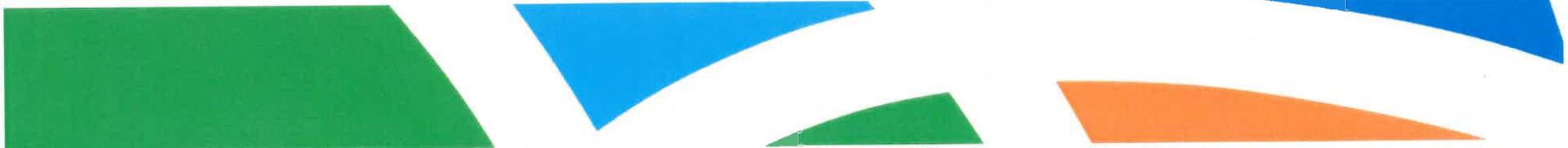
Relationship to Strategic Plan: Supporting statewide creative economy research is key to Pillar One and Pillar Three. The data resulting from the Otis Report is critical to building *public will* amongst business leaders and elected officials, and supporting this type of research is a leading priority of the *CAC's thought leadership* goals.



Existing Initiative: Otis Statewide Creative Economy Research

Key Factors for Council Consideration

- CAC funds are necessary for continued statewide study of creative economy impact.
- For the first time, report results will receive greater exposure through an interactive, multi-platform presentation by and for KCETLink's award-winning arts and culture series, ArtBound.
- Last year's report was utilized by state elected officials at an informational hearing of the State's Joint Committee on the Arts dedicated to exploring the creative economy.
- The new statewide data was a key element in the legislative education efforts that led to the CAC's budget increase.



Existing Initiative:
**Otis Statewide Creative
Economy Research**

Action Needed

- Does the Council support investing \$75,000 in the 2014 Otis Report?



OTIS

Otis College of Art and Design
9045 Lincoln Boulevard, Los Angeles, California, 90045
Telephone 310 665 6800 Website www.otis.edu

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September 26, 2014

Craig Watson
Director
California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

Dear Craig,

On behalf of Otis College of Art and Design, I want to thank you and the California Arts Council (CAC) for your support of Otis as a place of educational opportunities for Californians, and for your commitment to advance the state through the arts and creativity. Otis respectfully requests consideration of a \$75,000 grant to support two interrelated initiatives: first, the *2014 Otis Report on the Creative Economy of the Los Angeles Region and State of California*, and, second, a new partnership between Otis and KCETLink, the purpose of which is to enliven the data-rich content of the *Otis Report* through online articles, video segments, and a culminating one-hour television show in KCETLink's popular Artbound series.

Background

First released in 2007, the *Otis Report* is the first and only report to examine the full impact of the arts on commerce in the Los Angeles region (Los Angeles and Orange counties). With generous support from the CAC to plan and produce the *2013 Otis Report*, the College was able to expand the study area from the Los Angeles region to include a much-anticipated statewide analysis of California's creative economy. The *Otis Report* makes clear that the size and role of the state's creative sector is vast, representing 1 in 10 jobs and an economic contribution of 7.8 % (or \$273.5 billion) of California's Gross State Product in 2012.

2014 Otis Report on the Creative Economy

Defining and studying the creative economy of California provides an important new economic development opportunity. As the need for a more creative and innovative workforce increases, the *Otis Report* offers vital insight into the state's creative talent pool and examines the ties that connect artistic and cultural activities to economic development.

Otis is commissioning the Los Angeles County Economic Development Corporation (LAEDC) Kyser Center for Economic Research to develop the College's eighth annual report on the creative economy. The *2014 Otis Report* will include data and forecasts on the creative economies in Los Angeles and Orange Counties, as well as a statewide analysis.

Report features include the following (see attached for detailed descriptions):

- Economic Environment
- Profiles of Creative Sectors
- Non-employers
- Economic Impact and Effects
- Employment Forecast
- K-12 Arts Educators
- Nonprofit Organizations
- How to Use This Report

In addition to the above features, newly expanded research on creative occupations and arts education will be provided, as follows:

- **Creative Occupations.** This year, the LAEDC will provide job counts by occupation for 2013 and 2008, mirroring the five-year comparisons that have been provided for industry employment in previous studies.
- **Arts Education.** The LAEDC will use a more detailed data set published by the Department of Education that offers a more detailed break-out of class enrollment, not just in the arts as traditionally defined but also in areas that align with the definition of the creative economy (e.g. architecture, graphic design, and industrial design).

Otis will also commission a special addendum that will focus on the creative economy's talent pipeline—specifically, the role that arts education in K-12 schools can play, and how post-secondary art and design institutions are developing creative talent. Otis, in consultation with CAC leadership and other arts education researchers, will engage a top thought leader/researcher in this area to write the addendum.

Partnership with KCETLink

Otis is pleased to announce the formation of a media partnership with KCETLink. As the largest independent media outlet in the United States, KCETLink's broadcast reaches 11 Southern and Central California counties from San Diego to Ventura, and all of California and the U.S. through Dish Network and Direct TV. The partnership will bring the *2014 Otis Report* into the digital age through an interactive, multi-platform (print, online, and film/video) presentation developed by and for KCETLink's award-winning arts and culture series, Artbound, which has a regular television viewership of 35,000-50,000 and reaches 5.6 million households in Southern California. The *Otis Report* television program will also reach 33 million households throughout California and the U.S. via satellite stations.

Using Artbound's visually rich style of storytelling, the *Otis Report* will be enlivened through a series of six online articles and five short video segments, culminating in a one-hour television show. This multi-faceted approach will bring to life the stories behind the data, which will live on KCETLink's website, reaching thousands of new viewers both in the state and across the U.S. The Otis/KCETLink partnership offers an unprecedented opportunity to broadly disseminate the report's information and inform our citizens about the state's creative economy and the role that arts education plays in feeding the sector's talent pipeline.

Otis will host two advance screenings of the one-hour television show—in Los Angeles and Orange counties—to launch the Report's findings. Each presentation will be followed by brief Q&As with the audience and researchers from the LAEDC, as well as other special guests.

Summary Timeline

October 2014	Compile data, map editorial content, secure venues, hire addendum researcher
November 2014	Draft report, draft marketing materials, draft program, secure speakers
December 2014	Report revisions, preliminary walk-through of venues
January 2015	Prepare final report; finalize marketing, signage, catering, and invitations
February 2015	Final report presentation at The Broad Stage in Santa Monica, California
February 2015	Final report presentation in Orange County (location tbd).

Conclusion

Since 2007, the annual *Otis Report* has become a significant advocacy tool for the CAC's constituents by providing quantifiable evidence of the economic impact of the arts that is easily understood by elected officials and also by providing succinct language for advocacy messaging. The new partnership with KCETLink ensures that the *Otis Report* will have even greater distribution to citizens throughout California and the nation, bringing the CAC further recognition as a "leading authority and champion for the arts in California, regionally, and nationally."

Should you have questions or need additional information in support of this request, please contact me at (310) 665-6979 or kwalk@otis.edu, or Assistant Director of Strategic Partnerships Arleen Chikami at (310) 665-6995 or achikami@otis.edu. Thank you for your time and consideration.

Sincerely,



Kerry Walk, Ph.D.
Interim President

Enclosures: Project Budget
Descriptions of Report Features

Otis College of Art and Design
2014 Otis Report on the Creative Economy of the
Los Angeles Region and California

INCOME

Request to the California Arts Council	75,000
Corporate (secured)	10,000
Government (secured)	14,400
Otis Institutional Support	45,000
Pending Requests	28,100
Other: estimated ticket sales	5,500
TOTAL	178,000

EXPENSES

Report Creation	45,000
Addendum Creation	5,000
TV Production/Distribution (Local & Statewide)	70,000
Launch Events (2)	40,000
Design & Printing	7,500
Guest Speaker Honoraria (2 x 500 x 2 events)	2,000
Marketing	5,000
Miscellaneous	3,500
TOTAL	178,000

2014 Otis Report on the Creative Economy of the Los Angeles Region and California

Descriptions of Report Features:

Economic Environment. The current economic situation in Los Angeles County, Orange County, and the State of California will be presented, with specific reference made to how current conditions affect the creative sectors of the economy. A review of the national economy will serve as a backdrop to the statewide outlook.

Profiles of Creative Sectors. The report will include snapshots of the individual industries in the creative economy, drawing from data on industry employment, payroll, and number of establishments, to define the size and role of the creative sectors in the statewide economy.

Non-employers. The report will include a compilation and analysis of data on single-person businesses (independent contractors) using the latest data from the Census Bureau.

Economic Impact and Effects. The LAEDC will estimate the creative industries' direct and indirect contributions to employment, output, and tax effects in the regional and economies.

Employment Forecast. The LAEDC will include an order-of-magnitude forecast of employment in the major creative industries of the State of California for the year 2016.

K-12 Arts Educators. Information on arts education will be gathered from the California Department of Education, which provides data for comparisons over time: male/female ratios, total enrollment, number of classes, number of FTE teachers, and average class size.

Nonprofit Organizations. The IRS Statistics of Income database for tax-exempt organizations will be used to profile the nonprofit segment of the creative economy in California analyzing the number of arts organizations, and distribution of organizations by type, income level, and asset size.

How to Use this Report. The *Otis Report* is important because it helps Californians to better understand the presence and role of the state's creative economy. It will also enable greater statewide coordination of resources and services to support the creative industries.

Creative Occupations. The LAEDC will provide job counts by occupation for 2013 and 2008, mirroring the five-year comparisons that have been provided for industry employment in previous studies.

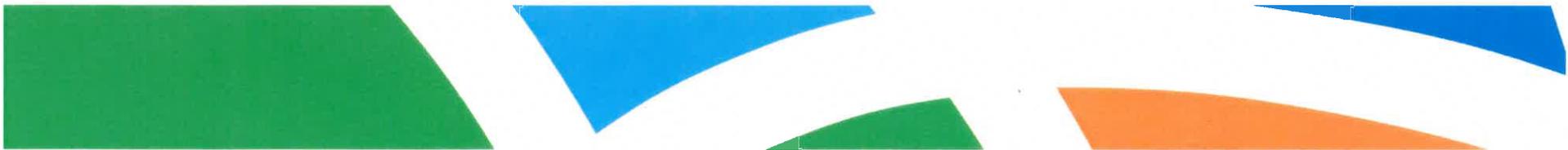
Arts Education. This section will be further enhanced with a detailed break out of class enrollment, not just in traditional arts but also subjects that align with the definition of the creative economy (e.g. architecture, graphic design, and industrial design).

Tab J

Pilot Program: Creative California Communities

Project Description: CCC supports exceptional demonstration/replicable projects that harness arts and culture as a key economic development strategy for large and small communities. Projects funded by CCC represent a wide range of arts disciplines, and aim to revitalize neighborhoods through the arts, foster new arts engagement, stimulate tourism, create jobs for artists, invest in young people, and build relationships between local arts, business, and government entities.

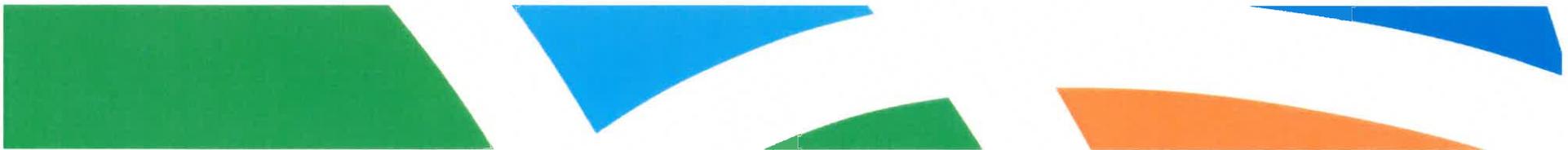
Relationship to Strategic Plan: While CCC is supported by all four Pillars of the Strategic Plan, CCC strongly underscores the Arts Council's commitment to Pillar One: *Building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decision makers.* In addition, CCC is strongly supported by Pillar Two: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*



Pilot Program: Creative California Communities

Key Factors for Council Consideration

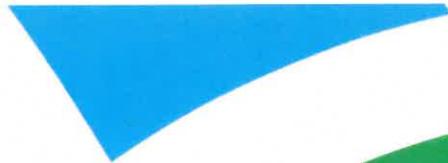
- The CCC pilot program received great interest from the field, with 157 applicants, leaving many worthy projects unfunded.
- Guidelines have been improved with the following revisions:
 - Match (in-kind and cash) now required, in order to provide a standard and equitable evaluation criteria for all applicants.
 - One set of clearly defined review criteria employed, to provide a standard and equitable evaluation criteria for all applicants.
 - Utilization of peer panel review process outlined earlier in this presentation.
 - Maximum request amount reduced to \$70,000.



Pilot Program: **Creative California Communities**

Action Needed

- Does the Council support continuing the CCC program, with an increased budget of \$1,200,000? (Reminder: \$362k already committed to projects reconsidered at August meeting.)
- Does the Council support the proposed guideline and eligibility revisions? (Draft guidelines follow these pages.)
- Does the Council give the staff authority to fine-tune and publish final guidelines, in consultation with the Programs Committee?



CREATIVE CALIFORNIA COMMUNITIES

Program (CCC)

Guidelines and Application Instructions

DEADLINE: MARCH 27, 2015



Background

The California Arts Council (CAC) is pleased to once again offer grants through the new Creative California Communities (CCC) program. Applicants should note that the CCC guidelines have changed. Please review all language closely.

Purpose

CCC supports projects that harness arts and culture as a key economic development strategy for large and small communities. The program anticipates that proposed projects will utilize funds to support exceptional demonstration/replicable projects and address one or more of the following efforts:

- revitalizing neighborhoods and communities using arts as the central activity
- fostering new arts activities or expanded arts activities/elements within an ongoing event
- stimulating increased participation/engagement in arts and cultural activities by residents and visitors
- bringing together local arts, business and/or government entities to build relationships
- increasing opportunities for California artists

Available Funding

The Council has allocated \$1,200,000 for the CCC Program.

Applicant Eligibility

The applicant must be a California-based nonprofit arts organization or local arts agency with a history of arts programming for a minimum of two years prior to the time of application. The applicant must develop and execute by June 30, 2016 a project addressing the program's purpose. Applicants to this program are not restricted from applying to and receiving funding from other competitive CAC grant programs as long as those funds support distinctly different projects or activities. Applicants who received a previous CCC grant are not eligible to apply. Use of fiscal receivers is not allowed.

Project Requirements

- project activities tied to economic goals and objectives for the applicant, partnership and/or community
- existence of a funding plan showing project viability, community support, and leveraging of relationships
- clear plan for audience development/access or to tapping the arts for economic development

- projects that are developed through a partnership. The partnership must have a minimum of two partners (including the applicant), each of which has defined project and decision-making responsibilities. Potential partner(s) may include local government agencies, business leaders, nonprofit organizations, real estate developers, other arts organizations, community organizations, etc. Partner commitment letters are required at the time of application.

Project Period

Funded project activity must occur between late June 2015 and June 30, 2016. A funding request for a discrete phase of a multi-year project is allowable as long as all proposed activities of the phase are completed by June 30, 2016. **Extensions will not be permitted.**

Application Deadline: March 27, 2015 (postmark and electronic deadline)

Review Criteria

A peer review panel will evaluate applications based on the following criteria:

- **Project's uniqueness tailored to a particular community/site/defined geography.**
- **Quality of partnership:** The extent to which a partnership is likely to produce a successful project; the potential for additional future collaborations.
- **Innovation of approach:** How the project approach creatively addresses the unique circumstances of the community/partnership/opportunity.
- **Impact on community and/or visitors:** Project's relevance and benefit to its target population; economic impact to a community; degree to which it makes the most of existing local assets; and/or creates a sense of place.
- **Use of California artists:** Extent to which California artists are creatively engaged in the project.
- **Artistic quality:** Samples of artistic work and support materials, artistic personnel, and arts programming schedule of activities.
- **Managerial and fiscal competence of applicant:** Ability of applicant organization's staff to address project activities and financial plan. Qualifications of project's team, project budget, community support, and overall fiscal health.
- **Ability to complete proposal:** Likelihood that the project will be successful and occur within the required timeframe.
- **Plan for documentation:** How the applicant will show the effects and benefits of the project, including both "storytelling" and quantifiable results.

Peer Panel Evaluation and Ranking Process

A peer panel will review all applications and work samples in a multi-step process that involves assigning numerical ranks to an application. A 10-point ranking system will be implemented. Panelists' ranks are averaged to obtain the final score.

10-Point Numerical Ranking System

10	Model	Meets all of the review criteria to the highest degree possible.
8-9	Excellent	Designates an applicant as a high priority for funding.
5-6-7	Good	Strongly meets the review criteria; however, some improvement or development is needed.
2-3-4	Developing	Has some merit, but does not meet the criteria in a strong or solid way.
1	Ineligible	Inappropriate for CAC support.

Council Decision-making

The final authority for CCC grant decisions is the appointed Council. Subsequent to receiving and reviewing the peer panel's evaluations, the Council will consider and make funding decisions at a public meeting.

Request and Grant Amounts

Requests may be made only for amounts from \$30,000 to \$70,000. If approved by the Council for support, grant amounts may differ from the request amount due to the level of funding available to the program, demand on that funding, and/or the rank a proposal receives from the peer review panel (see description of the peer panel review process above).

Matching

All grant recipients must provide a dollar-for-dollar (1:1) match. The match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match. A combination of cash and in-kind contributions may be used to match the CCC request, with a maximum of 50% in-kind contributions permitted.

What the CAC Does Not Fund

- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Projects with fundraising purposes, including grant writing
- Other state or federal agencies
- Programs not accessible to the public
- Projects with religious or sectarian purposes
- Organizations or activities that are part of the curricula base of schools, colleges, or universities
- Indirect costs of schools, colleges, or universities

- Trust or endowment funds
- Purchase of equipment, land, buildings, or construction (capital outlay or expenditures)
- Out-of-state travel activities
- Hospitality or food costs
- Expenses incurred before the starting or after the ending date of the grant

Timeline

January 30	Application available
February 10	Guidelines webinar – also on website post-webinar
March 27	Application deadline - postmarked
Late June	Funding decisions
Late June	Funding notifications
Late June 2015 – June 30, 2016	Funded activity period

Grantee Requirements

Applicants are the entities legally entering into an Agreement with the CAC when funded. They will be required to perform the obligations of the Agreement, which include in part:

- To better educate our elected representatives on the value of the arts, you will be expected to include with your approved grant, copies of signed letters sent to the Governor and your State Senate and Assembly representatives thanking them for your CCC grant. Personal visits to legislators are encouraged.
- Use CAC logo on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) and credit the CAC on all printed and electronic materials: “This activity is funded in part by the California Arts Council, a state agency.”
- When discussing the project and activities supported by this grant, verbal credit must be given to the CAC.
- A Final Report summarizing CCC grant-funded activities and accomplishments will be required at the end of the grant period.

Staff Assistance

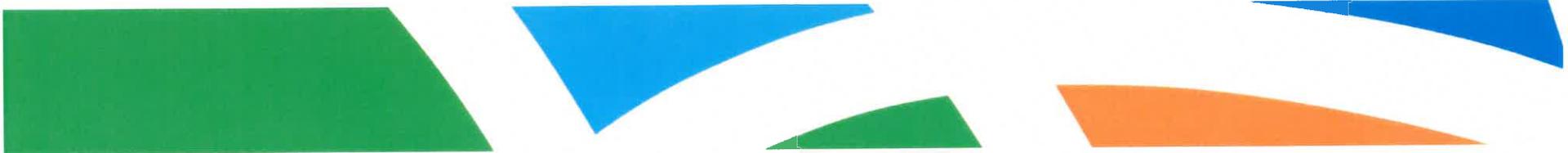
CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact: TBD**

Tab K

Pilot Program: JUMP StArts

Project Description: JUMP StArts supports arts programs for juvenile offenders and/or minors significantly at-risk to become juvenile offenders. Programs take place within the juvenile justice system in classroom, after-school, social services or incarceration settings. (Guidelines for the previously-funded pilot program are included after these pages.)

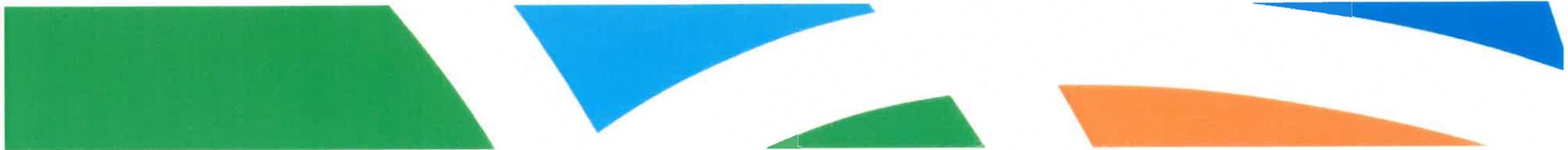
Relationship to Strategic Plan: While JUMP StArts is supported by all four Pillars of the Strategic Plan, it is most strongly supported by Pillar Two, *ensuring the CAC's work is reflective of California's diverse populations and accessible to all*, and Pillar Four, the CAC's ongoing commitment to arts education. JUMP StArts additionally is supported by Pillar Two through the pursuit of collaborations and partnerships with other government agencies, especially county-level juvenile justice departments and related state agencies.



Pilot Program: JUMP StArts

Key Factors for Council Consideration

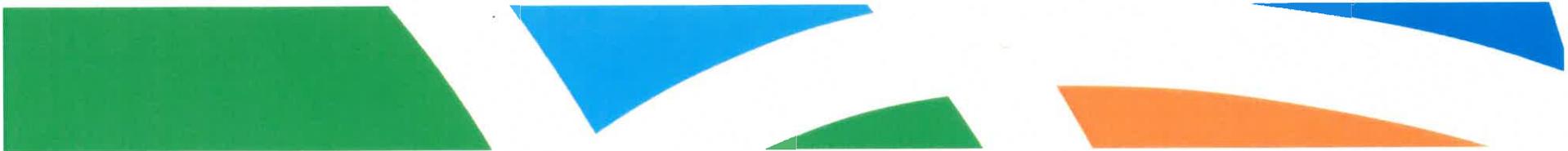
- The JUMP StArts grantee interim reporting indicates:
 - Over 300 juvenile offenders ,or youth at risk for becoming juvenile offenders, have received arts programming from JUMP StArts grantees, with over 500 programming hours provided.
 - Programming is impacting the target age group and demographic.
 - Anecdotal evidence indicates arts programming is having a positive impact .
 - Grantees show strong support for growth in this area of programming, especially with convenings and tech support that involve others in juvenile justice.
 - Consistent programming to a stable population of juveniles can be difficult.
 - Systematic analysis of the success of the program through quantitative data is difficult under the current program structure.
- Interest in this program was high, with \$1.5 million requested for approximately \$200K in funding. Many high-quality proposals were not funded, including some with high ranking by the peer panel and positive evaluation by Council.



Pilot Program: JUMP StArts

Action Needed

- Does the Council support continuing the JUMP StArts program?
- If so, at what funding level?





Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

916.322.6555 | www.arts.ca.gov

Date: November 19, 2014
 To: Council Members
 CC: C. Watson, Director; S. Heckes, Deputy Director
 From: Mary Beth Barber, Special Projects Coordinator
 Re: JUMP StArts 2013-14 Interim Reporting analysis

Summary

The JUMP StArts program (Juvéniles Utilizing Massive Potential Starting with Arts) supports arts programs for juvenile offender sand/or minors significantly at-risk to become juvenile offenders. Programs take place within the juvenile justice system in classroom, after-school, social services or incarceration settings. At its April 23, 2014, meeting in San Jose, the Council reviewed the advisory panel’s ranking of 36 applicants to the JUMP StArts program—a program funded by a one-time \$2 million allocation from the State Assembly that the CAC received in 2013-14. After deliberations, the Council approved funding for seven (7) organizations at 90% of their request for a total award level of \$209,214.

All seven have started their work in the juvenile justice settings. Some have completed the first of a series of workshops; others have ongoing programs. This report utilizes the grantee’s interim reports to summarize the work to date.

Information Overview

Organization	Partner	City (County)	Arts Provided	Location
Marin Shakespeare Company	Marin County Community School	San Rafael (Marin County)	Theater	Marin County Community School (Community school - during school hours)
Armory Center for the Arts	Learning Works Charter School & Homeboy Industries	Pasadena (providing services in LA County)	Visual Arts, Media Arts	Learning Works @ Homeboy Industries, Boyle Heights (Social services facility, Charter School)
Riverside Art Museum	Riverside County Probation Department	Riverside (Riverside County)	Visual Arts	Riverside Art Museum AND Juvenile Detention Center (Juvenile detention facility-non-educational area or hours, Arts organization facility)

Destiny Arts	Camp Sweeney Education Center	Oakland (Alameda County)	Theater, Creative Writing, Dance	Camp Sweeney (Court school - during school hours, Community school - during school hours)
Southland Opera	Orange County ACCESS	Los Angeles (providing services in Orange County)	Theater, Creative Writing, Music, Literature, Storytelling, Music Composition (computer generated)	<i>Multiple locations:</i> Orange County Department of Education -- ACCESS (Alternative, Community , and Correctional Schools and Services); (Locations represent Court school - during school hours, and Juvenile detention facility, non-educational area or hours)
Arts Council for Monterey County	Monterey County Probation Department	Carmel (Monterey County)	Visual Arts	Juvenile detention facility (non-educational area or hours)
Playwrights Project	San Diego County Office of Education JCCS	San Diego (San Diego County)	Theater	<i>Multiple locations</i> (court and community schools, during school hours)

Overview of Programming

Approximately 315 youth have been impacted so far, with most program participants having an average age of 16. Half the programs have an equal balance male/female, with the others serving only male juveniles. A typical class size is 10 students per program, with a high of 15 at a time and low of 6 at a time for some programs. The number of hours of programming per juvenile varies, with a low of 8 hours per juvenile, to a high of 24 hours per juvenile.

Well over 500 hours of programming have been provided to far, with about half of the grantees with at least 65 hours of programming (significantly into their program) and half at the onset of their programming (less than 30 hours to date). About half of the programs have just 2 teaching artists involved in the instruction; the others have between 3 and 5 providers as part of the program. (One program has 17 arts providers in the program.) All programs have non-credentialed teaching artists with extensive youth experience Some arts providers have more background for this population -- adult institution experience, social-services experience, or juvenile offender experience.

The levels of interaction with staff at the juvenile facilities vary. Some are working directly with the school instructors, while others are working independently with educational and security staff present but not interacting.

Positives

Below are some quotes and excerpts of assessments, interviews and anecdotal reports from students, staff and teaching artists. *(comments truncated by Arts Council staff)*

From the arts organizations

"Gaining student's trust and developing group unity have been things we have focused on to date. While there have been good days and bad days, there have also been several times the students have surprised us by participating in ways we did not expect. Students who were at first reluctant to participate have subsequently joined in group activities."

"[The partner organization's lead staff] is heavily invested in the program, and participates in art-making with the students. Her enthusiasm for the program has been helpful to program outreach. Students are being exposed to different art forms that they would otherwise not be able to experience."

"One student, who had a hard time focusing and tended to disrupt class, didn't finish the initial writing assignment, but the teaching artist commented that 'his writing had promise.' He volunteered to perform the lead in a scene. According to the teaching artist, 'He was PHENOMENAL. He took it very seriously and gave an amazing performance. He went on to write his script about one brother trying to get his little brother out of the gang life. It was good stuff.'"

"You could see the change in these boys ...they connected with one another, with the art instructors, and with the project - learning how to work together and be respectful of each others' ideas and talents - especially their own!"

From juveniles

"This program gave me a lot to express, even things I didn't want to. It's hard to explain, but it helped me a lot. The words came out [of me] right before I am being released. All the things I wrote have a meaning in my life and I hope for the best on my release. My counselor was surprised, and he said that I was being real and not focused on impressing my peers. The [arts providers] made us realize that we have something in life and that we can sing from our hearts. They were positive and when someone was down, the [arts provider] knew how to help us and cheer us up. I'm being released and I feel like I have more structure."

"The program helped me a lot, and I was motivated to express myself. (It) opens up whatever you have inside and makes you think about your life, and pushes you out of your hole. I'm happy I was able to be in it, and I was happy to get over my shyness."

(letter to an arts provider from a male juvenile) "Thank you for everything. You helped me realize that I do really love my son, and that I really need to be there for him."

"When I first heard about the program, I really wanted to do it, but then in the middle, I got scared. At the end, I'm really *really* glad I did it. I feel less shy and more comfortable doing it. Writing my own stuff from how I really feel--it's good."

"I personally feel very really lucky to have been a part of this program because I love playing music, and listening and writing music and this was a really good way to break out of my shell."

"Before I came here I never knew I could write poems. [The arts provider] said to keep writing, and I am going to take [the] advice. I'm going to keep writing and see where it leads me."

"This program helped me to express my thoughts in a positive way and not cursing a lot ... and I want to say Thank You."

"I learned that: I'm capable of writing. I'm surprised because I never knew I can write a story. I have amazing work ethic and creativity. (I learned) that I can finish my work."

From JUMP StArts Partner organizations

From a Gang Resistance, Intervention and Prevention (G.R.I.P.) Officer "The kids all expressed appreciation for the time and effort the staff showed them, and all the kids stated they came away from the experience with a new appreciation of not only art in general, but with a new found respect for the effort and skill required. Every child involved told me they learned what it meant to be committed to something, to complete a task once it was started and to take pride in your work and accomplishments. This is a life-lesson that will stay with these kids forever, helping them to become more responsible young people and more successful adults."

From a program staff "(The teaching artists) have spent a great deal of time focused on the social and emotional aspect of their curriculum in an effort to improve classroom culture and create a safe space for students to express themselves, tell and reflect of life experiences and take risks. As a result, student buy-in is improving slowly. Many students have tried new things outside of their comfort zone."

From a classroom teacher "I have never seen in 10 years of working with institutional minors such a change in a short period of time. Very measurable results. We go from very raw and inappropriate writing to revision after revision, and there is a confidence that goes along in making those changes. It is priceless. It is that confidence that will make a difference in their lives when they leave the institutional setting. Without the confidence, then they can't face the challenges of returning into the community where they have no support and make different choices. The program provides the opportunity to show minors that they do have the strength and that they do have voice."

From a classroom teacher "It is so appropriate for them to have a way to express themselves through music. It is not often that they get a chance to appreciate appropriate music, let alone perform it. I find it fascinating that they can take this kind of art and express themselves through it, and perform it for an audience--not just of their peers but of everyone involved in their lives [teachers, administrators, and probation staff]."

From a classroom teacher "For those who aren't comfortable, it pushed them to explore the creative side and public speaking. I'm floored to see what some of these girls have inside of them. The creativity was 100% them, and it also taught them discipline. I thought it was great."

From a group home staffer "Students were able to tap into their personal experiences and be validated in expressing them. Students definitely respected the views of others. They cheered their peers on as their plays were being performed. Wonderful program; I hope to work with you again!"

Challenges

There have been some challenges to the arts programs in this environment. Common themes noted from the grantees include difficulty in instructing a consistent set of students (juveniles often move between facilities, especially with the court schools within juvenile lock-up facilities), physical space limitations, the volunteer nature of the activities that allowed juveniles to abandon the activities and/or have other commitments interfere with sequential programming, and (more rarely) appropriate support

from the partner staff. Also, grantees working with their communications staff have noted difficulties in telling the story due to the restrictive confidentiality requirements for juvenile offenders.

Grantees acknowledged that these challenges were not unexpected considering the setting, and are actively working to improve on these programming aspects with their partner organizations.

Systematic investigation and evidence of the Jump StArts grantees is uneven. All have plans for evaluations from the participants as part of their program process. Some are working with academics, while others are reviewing their success internally. Some will be receiving feedback from partner staff and administrators, while others are focusing on only the participants. The inconsistency between grantees' evaluation and analysis makes an overall analysis and comparison complex, despite the positive anecdotal evidence. Quantitative data from questionnaires and surveys are not yet available from the grantees at this time in the midpoint of the program, and it's unclear how consistent the information will be across grantees' programs.

Looking Forward

The grantees are actively looking towards the future for this type of programming, both from a development (funding) perspective, but also through community interaction and other partnerships. Comments include:

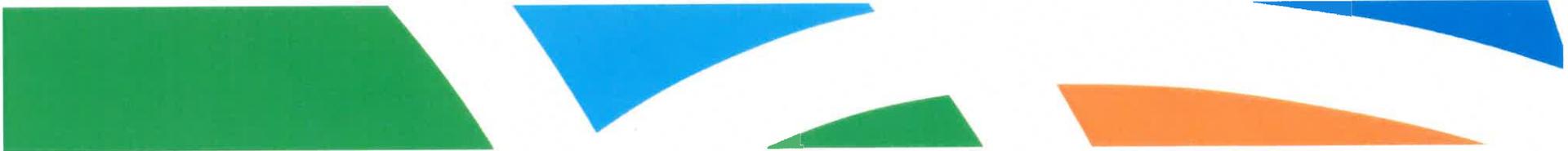
- Suggestions of an interim report from the partner organizations (to measure progress from another perspective)
- Public events with law enforcement (planning in place for such events from many of the grantees)
- Invitations to staff and Council to see future performances and exhibits
- Request for convening to explore and discuss providing arts to this population, one that would bring together both the arts providers as well as local government/social services/juvenile justice
- Requests for more information for future funding to continue partnership and expand relationships (Arts Council funding or other)

Tab L

Pilot Program: Arts on the Air

Project Description: The Arts on the Air Program supports the creation, on-air broadcast, and promotion of original public media content designed to expose Californians to impactful stories about the arts and their value. (Guidelines for the previously funded pilot program are included after these pages.)

Relationship to Strategic Plan: Arts on the Air is most strongly supported by Pillar One, *building public will for the arts*, and Pillar Three's objective, *highlight and promote the value of the arts and successful arts programs*.



Pilot Program: Arts on the Air

Key Factors for Council Consideration

- Initial investment in three programs reaches 37 counties.
- Program content gives voice to diverse artists and communities often not covered by mainstream media.
- Significant public will exposure through on-air CAC acknowledgement.
- Nearly every major public media station in the state showed interest in the pilot program.



Pilot Program: Arts on the Air

Action Needed

- Does the Council support continuing the Arts on the Air program?
- If so, at what funding level?



Arts on the Air Update from Radio Bilingüe (10/28/2014)

In our first four months, Radio Bilingüe (RB) has made great progress towards our “*Raíces: Los Maestros*” radio project. The Spanish-language series highlights innovative California-based Latino artists, maestros “masters” in their respective genres that are ensuring that younger generations know and experience art and what it can offer their lives and communities. Through two 4-minute arts features and four hour-long live call-in interview/talk shows, artists have presented their work as well as interacted with the audience and given art “instruction” on air.

Old-to-the craft and new-to-the craft artists have joined iconic masters of poetry, literature, song, dance, and visual arts to entertain and educate Radio Bilingüe listeners throughout California with such programming as:

- An instructional, creative and interactive live talk show with California poet laureate **Juan Felipe Herrera** who engaged listeners and inspired them to share their poetry live on the air and create “the most incredible and biggest poem on unity in the world”, his most recent project. Listeners called and shared their poems on-air discussing the need for unity on issues such as immigration, education, poverty and family. The poems will be displayed in a mural during the Fiesta de la Unidad. He is a son of migrant farmworkers and University of California professor; Herrera is the first-ever Chicano poet laureate in California. (<http://archivosderb.org/?q=es/node/9580>);
- RB produced a special tribute to fallen master and mariachi music pioneer in the U.S, **Natividad “Nati” Cano**, founder of Mariachi Los Camperos de Nati Cano, a culturally-influential ensemble with over fifty-years of tradition and Grammy Award winner for Best Regional Mexican Album. Nati Cano received The National Endowment for the Arts National Heritage Fellowship, the highest award in the nation for traditional arts. (*This program also aired in the San Francisco Bay Area and Sacramento via KIQI/KADT AM.* http://archivosderb.org/?q=es/audio/download/9637/la_141009.mp3)
- RB interviewed two Masters of Caribbean Son, **Tito González** and **John Santos**, who are promoting the Afro-Latino music from their home base in San Francisco (<http://archivosderb.org/?q=es/node/9449>);
- Grammy-nominated group Los Cojolites discussed the growing presence of Son Jarocho in California and the U.S. in this RB program (<http://archivosderb.org/?q=es/node/9554>);
- RB interviewed José Luis Valenzuela, Founding Member and Artistic Director, of the storied Latino Theater Company in Los Angeles who highlighted the national **Encuentro 2014** national festival, which brings together 150 artists, including Pulitzer Prize winners (http://archivosderb.org/?q=es/audio/download/9637/la_141009.mp3);
- In this RB produced feature, **Jorge Argueta, a children’s author who writes books in Spanish**, and **Jose Luis Orozco, a well-known bilingual musician in the San Francisco Bay Area**, were highlighted to better understand how children's music and books can encourage a love for language and bilingualism (*This feature also aired on KIQI/KADT AM.* <http://radiobilingue.org/programas/edicion-semanaria/edicion-semanaria-54/>); and
- RB produced a feature on actor and educator **Luis Santiago “Xago” Juarez**, who through his work with the legendary Teatro Campesino, in public schools and street theater, seeks to mobilize audiences to social action using comedy and drama (<http://radiobilingue.org/programas/edicion->

[semanaria/edicion-semanaria-58/](#)).

The “*Raíces: Los Maestros*” series is being broadcast in whole or part throughout RB’s own 6 full-power FM stations in California, and repeaters serving Paso Robles. Our service reaches 17 counties in California with estimated 250,000 unique weekly listeners including additional affiliates in the counties of Riverside, Napa, Sonoma, Marin, Alameda, and San Diego. The reach of the programming is further extended via our 85 affiliates nationwide, on our website at www.radiobilingue.org and our Facebook and Twitter social media pages. Thanks to this grant, a ***Raíces* program and feature** aired in the San Francisco Bay Area and Sacramento through a programming partnership with KIQI/KADT AM, with a potential audience 90,000 additional Latinos.

Radio Bilingüe is grateful for the ongoing support from the California Arts Council. **Thank you.**

Arts on the Air Update from KQED (11/5/2014)

KQED is so grateful for *Arts on the Air* funding from the California Arts Council, which has helped make possible the following work to date:

PROPOSED

4 TV stories, 6 radio stories, 2 *Art School* educational web videos, online series page

PUBLISHED/AIRED TO DATE

2 TV Stories

- [Art Behind Bars: On Alcatraz, Ai Weiwei Celebrates the Silenced](#)
Artist and activist Ai Weiwei's exhibition on Alcatraz Island opens to the public Saturday. Because Chinese authorities confiscated his passport after imprisoning him for 81 days in 2011, Ai designed and directed the installation from Beijing. The works in the show explore themes of freedom and imprisonment; many feature the voices and visages of prisoners of conscience around the world. KQED's Mina Kim tours the exhibit and examines the issues raised by this unusual combination of artist and setting.
- ['Gay Essay' Photographer Helped Bring Queer Life Out of Shadows](#) (full show with lead-in/lead-out to video: <http://www.kqed.org/tv/programs/newsroom/watch/archive/277984>)
To mark the 45th anniversary of the Stonewall riots, the de Young Museum is exhibiting Anthony Friedkin's photo essay of queer life in California, taken at a time when homosexuality was illegal in the state. It took more than four decades for the full project to see the light. Scott Shafer explores the creation of this groundbreaking work and the dark times that inspired it.
**Please note: this story was produced just before yet aired four days after the CAC contract start date, which is why CAC is not credited on the piece. KQED will still fulfill its commitment to a full four TV stories as part of the CAC grant—produced *and* aired during the grant period.

4 Radio Stories

- [Forgotten Photos Are a Window into Early Days of Gay Rights](#)
As San Francisco holds its annual Gay Pride parade this weekend, gay rights pioneer Don Kilhefner hopes Anthony Friedkin's "The Gay Essay" helps younger LGBT generations understand how a rag tag group of hippies, hustlers, drag queens and activists laid the foundation for this extraordinary era of civil rights progress.
- [Drought and Hunger Inspire California Remake of Shakespeare's 'Tempest'](#)
Shakespeare has undergone a radical and very Californian makeover in a new presentation from L.A.'s Cornerstone Theatre, which has re-imagined the magic realism of *The Tempest* as a parable steeped in California politics, agriculture and the hunger that drives so many Californians.
- [Exploring Freedom and Confinement on Alcatraz](#)
Chinese artist Ai Weiwei's @Large debuts on Alcatraz this weekend. Some in the art world are already calling it the hottest ticket of the year.
- [Berkeley Rep's 'Party People' Puts Black Panther Movement to Music](#)
Party People, a new musical about the Black Panther Party at the Berkeley Repertory Theatre, examines the history of the party and other radical groups, the ideals of their members and the oppression they faced as well as their crimes.

2 Art School Educational Web Videos

- [Printmaking with Favianna Rodriguez](#)

Favianna Rodriguez is an interdisciplinary visual artist and community organizer who merges her artistic practice with political activism. Through her bold, vivid artwork, she has become a leading voice in raising awareness about immigration, women's issues, globalization and economic injustice. She also directs an organization called Culture Strike.

- [Multimedia Performance with Lenora Lee](#)

Lenora Lee is a dancer, choreographer and artistic director of Lenora Lee Dance. She was born and raised in San Francisco. Her large-scale interdisciplinary works combine dance, video projection, martial arts, music and text that connect various styles of movement to culture, history and human rights issues.

Online Series

These stories have all been packaged onto a KQED series page, [Arts + Social Issues](#), which has been added to the KQED Arts main navigation (under “Specials”).

National Coverage on NPR and PBS

The Ai Weiwei stories were picked up for [national radio broadcast on NPR](#) and [national TV on the PBS NewsHour](#). The [Anthony Friedkin TV piece](#) also ran on the [PBS NewsHour](#).

Arts on the Air Update from PBS SoCaL (10/16/2014)

Below are the descriptions of the first two segments that have aired from the CAC funding, and information on them below.

First Air Date on PBS SoCaL: September 15, 2014

LAaRT #156: <http://video.pbssocal.org/video/2365347527/> (Mandi Anderson Segment)

Mandi Anderson's love for music opened up a world she and her family never imagined possible, rewriting the harsh notes that came with a label of Autism Spectrum Disorder.

First Air Date on PBS SoCaL: September 29, 2014

LAaRT #157: <http://video.pbssocal.org/video/2365347509/> (Skid Row Karaoke Segment)

The tough times of living life on Los Angeles' Skid Row lighten a bit with a weekly program designed to bring out the song in anyone's heart...Skid Row Karaoke.

You can also find these segments highlighted on our main LAaRT webpage found here:

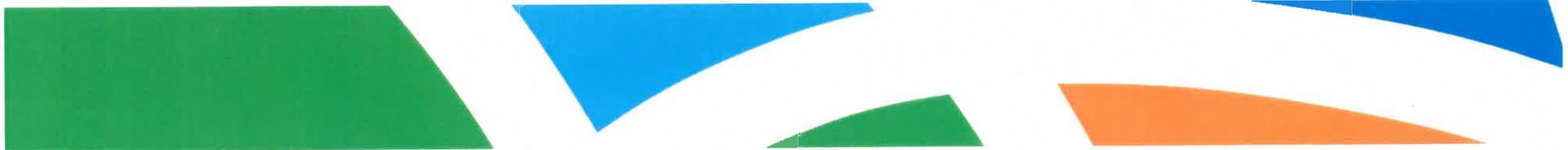
<http://www.pbssocal.org/arts-life/laart/>

Tab M

Pilot Initiative: **Creativity at the Core**

Project Description: A statewide initiative focused on developing and implementing professional development resources to deepen teaching and learning through the arts. Aligned with Common Core State Standards (CCSS) and utilizing arts experts and education leaders in 11 different regions statewide, Creativity at the Core features the arts as an integral part of a comprehensive curriculum to help teachers and students succeed in 21st century learning.

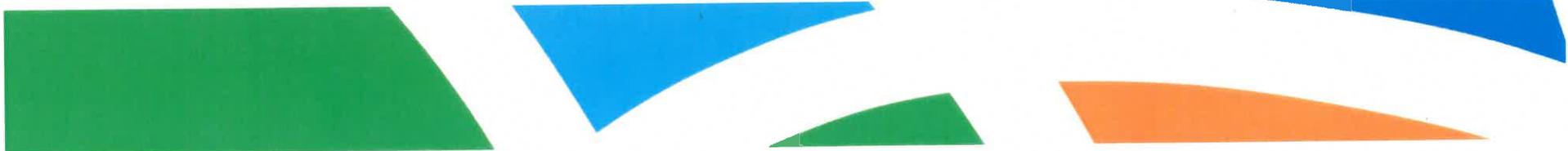
Relationship to Strategic Plan: While Creativity at the Core is supported by all four Pillars of the Strategic Plan, it is most strongly supported by Pillar Two's *partnership* goal and Pillar Four's objective to maintain CAC's ongoing commitment to *arts education*.



Pilot Initiative: Creativity at the Core

Key Factors for Council Consideration

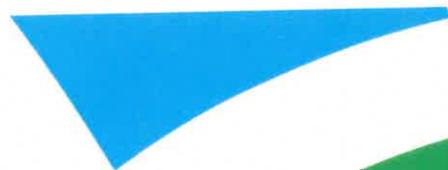
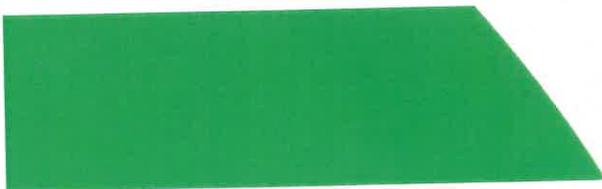
- Program has received positive public recognition, including praise from arts supporters writing in the *Huffington Post*, calling Creativity at the Core an “exciting and promising effort ... [that should] ignite the awareness of other states and the nation and hopefully lead to a renaissance in education.”
- New funds would be paired with the Hewlett Foundation’s 3-year investment of \$300K (\$100K per year) to maximize reach.
- New funding would be applied to key outreach and growth, specifically:
 - creation of materials related to STEAM and Career Technical Education;
 - summer learning institute for teachers and others;
 - deepen interaction between core team members to improve materials and explore best-practices for implementation;
 - broaden the distribution of materials through website improvements and enhancements, as well as creation and distribution of printed materials.



Pilot Initiative: **Creativity at the Core**

Action Needed

- Does the Council support further investing in Creativity at the Core?
 - \$100,000 recommendation from the Programs Committee
 - \$150,000 requested in the proposal that follows these pages





November 3, 2014

Wylie Aitken, Chair
California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

Dear Wylie,

On behalf of the California County Superintendents Educational Services Association (CCSESA), I would like to thank the California Arts Council for investing in the *Creativity at the Core* initiative. It was such a pleasure to present at the September California Arts Council meeting and provide an update on the important work that is currently being implemented throughout California thanks to the funding from the California Arts Council. We are looking forward to the first phase of work culminating in March 2015.

As we think about viable next steps for the program, CCSESA is requesting continued support from the California Arts Council in the amount of \$150k in order to move forward in this statewide work. Impact of this program can be magnified through statewide dissemination and training, sharing of information between the regional partners, creating additional modules that address STEAM and Career Technical Education, offering summer institute for teachers, and more broadly disseminating materials through ongoing website improvements and additional training materials. We are also pleased that the William and Flora Hewlett Foundation has invited an application for \$300,000 for three years (100k per year) to extend and sustain this initiative.

Background Information: *Creativity at the Core*

The California Arts Council's leadership role in the statewide arts education coalition, CREATE CA, along with key recommendations in the California Join Arts Education Task Force Report, informed the development of a new arts education program focused on developing and implementing professional development resources to deepen teaching and learning through the arts aligned with Common Core State Standards (CCSS). Recognizing that the adoption of CCSS is a critical change in education policy, this proactive investment in professional development resources and training for K-12 teachers and administrators will positively impact millions of students. *Creativity at the Core* features the visual, performing, and media arts as an integral part of a comprehensive curriculum to help teachers and students succeed in 21st Century learning, through collaboration with nonprofit arts organizations and county offices of education in all eleven regions across the state. The program was developed in partnership with and has been implemented by the California County Superintendents Educational Services Association. All modules and resources created will be disseminated in an on-line compendium of resources for educators. Currently, regional teams are in the development phase of creating professional development modules that demonstrate powerful arts teaching and learning that



connects the visual and performing arts standards and the Common Core Standards. They are piloting these with educators across the state through the partnership that utilizes the expertise of teaching artists and arts education leaders through the unique partnerships that have been created in this program. On October 6-7, we implemented a statewide training that drew 52 educators from across the state featuring four of the modules that will be part of the *Creativity at the Core* online repository. These sessions received high evaluations by participating educators.

Creativity at the Core Engages All Students

“Are we forming children who are only capable of learning what is already known? Or should we try to develop creative and innovative minds, capable of discovery from the preschool age on, throughout life?” -Jean Piaget

Creativity at the Core answers Piaget’s call to form children capable of exploring and creating new knowledge and new forms of knowledge by exploring their innate creativity. By showing the educational community how the arts and creativity connect with the Common Core Standards, the project explores the world in which our students will be working and studying. The development of teacher professional development modules that incorporate dance, music, theater, visual arts, and other arts forms into Common Core instruction is an important step to demonstrating creativity’s role in learning all subjects. *Creativity at the Core* and its learning modules train teachers to prepare students for what many have called a new “conceptual age” as described in Daniel Pink’s *A Whole New Mind: Moving from the Information Age to the Conceptual Age*. In this new era of learning, working, and social living, professional success and personal satisfaction will depend on developing abilities that everyone can master: design, story, symphony, play, empathy and meaning. In moving from an information age to a conceptual age, we need to take our students beyond knowledge and application of knowledge that is still essential to thrive in a “high concept” or “high touch” approach to life. The right brain qualities of inventiveness, empathy, joyfulness and meaning are the bases for these new aptitudes — “the capacity to detect patterns and opportunities, to create artistic and emotional beauty, to craft satisfying narrative, and to combine seemingly unrelated ideas into something new.”

One policy basis for the development of the Common Core Standards is “21st Century Skills,” which is divided into three categories: learning and innovation skills; life and career skills; and information, media and technology skills. The emphasis goes beyond mastering basic literacy and mathematical skills to the “4 C’s”: creative thinking and problem solving, collaboration, communication, and critical thinking.

The implication for schools is that we need to employ strategies that allow students to design or create new ways of knowing, not just use existing knowledge; that help students communicate through compelling stories that connect with people’s values, beliefs and experiences; that show students how to draw from diverse perspectives to create a richer experience; that build students’ sense of connection to others; that create opportunities for them to innovate and experiment; and that require students to apply their learning in order to create meaning from them.



California County Superintendents Educational Services Association

1121 L Street, Suite 510, Sacramento, CA 95814 • P 916.446.3095 • F 916.448.7801 • www.ccsesa.org

CCSESA

As with any new movement in education, the key challenge is to diminish the inequities among various groups of students. Research shows that minority students, English Learners and students from low-income families are less likely to receive quality arts instruction than others, despite evidence that these are the very populations for whom the arts provide important opportunities for engagement and academic growth in the core curriculum. CCSESA's Arts Initiative publication "The Transformative Power of the Arts in Closing the Achievement Gap" documents the effectiveness of integrated arts education in providing "pathways of expression and understanding that come directly from the students' experiences...ways for teachers to gather information about learners and their cultures." - Mary Stone Hanley and George W. Noblit

Creativity at the Core is focused on developing and implementing professional learning resources to deepen teaching and learning through the arts, aligned with the Common Core. Plus, each teacher learning module specifically addresses the specific strengths, experiences, and needs of English Learners, students of color, and low-income students. This is the case in all modules that include partnerships among local arts agencies and schools ranging from dance to musical theatre to exploring Native American artifacts to student assessment.

Creativity at the Core pedagogical practices that support intellectual performance are evident in each module. These practices:

- Identify and build on student strengths from their languages and cultures
- Establish powerful relationships that nurture success with the context of supportive teachers, teaching artists, parents, and communities.
- Elicit high intellectual performance through meaningful engagement with content.
- Engage students actively in learning through oral, written, and non-linguistic representations and the production of authentic products that add value to students, their families, their schools, and their communities.
- Create environments of enrichment, not remediation
- Situate learning in the lives of students by using culturally and linguistically responsive strategies that validate students as knowers and use their life experiences and knowledge as starting points to academic growth
- Address the prerequisites for learning by providing resources needed for school success.

Implementation

Through CCSESA's infrastructure, 11 regional *Creativity at the Core* teams were created that included the state Regional Arts Lead in the region and a minimum of one identified arts organization partner to develop arts learning modules focused on Common Core State standards. The modules target different learning groups. See attachment A for a list of the organizations involved and the modules that are currently in development. In this first phase of work, regional teams accomplished the following: researched and developed a learning module that includes professional learning strategies for connecting the visual and performing arts with the Common Core State Standards. Regional partners are currently piloting their professional learning and documenting and refining their work. They will be



submitting the final modules in February 2015 and showcasing the work at a statewide convening on March 17, 2015. Each module will feature the following components:

- a. Description of contents
- b. Roadmap document that addresses standards, key objectives, claims, and implementation details
- c. Content outlines and notes with strategies, handouts, power point presentations, videos, and support resources
- d. Research/resource list
- e. Standards addressed – complete listing of standards addressed in the module
- f. Credits of those who were involved in the projects

CCSESA's Role

Integral to this work has been an active Leadership Advisory who has provided ongoing consultancy. Three of the members serve in a larger capacity as coaches – providing ongoing leadership and support to the regional teams. Another key aspect of this work has been the development of the web site that will include the *Creativity at the Core* as a key feature. CCSESA has been responsible for the initiative oversight, contractual agreements with all 23 organizations involved, ongoing monitoring and communication, convening planning and implementation, oversight of leadership advisors and curriculum coaches; oversight of the web site development and creative design development, and administrative support to implement the program.

Proposed Work to Continue the Initiative

CCSESA proposes to continue the work in the following ways:

- Build more capacity in each region by supporting current regional teams to provide additional professional development to schools/districts in their region; and to disseminate information about the *Creativity at the Core* resources through targeted events, convenings, and meetings;
- Provide an opportunity for leadership capacity building across regions so that other regions can learn and become versed in the modules from other regions;
- Provide an opportunity for a competitive grant for a couple of new modules such as a module that would address STEAM and Career Technical Education. Teams comprised of a county office lead and an arts organization lead could apply;
- Offer a statewide summer institute for teachers and administrators that features the work of the *Creativity at the Core*. Loyola Marymount University (LMU) has already committed to participate as the location for the institute;
- Provide an opportunity for more statewide trainings such as the one we offered on October 6-7 (fee recovery);
- Web site – ongoing maintenance and support and adding new modules; and



- Disseminate materials and share broadly through CCSESA infrastructure and CREATE CA which will include printed and online media.

BUDGET FOR CREATIVITY AT THE CORE PHASE 2

Budget Items	Detail	Costs
Regional Team support for PD	6k per organization 22 orgs x 6k	\$132,000
Dissemination and Communication	Web site maintenance, design, printing, materials for dissemination	\$10,000
2 Additional Modules	\$25 per module x 2 Two teams (county office and arts organization)	\$50,000
Summer Institute	\$18K Offset by fee recovery (LMU)	\$18,000
Statewide training	\$5K (Offset by fee recovery)	\$5,000
CCSESA Administration	CCSESA Leadership and administrative support	\$20,000
Consultants and travel	Consultants, coaches, presenters, artists	\$10,000
	Indirect	5,000
	TOTAL	\$250,000
Projected Income		
Requested support from William and Flora Hewlett Foundation	Requesting \$300,000 for three years (100k per year)	\$100,000
Requested support from California Arts Council	Requesting \$150,000	\$150,000
	TOTAL	\$250,000



Creativity at the Core

APPENDIX A: REGIONAL TEAMS AND MODULE TOPICS

Region	Regional Arts Lead County Office of Education	Arts Organization	Module topic and Grade Level Focus
1	Humboldt County Office of Education	North Coast Dance	<i>Lifting the Barre in Arts Education: Connecting Dance with Common Core in English Language Arts, Math, Social Studies and Science K-6</i>
2	Shasta County Office of Education	Music Center	<i>Distance Learning through the Arts: Equal Access for Arts K-8</i>
3	Sacramento County Office of Education	Crocker Arts Museum and California Musical Theatre	Common Core: Implementing Arts through Communication, Collaboration, Critical Thinking, and Creativity K-12
4	Alameda County Office of Education	Teaching Artist Guild	<i>Creativity in Court and Community Schools 6-12</i>
5	Monterey County Office of Education	El Teatro Campesino	<i>ACTOS Arts Integration Culturally responsive arts learning across the curriculum tied to Common Core K-8</i>
6	Stanislaus County Office of Education	Gallo Center for the Arts	<i>Lesson Study as a Sustainable Model for Arts Integration: 2-4 and 6-8</i>
7	Fresno County Office of Education	Fresno Arts Council	<i>Arts Integration: Teacher and Artist Collaboration – Connecting Arts Learning with the Common Core State Standards</i>
8	Ventura County Office of Education	Museum of Ventura County	<i>Artifact Detectives: Building Knowledge in Language, History and the Arts through Active Inquiry 3-5</i>
9	San Diego County Office of Education	Old Globe Theatre	<i>Problem Solving through Theatre: Learning 21st Century Skills via the Dramatic Art 6-12</i>
10	San Bernardino County Office of Education	P. L. A. C. E. Performance	<i>Getting Ready for Performance: Building the Creative Process in Dance Technique 6-12</i>
11	Los Angeles County Office of Education	LA Arts for All	<i>Assessing Arts Integration in the Common Core K-6</i>

Tab N

Pilot Initiative: Turnaround Arts

Project Description: A high-profile program using arts education strategies to significantly improve ten of California's lowest performing elementary schools, in partnership with the President's Committee on the Arts and the Humanities.

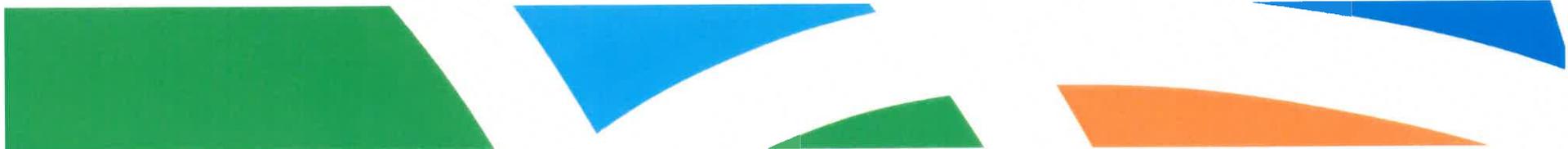
Relationship to Strategic Plan: While Turnaround Arts is supported by all four Pillars of the Strategic Plan, it is most strongly supported by Pillar Two's *partnership* goal, and Pillar Four's objective to maintain CAC's ongoing commitment to *arts education*.



Pilot Initiative: Turnaround Arts

Key Factors for Council Consideration

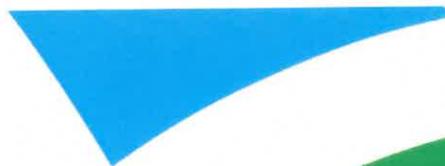
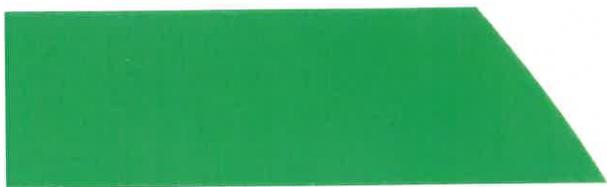
- Launch of program was successful and has gained public interest, including high-profile events at national level.
- School selection (10 statewide, geographically and demographically diverse), administrative training and other aspects of programming successful, including summer institute for selected schools' administrators.
- Turnaround Arts CA infrastructure (nonprofit corporation) underway, location/office established, and staffing in place and trained.
- Corporate, philanthropist and arts organization partnerships underway, and Turnaround Artists established and supporting each school's efforts.
- Additional funding for second year could significantly assist long-term success of program by providing baseline support during second start-up year.



Pilot Initiative: Turnaround Arts

Action Needed

- Does the Council support further investment in Turnaround Arts?
 - \$100,000 recommendation from the Programs Committee
 - \$300,000 requested in the proposal that follows these pages





TURNAROUND ARTS: CALIFORNIA

creating success in schools

November 4, 2014

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

Dear Council,

Thank you for your support of Turnaround Arts: California, and for your commitment to using high-quality arts education as a tool to reform struggling schools in our state. Through our existing contract with the California Arts Council, we have initiated the Turnaround Arts initiative, established by the President's Committee on the Arts and the Humanities, which serves 6,691 children at ten partner schools throughout the state. In order to continue to operate this initiative in partnership with the California Arts Council, Turnaround Arts: California respectfully requests a renewed contract for April 2015 – April 2016 for \$300,000, the same amount awarded for April 2014 – April 2015. Renewed funding will support the administrative needs of the program by contributing to the compensation costs for four staff members required to carry out the duties of the Turnaround Arts: California program, as an affiliate of the national initiative.

In 2011, the President's Committee on the Arts and the Humanities released the first federal report on arts education in over a decade, *Reinvesting in the Arts: Winning America's Future through Creative Schools*. The report summarized ten years of research data on the arts and education, and pointed out several key connections between student success and high quality arts programs:

- When students are highly engaged in the arts they are four times more likely to be recognized for academic achievement.
- They are more likely to have high GPAs and SAT scores.
- They are more likely to finish high school, graduate from a 4-year college and go onto a career with purpose.

The report also pointed out the uneven distribution of the arts across this country, data that a year later was further confirmed by a U.S. Department of Education study. Nearly six million children in this country do not have access to the arts in school, and nearly all of those children are living in poverty. However, the impact of the arts is actually higher in these schools—it's higher for children coming from struggling schools. The kids who benefit from the arts the most are getting it the least.

Turnaround Arts emerged as a result of the conundrum presented by this study. As a signature program of the President's Committee on the Arts and the Humanities, with support from the White House and the U.S. Department of Education, Turnaround Arts uses arts education as a tool to turnaround America's high-poverty, chronically underperforming schools. Together with local program partners, Turnaround Arts provides intensive arts education resources leading to increases in attendance, academic achievement and student engagement.

The pilot phase demonstrated the following leading indicators of success:

- Disciplinary issues have declined as much as 79% at Turnaround Arts schools.
- Attendance improvements are twice as high as other schools in the same districts as Turnaround Arts schools.
- Nationally, there has been a 36% average increase in standardized test scores.

In 2014, a second phase of the program was launched as a regionally supported initiative, which brought Turnaround Arts to California. There are currently 35 Turnaround Arts partner schools in 11 states nationwide. Turnaround Arts: California administers the program at 10 partner schools, nearly a third of the national program. Because the initiative is a federally initiated, regionally supported program, Turnaround Arts: California receives resources, tools and guidance from the national office, but depends on resources within the state for support required to administer the program and meet the duties and requirements set by the President's Committee on the Arts and the Humanities.

The renewed \$300,000 contract for April 2015 – April 2016 will contribute to compensation costs for four Turnaround Arts staff members, including a Program Director, two Implementation Coordinators and a Program Assistant, with a breakdown as follows:

Program Director (1)	\$ 95,000
Implementation Coordinators (2)	\$165,000
<u>Program Assistant (1)</u>	<u>\$ 40,000</u>
Total:	\$300,000

The success of the Turnaround Arts program largely lies in the ability of skilled staff to provide highly customized, strategic management, to address a wide variety of complex needs at schools that have remained chronically underperforming, despite past attempts at reform. The initiative educates administrators and teachers to operate with intention, to build whole school vision and consensus, and to leverage existing resources as well as identify new arts resources to target priority areas aligned with school improvement plans. Because of the specialized nature of this work, finding, training and retaining an adequate number of qualified staff is essential.

The scope of work for staff will include administering the program at ten school sites throughout the state, executing School Level Strategic Arts Plans created during the 2015 fiscal year, coordinating teacher professional development and training sessions, managing professional artist (celebrity artist) relationships at school sites, overseeing delivery of materials and services provided by national Turnaround Arts partnerships, managing communications with national and local media outlets, increasing outreach and collaboration with arts organizations and teaching artists local to school sites, developing the capacity of Arts Leadership Teams at all school sites to build sustainability beyond the life to the program, collecting data to measure performance outcomes, meeting all deadlines for deliverables set by the President's Committee on the Arts and the Humanities, and research and development for planned program expansion in the 2016-2017 school year, including site visits to potential expansion areas throughout the state.

Since the California program was launched at the beginning of the school year, we have seen the following early indicators of success:

- Increased parent attendance at Back to School Night at all schools, including record attendance at Fremont-Lopez Elementary School in Stockton and Avenal Elementary School in Avenal.
- Record attendance at a Turnaround Arts parent meeting at Warren Lane Elementary School, with five times the number of parents than have historically attended parent meetings.
- Fewer disciplinary referrals, down by greater than 50% at Dr. Martin Luther King Jr. Elementary School in Compton.
- Increased student attendance and retention at under enrolled schools, including Burbank Elementary School in San Diego and Warren Lane Elementary School in Inglewood.
- New community partnerships at all Turnaround Arts partner school sites throughout the state.
- New, Turnaround Arts initiated arts programs at Dr. Martin Luther King Jr. Elementary School in Compton, Barton Elementary School in San Bernardino, Mary Chapa Academy in Greenfield, Warren Lane Elementary School in Inglewood.

- New arts integration specialists at Fremont-Lopez Elementary School in Stockton, Burbank Elementary School in San Diego, Burbank Elementary School in Hayward and Hoopa Valley Elementary School in Hoopa.
- Renewed teacher enthusiasm, collaboration and engagement at all school sites.

A renewed \$300,000 contract with Turnaround Arts: California supports the administrative needs of the program, which has been established to significantly improve select failing schools through a comprehensive arts education program that combines visual and performing arts instruction, local support and interaction, significant professional learning for administration and teachers and professional artist (celebrity artist) sponsorship. It is our desire to continue to operate this statewide initiative in partnership with the California Arts Council. Thank you for giving this request your serious consideration.

Sincerely,



Malissa Feruzzi Shriver
Executive Director



TURNAROUND ARTS: CALIFORNIA

creating success in schools

Turnaround Arts California received its first monthly disbursement from the California Arts Council in May 2014. Below is a list of selected accomplishments since that time:

MAY 2014

- Finalized official President's Committee on the Arts and the Humanities (PCAH) affiliate program process
- Finalized school identification protocol in collaboration with PCAH
- Established CA eligible school list in consultation with CDE School Turnaround Office
- Created Turnaround Arts CA application invitation and support materials
- Created communications system for application invitation distribution
- Distributed application invitation and support materials to: eligible schools principals, County Arts Leads, County SIG Directors, and County Superintendents
- Provided technical assistance to school applicants
- Reviewed and evaluated school applications
- Conducted school site visits
- Selected ten Turnaround Arts California Schools for the 2014-15 school year
- Identified and started process to hire the Staff
- Executive Director attended PCAH Leadership Training, Washington DC
- Designated California Department of Education Liaison for Turnaround Arts CA
- Identified, recruited, and finalized list of California turnaround artists

- Secured additional funding from Herb Alpert Foundation, Rosenthal Family Foundation, Nigel Lythgoe, The Eisner Foundation
- Hired publicist and generated press for program statewide and nationally
- School teams and select Turnaround Arts CA staff and core team members attended National Launch of Program in Washington DC, hosted by the White House

JUNE 2014

- Secured and opened office at Gehry Partners, 12541 Beatrice Street, Los Angeles
- Identified and Hired Sandy Seufert as the Implementation Director
- Identified and Hired Ayanna Harris as the Program Assistant
- Created payment process for consultants and expenses
- Progress continuing to identify and hire Program Director
Researched and recruited candidates, reviewed resumes, develop short list, conducted interviews, checked references, negotiated, and made offers and counter-offers
- Bank account for Turnaround Arts CA established with CDE Foundation as fiscal sponsor
- Mary Plummer from KPCC interviewed Frank Gehry about program

JULY 2014

- Identified and Hired Zipporah Lax Yamamoto as the Program Director
- Presented Turnaround Arts CA to LA Arts Funders
- Started planning for statewide professional development tour of all 10 schools, with Kennedy Center Trainer Deb Broska and the Turnaround Arts: national Team
- Jane Ortner Education Award event, with First Lady Michelle Obama as the keynote speaker, at the GRAMMY Museum with Turnaround students from Warren Lane Elementary School
- Dizzy Feet Foundation Celebration of Dance with students from Warren Lane Elementary School and Martin Luther King Elementary School
- White House event on bilingual education at TAC school, Meadow

Homes

- The Turnaround Arts CA's Team—10 principals, 19 teacher-leaders, 1 district arts lead, 1 teaching artist partner, and 2 Turnaround Arts CA staff members—participated in the Turnaround Arts National Summer Leadership Retreat (June 28-July 3 in Virginia) during which school-level implementation was initiated, including strategic planning, teacher professional development, and coordination of in-kind arts supplies and equipment

AUGUST 2014

- Additional support for Turnaround Arts: CA has been identified and proposed
- Created partnerships with Edutopia, Adobe, Sony and the Grammy Museum Foundation
- First year programming implementation has begun at all school sites including school schedule adjustments to ensure students receive required discrete arts education and kick-off professional development workshops for teachers and administrators
- All schools have identified arts specialists, classroom teachers, and administrators to serve on Arts Leadership Teams
- All schools have initiated strategic arts planning processes
- Research for arts partnerships at local schools in underway. Delivery of art supplies donated by Crayola has been coordinated for each school. Several schools have submitted grant applications to Adobe for software and professional development, and one school has already been notified of grant award
- Artist celebrities have been matched with each school site. One artist, Jason Mraz, has visited Burbank Elementary School in San Diego
- White House Initiative on Educational Excellence for Hispanics at Meadow Homes Elementary School in Concord
- Jason Mraz community gardening project at Burbank Elementary School SD
- Staff is working with an attorney to prepare 501c3 paperwork
- Met with Craig Cheslog, Principal Advisor to State Superintendent of Public Instruction Tom Torlakson, to discuss collaboration with the CDE

SEPTEMBER 2014

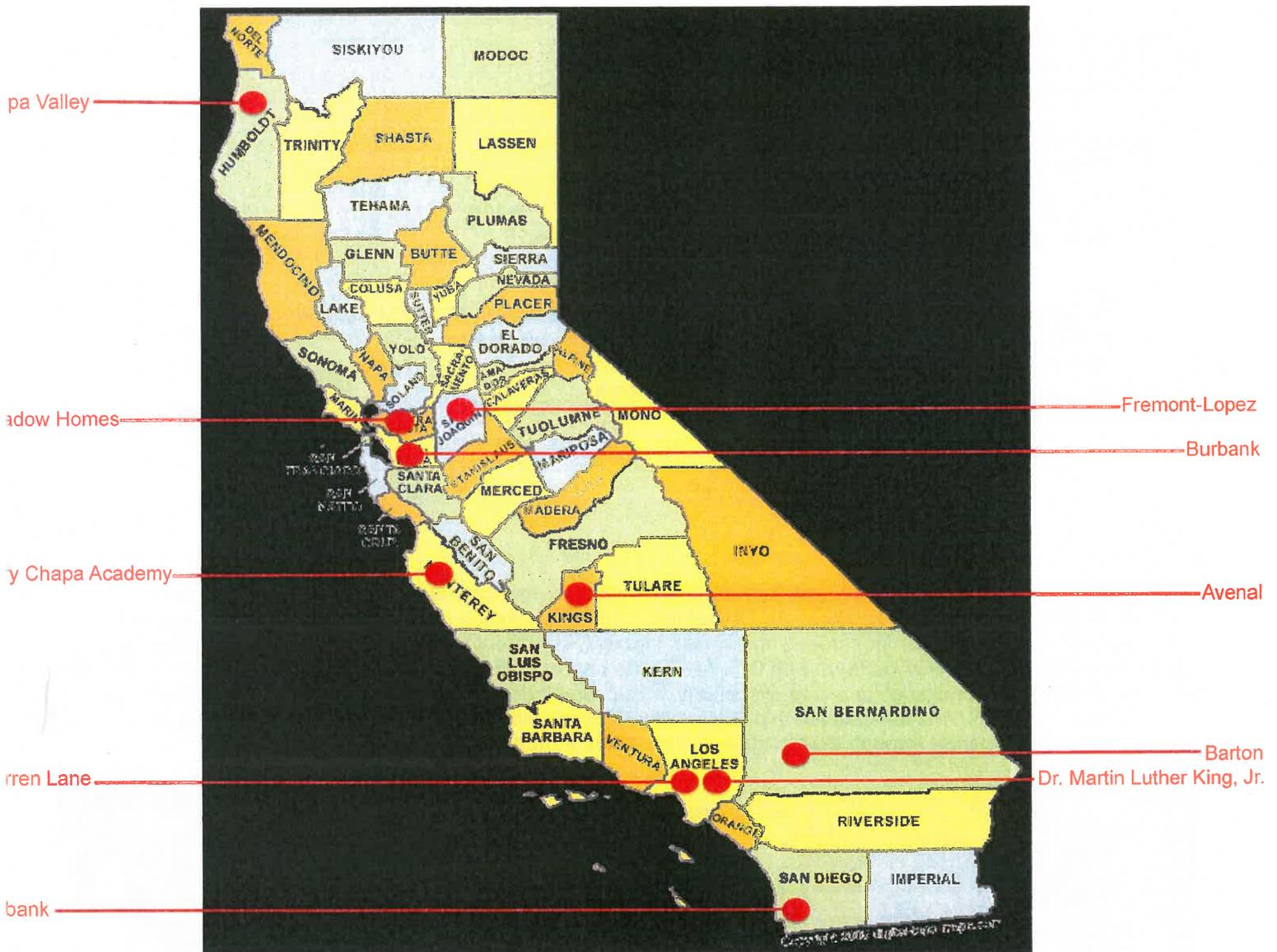
- Attorney has drafted the 501(c)(3) paperwork to be filed with the IRS. The full process of incorporation and filing is scheduled for completion in October
- Turnaround Arts CA program has been launched
- Artist/celebrity sponsorship has been secured for each of the CA school sites.
- Turnaround Arts CA calendar and procedures are in place
- Met with LA County Arts Commission to coordinate work with LA County TAC schools
- Met with Sony Pictures to coordinate Annie promotion and partnership
- Two Disney meetings to discuss partnership
- PCAH Executive Director, Rachel Goslins visits Compton and Inglewood schools
- More funder meetings
- Arts integration professional development at Dr. Martin Luther King Jr. Elementary School
- Met with PS Arts to discuss partnership and strategy at three schools
- Valerie Strauss from the Washington Post interviewed Frank and Malissa
- Finalized plans for statewide professional development tour of all schools

OCTOBER 2014

- Kerry Washington artist visit to Warren Lane Elementary School
- Arts integration professional development at Warren Lane Elementary School, Barton Elementary School, Burbank Elementary School (San Diego), Fremont-Lopez Elementary School, Mary Chapa Academy, Avenal Elementary School, Burbank Elementary School (Hayward) and Meadow Homes Elementary School
- Elton John sound check event with students from Dr. Martin Luther King Jr. Elementary School

Turnaround Arts CA

2014-15 Schools



Avenal Elementary School

Reef-Sunset Unified School District
Kings County

500 South First Avenue
Avenal, California 93204
(559) 386-5173

<http://www.rsusd.net/aes>

Kindergarten - Grade 6
Enrollment: 750 students
Principal: Ken Horn

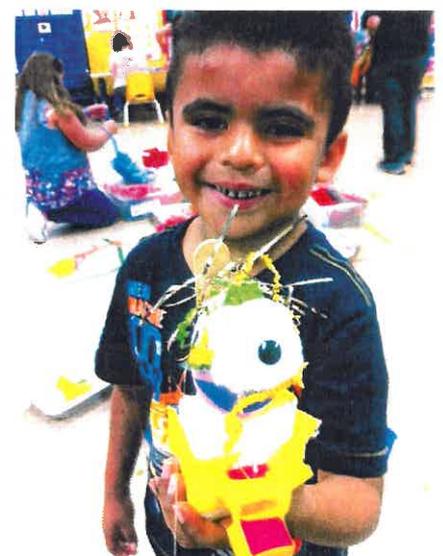
Demographics

- 97.1% socioeconomically disadvantaged
- 97.1% Latino/Hispanic
- 1.7% White (Non-Hispanic)
- 0.9% Asian, 0.1% African American, 0.1% Alaskan Native

Challenges

- Chronically underperforming school in a high-poverty area, lowest 5% of CA schools
- 71% of students perform below grade level in English/Language Arts
- 59% of students perform below grade in Mathematics
- 72% of students perform below grade level in Science

Many of the 1,700 students in the western part of Kings County are immigrants whose parents work in the agricultural fields that surround the area. As 74% of the schools' population is English Language learners, arts classes provide an opportunity for students to express themselves without language barriers, while developing crucial language skills. Avenal partners with P.S. ARTS, the only organization in Southern and Central California that provides yearlong arts education in dance, visual arts, music, and theater arts to every child in a school during the regular school day. P.S. ARTS expanded into California's Central Valley in 2003 with the generous support of Stewart and Lynda Resnick through their company, Paramount Farms.



Barton Elementary School

San Bernardino City Unified School District
San Bernardino County

2214 Pumalo St.
San Bernardino, CA 92404
(909) 388-6534

<http://www.sbcusd.k12.ca.us/index.aspx?nid=154>

Kindergarten – Grade 8
Enrollment: 315 students
Principal: Janice N. Gordon-Ellis

Demographics

- 95% socioeconomic disadvantage
- 61% Hispanic
- 25% African-American
- 11% English Language Learners
- 7% Students with disabilities

Challenges

- 66% of students perform below grade level in English/Language Arts
- 56% of students perform below grade level in Mathematics
- 78% of students perform below grade level in Science

In 2011 Barton received a SIG grant for a three-year grant period. With the funding provided, Barton hired full-time art teacher and added 50% time to a part-time music teacher. The music teacher ensured all upper grade students had access to instruments to perform at several school events. The music teacher established a drum line, orchestra, beginning band, and advanced band. The schedule was revised to ensure all K-6 students would participate in arts lesson, including students with special needs. The program was modeled after the Meet the Masters art program wherein students follow the historical journey of world-renowned artists' lives and works. Since the end of the grant period, Barton has faced challenges continuing its arts education. Both teaching positions went back to a 25% teacher shared with 3 other schools resulting in limited practice time and a decrease in showcases. Barton has also seen an increase in disciplinary issues.



Burbank Elementary School

Hayward Unified School District
Alameda County

222 Burbank Street
Hayward, CA 94541
(510) 723-3805

<http://bur-haywardusd-ca.schoolloop.com>

Kindergarten – Grade 6
Enrollment: 794 students
Principal: Irma Torres-Fitzsimons

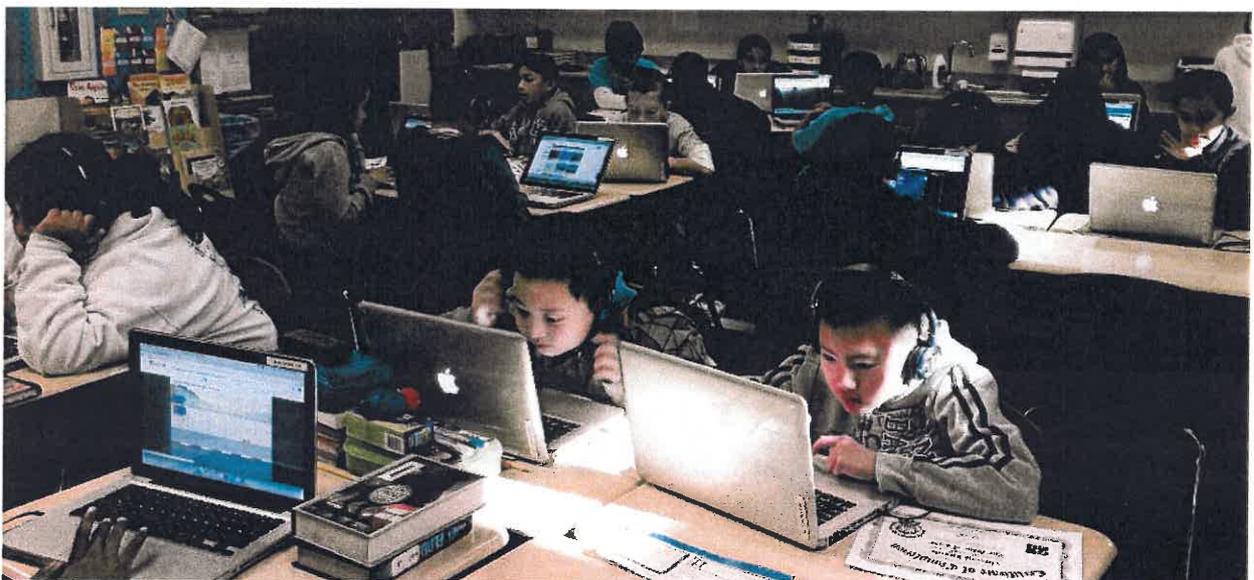
Demographics

- 84% Socioeconomically disadvantaged
- 79% Hispanic/ Latino
- 10% African American
- 6% Asian/ Pacific Islander
- 4% White
- 50+% English Language Learners

Challenges

- 42% of students perform below grade level in English/Language Arts
- 42% of students perform below grade level in Science

Burbank Elementary School is committed to nourishing the progress of every child. Honoring the cultural and linguistic assets in our school community provides the path to equitable outcomes and enduring success. By holding rigorous expectations of ourselves individually and collectively, we cultivate and cherish a school environment that fully supports the academic, social-emotional and civic learning of all students in our care. Burbank's Dual Language Immersion program brings together fluent English speakers and fluent Spanish speakers in a unique opportunity for both groups to learn from each other in a space where both languages have equal standing.



Burbank Elementary School

San Diego Unified School District
San Diego County

2146 Julian Avenue
San Diego, CA 92113
(619) 652-4500

www.sandi.net/Burbank

Transitional Kindergarten - Grade 5
Enrollment: 420
Principal: Rachel Messineo

Demographics

- 100% Socioeconomically disadvantaged, many in transient living situations
- 70% English learners (not native English speakers)
- 15% Students with disabilities
- 96% Hispanic
- 2% African American
- 2% White (Non-Hispanic)

Challenges

- Chronically underperforming school in a high-poverty area
- Consistently scores in the lowest 5% of schools in CA
- 62.5% of students perform below grade level in English/language arts
- 44.8% of students perform below grade level in mathematics
- 72.6% of students perform below grade level in science
- Poor attendance and retention rates

Burbank Elementary School in Barrio Logan of San Diego, Ca. participated in a school-wide Rainforest Art Project. The most special part of this particular project was the student-mentoring program. The mentoring program gives student mentors a feeling of responsibility, which inspires them to become role models for the younger kids. The culmination of the program was when the unveiling took place and every grade level felt the sense of pride and ownership from being part of something so important which not only improves their school but also brings the community together.



Dr. Martin Luther King, Jr. Elementary School

Compton Unified School District
Los Angeles County

2270 E 122nd St.
Compton CA, 90222
(310) 898-6430

https://kes-compton-ca.schoolloop.com/cms/page_view?d=x&piid=&vpid=1312286410853

Transitional Kindergarten - Grade 5
Enrollment: 550
Principal: Stephanie Richardson

Demographics

- 82.4% socioeconomically disadvantaged
- 65.8% English Language Learners
- 85% Latino/Hispanic
- 14% African-American
- >1% Asian/Pacific Islander
- >1% White

Challenges

- 53% of students perform below grade level in English/Language Arts
- 39% of students perform below grade level in Mathematics
- 57% of students perform below grade level in Science

In 2009, Dr. Martin Luther King, Jr. Elementary School was one of the lowest performing schools in the state, and the lowest performing school in the Compton Unified School District. The school had a reputation in the community as failing its students both academically and socially, due to excessive behavior problems and poor academic performance. Dr. Richardson was hired five years ago to turn the school around and create a more positive environment. Over the past five years, the principal and staff have focused on collaboration within and across grade levels, providing targeted intervention instruction for students, improving teacher standards based instruction and lesson delivery, increasing expectations for all students and developing positive collaborative relationships with parents and families.



Hoopa Valley Elementary School

Klamath-Trinity Joint Unified School District
Humboldt County

11500 State Highway 96
Hoopa, CA 95546
(530) 625-5600 ext. 2250

Mailing Address
PO Box 1308
Hoopa, CA 95546-1308

<http://hves.ktjUSD.k12.ca.us>

Kindergarten - Grade 8
Enrollment: 476 students
Principal: Rose Francia

Demographics

- 77% socioeconomically disadvantaged
- 93.5% American Indian
- 2.3% Hispanic/Latino
- 2% Caucasian
- >1% Two or more races
- >1% African American
- >1% Native Hawaiian or Pacific Islander

Challenges

- 75% of students perform below grade level in English/Language Arts
- 70% of students perform below grade level in Mathematics
- 61% of students perform below grade level in Science

Hoopa Elementary is located on the Hoopa Indian Reservation - the largest reservation in California. Hoopa is the largest school in the district and the only K-8 school in the Hoopa Reservation neighborhood. Students in the district are enrolled members of many different Tribes throughout the United States, although the majority of students are Karuk, Hupa, Tsungwe and Yurok tribal members. The School District encompasses the rural areas of the Hoopa Reservation, the Yurok reservation, and parts of the Karuk and Tsungwe ancestral territory.

VISION STATEMENT: Healthy rivers connect healthy communities, and bridges bring diverse communities together. We grow with an understanding of the past and educate for the future. Our communities are a unique part of the ever-changing world. We motivate and teach our students to prepare for the world, yet cherish our home.



Fremont-Lopez Elementary School

Stockton Unified School District
San Joaquin County

2021 E. Flora
Stockton, CA 95205
(209) 933-7385

<http://jfes-susd-ca.schoolloop.com>

Transitional Kindergarten – Grade 8
Enrollment: 925 students
Principal: Joseph D Martinez

Demographics

- 94% Socioeconomically Disadvantaged
- 78% Latino/Hispanic
- 8% White
- 6% Asian American/Pacific Islander
- 5% African-American

Challenges

- 77% of students perform below grade level in English/Language Arts
- 81% of students perform below grade level in Mathematics
- 84% of students perform below grade level in Science

Richard Lopez Arts Magnet is a school within Fremont Elementary. Fremont-Lopez's vision is to include the expansion of the existing VAPA MAGNET component school-wide as a way of providing families with a choice and ALL students with specialized curriculum and instruction.



Mary Chapa Literacy and Technology Academy

Greenfield Union School District
Monterey County

490 El Camino Real
Greenfield, CA 93927
(831) 674-5586 ext. 2675

<http://ec-greenfield-ca.schoolloop.com>

Transitional Kindergarten - Grade 5
Enrollment: 905
Principal: Sonia Aramburo

Demographics

- 98% Hispanic
- 1% White (non-Hispanic)
- >1% African-American

Challenges

- In the lowest 5% of CA schools, chronically underperforming school
- 77% of students perform below grade level in English/Language Arts
- 68% of students perform below grade level in Mathematics
- 81% of students perform below grade level in Science

Mary Chapa Academy is an elementary school with a student population that is 99.3% enrolled free and reduced lunch and that is 69.4% English Learners. Many of the children who attend Mary Chapa come from migrant families who work long hours in the fields to cultivate much of the nation's produce and vineyards. Mary Chapa Academy has a large concentration of Triqui (an indigenous population from Oaxaca, Mexico). The diverse Triqui population brings with them their rich culture, encompassing everything from their language to their arts. These arts include but are not limited to weaving traditional clothing and performing songs and dances. An active local Triqui group an extension of La Union Indigena fuses these Oaxacan traditions with already present traditions in Greenfield.



Meadow Homes Elementary School

Mt. Diablo Unified School District
Contra Costa County

1371 Detroit Avenue
Concord, CA 94520-3599
(925)685-8760 ext. 85000

<http://mhes-mdusd-ca.schoolloop.com>

Kindergarten - Grade 5
Enrollment: 908 students
Principal: Mary-Louise Newling

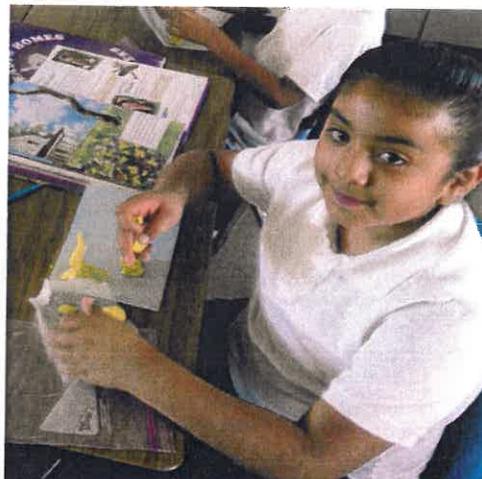
Demographics

- 91% Socioeconomically Disadvantaged
- 91% Latino/Hispanic
- 3% White
- 4% Asian American/Pacific Islander
- 1% African-American
- 74% English Language Learners

Challenges

- Chronically underperforming school in a high-poverty area
- 71% of students perform below grade level in English/Language Arts
- 44% of students perform below grade level in Mathematics
- 43% of students perform below grade level in Science

Meadow Homes Elementary School is the largest elementary school in the district, serving over 900 students on site, and overflowing close to 150 students this academic year. The student body is a rich mixture of ethnic groups. Nineteen cultures are represented here at Meadow Homes. We are proud of our diversity; it brings a complexity of languages, cultures and traditions and broadens our awareness and appreciation for others.



Warren Lane Elementary School

Inglewood Unified School District
Los Angeles County

2602 West 79th Street
Inglewood, California 90305
(310) 680-5380

<http://warrenlane.iusd.net>

Transitional Kindergarten - Grade 5
Enrollment: 350 students
Principal: Jessicka Otterbridge-Mears

Demographics

- 100% Socioeconomically Disadvantaged
- 85% African American/Black
- 13% Latino
- 2% Other
- 23% Special Education Students

Challenges

- 63% of students perform below grade level in English/Language Arts
- 53% of students perform below grade level in Mathematics
- 40% of students perform below grade level in Science

Warren Lane Elementary School is a small family friendly institute that focuses on safety, academics, addressing the whole child, and parent involvement. The school is composed of dedicated and committed staff members of whom 80 percent live in our community – including a highly qualified math coach, instructional coach, reading specialist and community liaison. The summer of 2013, Warren Lane was relocated approximately 1 mile north of its original location to the campus of Daniel Freeman Elementary School. It is located in a residential neighborhood in the north/east part in the city of Inglewood. Prior to receiving the School Improvement Grant in 2012, Warren Lane was considered one of the lowest performing schools in California (tier 1). Due to the high crime rate in the neighborhood, (approximately 40% higher than the state's average), the school faced above the normal rate of daily behavior issues resulting in a 20% suspension rate, it made it difficult to focus on teaching and learning.

“Our goal is to educate the whole child every day; we believe that adding the Arts Program to Warren Lane Elementary would be the key catalyst to help us become a model school for our community.”





TURNAROUND ARTS:
CALIFORNIA
creating success in schools

TURNAROUND ARTISTS

Turnaround Artists are acclaimed, creative professionals who adopt our schools over the length of the program, working directly with students and teachers, engaging parents and the school community and highlighting the impact of the arts on their school's transformation.

Marc Anthony



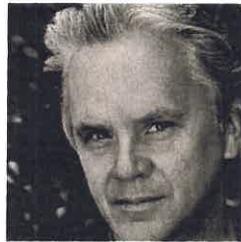
Jason Mraz



Jesse Tyler Ferguson



Tim Robbins



Frank Gehry



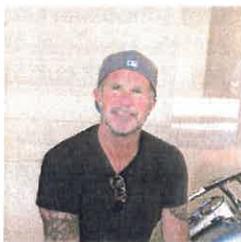
Russell Simmons



Elton John



Chad Smith



Rashida Jones



Kerry Washington



Nigel Lythgoe



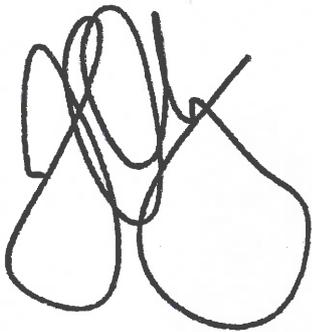
Forest Whitaker





TURNAROUND ARTS:
CALIFORNIA
creating success in schools

FUNDERS



Frank Gehry



CALIFORNIA
ARTS COUNCIL

Lynda & Stewart Resnick



the
HERB
ALPERT *foundation*



THE
EISNER
FOUNDATION

Nigel Lythgoe

Susan Steinhauser and Daniel Greenberg

and some of our partners.....



GRAMMY
MUSEUM™
AT L.A. LIVE





TURNAROUND ARTS:
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THE TURNAROUND ARTS CALIFORNIA TEAM



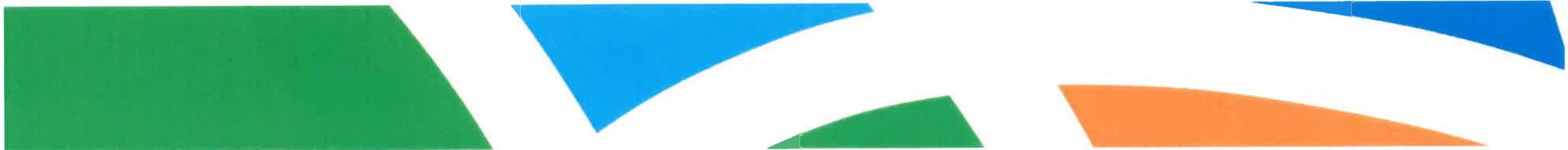
Malissa Feruzzi Shriver - Executive Director
Terry Lenihan - Lead Advisor, Board Member
Zipporah Lax Yamamoto, PhD - Program Director
Sandy Seufert - Implementation Director
Ayanna Harris - Program Assistant

Tab O

New Directions: Artists Activating Communities

Project Description: AAC supports sustained artistic residencies in community settings, recognizing the arts as a central component of civic life. These residencies include artistic practice that is characterized by deep interaction with a specific community and an artistic process that is informed by that interaction. Projects would engage and activate community participants to develop and express their own creativity through the residency experience. Professional artists will work closely with organizational partners and community members to produce creative projects that address a specific community need.

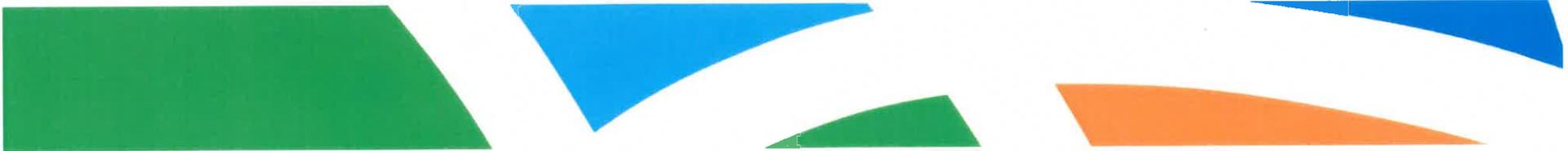
Relationship to Strategic Plan: AAC would be supported by all four Pillars of the Strategic Plan and would most strongly underscore the Arts Council's commitment to Pillar Two: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*



New Directions: Artists Activating Communities

Key Factors for Council Consideration

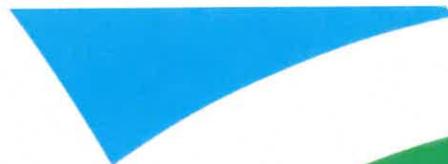
- Program is inspired by feedback received during the CAC's 2013 statewide listening tour urging reinstatement of the CAC's past Artists in Communities program, and recognition of some of the newest thinking regarding artistic practice and community development.
- Program will reach populations and communities that are not currently served by Arts Council programs, such as libraries, housing agencies, senior centers, veterans services agencies, hospitals, and neighborhood organizations.
- Participants in the CAC's past Artists in Communities program illustrate the powerful impact of this type of support.



New Directions: **Artists Activating Communities**

Action Needed

- Does the Council support adopting the AAC program?
- Does the Council support the program committee's recommended investment of \$550,000?
- Does the Council give the staff authority to fine-tune and publish final AAC guidelines, in consultation with the Programs Committee? (Draft guidelines are included after these pages.)



ARTISTS ACTIVATING COMMUNITIES Program (AAC)

Guidelines and Application Instructions
DEADLINE: MARCH 20, 2015



Background

The California Arts Council (CAC) is pleased to offer grants through the new Artists Activating Communities Program (AAC). This pilot program is supported by a one-time CAC state budget augmentation for Fiscal Year 2014-15.

Purpose

AAC supports sustained artistic residencies in community settings, demonstrating the arts to be a central component of civic life. These residencies include artistic practice that is characterized by deep interaction with a specific community and an artistic process that is informed by that interaction. Projects should engage community members as active participants in shaping the life of their communities, and should activate participants to develop and express their own creativity. Professional artists will work closely with organizational partners and community members to produce creative projects that address a specific community need. Each residency must be locally designed and developed, in partnership among an arts or community organization, one or more artists, and the targeted community to be served by the project. All residencies require matching funds.

Projects should:

- Include one or more artists and their artistic processes as the center of project activities.
- Demonstrate thoughtful and engaged creative processes that encourage people to be active in their communities.
- Involve community members in active participation that develops the creative and artistic abilities of participants.
- Foster shared understanding and a sense of community through participation in the arts.
- Demonstrate artistic rigor and thoughtful planning for community participation.
- Demonstrate strong support from targeted communities and a strong working relationship between the artist and partnering organization.

Available Funding

The Council has allocated \$550,000 for the AAC Program.

Applicant Eligibility

An applicant must be:

- A California-based nonprofit arts organization or local arts agency with a history of arts programming for a minimum of two years prior to the time of application.

Organizations such as libraries, housing agencies, senior centers, veterans' services agencies, or hospitals may be eligible to apply.

- An applicant without nonprofit status may use a California-based fiscal receiver that has nonprofit status, 501 (c) (3), which will provide the fiscal and administrative services needed to complete the grant. If a grant is awarded, the fiscal receiver becomes the legal contractor. The fiscal receiver must also demonstrate consistent arts programming in California for a minimum of two years prior to the time of application, and have similar organizational goals to the applicant organization.
- Artists working with the applicant organization must show professional experience of at least three years in the artistic discipline of the project; must be residents of California; may not be full-time students in a degree program; and can only be a part of one AAC application in any one year.
- The applicant must develop and execute by June 30, 2016 a project addressing the program's purpose. Applicants to this program are not restricted from applying for and receiving funding from other competitive CAC grant programs as long as those funds support distinctly different projects or activities.
- Application can include more than one artist if all collaborating artists meet eligibility requirements and all participating artists are compensated accordingly.

Project Requirements

- The project must include sustained, interactive contact between the artist(s) and the community over a period of time determined by the needs of the community and the parameters of the project. This could mean intensive daily interaction over the course of 1-2 weeks, or weekly interaction over the course of nine months.
- Budget must include professional fees for the artist, commensurate with experience and local rates.
- Project must be free of charge for community participants.
- Project must include a project coordinator to act as a facilitator and liaison between the organizational partner, the community, the artist and the California Arts Council, and to handle other project management duties such as publicity, scheduling and complying with CAC reporting requirements.
- Project must include the development of a thorough project plan or scope of work that includes a detailed timeline indicating a thoughtful approach to engaging the community in artistic practice as well as space, time and equipment requirements.
- Project must identify a community need to be addressed and desired outcomes of creative activities undertaken in grant period.

Application Cycle

- Deadline: March 20, 2015 (online submission—before midnight)
- Grant Dates: June 2015 – June 30, 2016

Review criteria

The peer review panel will evaluate applications based on the following criteria:

- *Artistic Merit:* Samples of artistic work and support materials, artistic personnel, and arts programming schedule of activities.
- *Quality of Project:* Clarity of plan per identified community need; strength of proposed creative activities; quality of community involvement; and strategies to achieve desired outcomes.
- *Community Impact:* Project's relevance and benefit to target community; degree to which it addresses community need; and degree to which it can achieve stated outcomes.
- *Ability to Complete Proposed Project:* Qualifications of project's team; project budget, community support, and overall fiscal health.

Peer Panel Evaluation and Ranking Process

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A 10-point ranking system will be implemented. Panelists' ranks are averaged to obtain the final score.

10-Point Numerical Ranking System

10	Model	Meets all of the review criteria to the highest degree possible.
8-9	Excellent	Designates an applicant as a high priority for funding.
5-6-7	Good	Strongly meets the review criteria; however, some improvement or development is needed.
2-3-4	Developing	Has some merit, but does not meet the criteria in a strong or solid way.
1	Ineligible	Inappropriate for CAC support.

Depending on the amount of funds available and the number of applicants, a cutoff point will be made based on the ranking. Funding recommendations will be decided through this process.

Council Decision-making

The final authority for AAC grant decisions is the appointed Council. Subsequent to receiving and reviewing the peer panel's evaluations, the Council will consider and make funding decisions at a public meeting.

Request and Grant Amounts

Requests may be made for up to \$20,000. If approved by the Council for support, grant amounts may differ from the request amount due to the level of funding available to the

program, demand on that funding, and/or the rank a proposal receives from the peer review panel (see description of the peer panel review process above).

Matching

All grant recipients must provide a dollar-for-dollar (1:1) match. The cash match may be from corporate or private contributions, local or federal government, or earned income. State funds cannot be used as a match.

What the CAC Does Not Fund

- Former grantee organizations not in compliance with CAC grant requirements (as stipulated in grant agreement)
- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Projects with fundraising purposes, including grant writing
- Other state or federal agencies
- Programs not accessible to the public
- Projects with religious or sectarian purposes
- Organizations or activities that are part of the curricula base of schools, colleges, or universities
- Indirect costs of schools, colleges, or universities
- Trust or endowment funds
- Purchase of equipment, land, buildings, or construction (capital outlay or expenditures)
- Out-of-state travel activities
- Hospitality or food costs
- Expenses incurred before the starting or after the ending date of the grant

Grantee Requirements

- To better educate our elected representatives on the value of the arts, you will be expected to include with your approved grant, copies of signed letters sent to the Governor and your State Senate and Assembly representatives thanking them for your AAC grant.
- Use CAC logo on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.).
- Credit the CAC on all printed and electronic materials: *"This activity is funded in part by the California Arts Council, a state agency."*
- When discussing programs supported by this grant, verbal credit must be given.
- A Final Report summarizing AAC grant-funded activities and accomplishments will be required at the end of the grant period.

Staff Assistance

CAC staff is available on a limited basis to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. **Contact: TBD**

Artists Activating Communities: Examples of Resident Artist Projects

CAC's Previous "Artists in Communities" Program

From 1976 to 2003 the Artists in Communities program employed hundreds of California artists. Many of the residencies that began with CAC support have blossomed into sustainable models that continue to empower their communities and participants today. Below, we highlight four of those artists.

- Following the Rodney King Riots in south Los Angeles in 1992, Sheila Scott Wilkerson created Youth First, giving youth a voice through art. With an Artists in Communities grant, Youth First employed over 30 teaching artists to address the youth in the community who were trying to process the violence that left 50 people dead and 2,000 injured. Youth First is still a model of inclusion, crossing lines of race and cultural differences. Since its inception, the program has linked over 300 professional artists from the LA area with over 93,000 under-served youth.
- Claudia Bernardi, an internationally-known visual artist, received an Artists in Communities grant in the late 1980s to work with political refugees and torture survivors from Latin America living in the Bay Area. The project gave participants the opportunity to face their personal memories of persecution. As an outgrowth of the residency, Claudia created a school of art and open studio in Morazán, El Salvador, serving youth, adults and the elderly. It is still going strong today.
- Los Cenzontles, a program to teach traditional Mexican music and dance to young people, was created in 1989 by Eugene Rodriguez as part of an Artists in Communities grant. Los Cenzontles has blossomed into an artist-driven organization committed to celebrating Mexican culture through classes, events, media and performances with inner-city youth. The Los Cenzontles Academy connects students with maestros of traditional Mexican genres.
- Book artist Lisa Kokin received an Artists in Communities grant with La Peña in 1989 and BOSS (Building Opportunities for Self Sufficiency) in 1990 to work with women living in elder care and homeless people living in shelters. Lisa insists that without the Artists in Communities program, the participants would have had no opportunity to experience the healing effects of the arts. When the residency ended it was a terrible loss to those communities. Lisa says, "It's important to see professional artists funded by the Arts Council in the community. In many of those facilities, we now see seniors sitting in front of televisions."

Examples from Current Programs

Below are examples of current projects that could be eligible for support through the Artists Activating Communities program.

- Krista DeNio's *Contact Project* brings together mixed ensembles of veterans of war and military service with non-veteran civilians, to co-create interactive performance installations. The work has been supported by a residency at CounterPulse in San Francisco and through California Shakespeare's Triangle Lab Artist-Investigator program with the Berkeley Food and Housing Project.
- *Phoenix Rysing* was a week-long workshop in collaboration with Richmond-based RAW Talent, at which Richmond youth who have lost loved ones to street violence crafted their personal spoken word testimonies of grief and healing into a cohesive theater piece performed at the California Shakespeare Theatre.

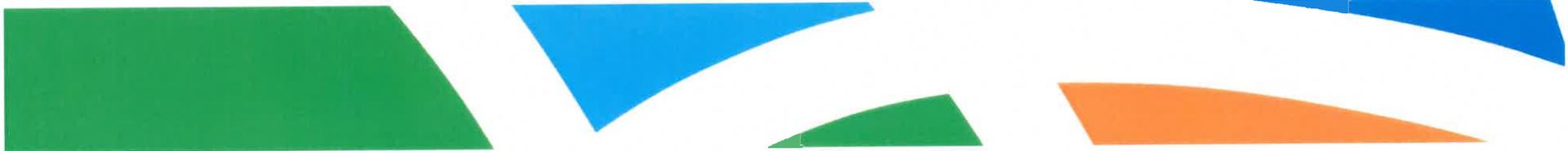
Tab P

New Directions:

Student Voices Digital Media Initiative

Project Description: For two years, California Alliance for Arts Education (CAAE) has worked with partners around the state to implement the Student Voices Initiative, offering students a platform to share their creative power and passion for the arts with decision makers. Through digital media, young people can offer powerful evidence of the ways arts education empowers and prepares them for a successful future. This project gives kids a way to tell their own stories in a medium that excites them and prepares them for future career and leadership opportunities.

Relationship to Strategic Plan: While the Student Voices Initiative is supported by all four Pillars of the Strategic Plan, it is most strongly supported by Pillar Two's goal of *utilizing technology*, Pillar Three's objective of *promoting innovative programs that could influence local and state policy*, and Pillar Four's objective to maintain CAC's ongoing commitment to *arts education*.

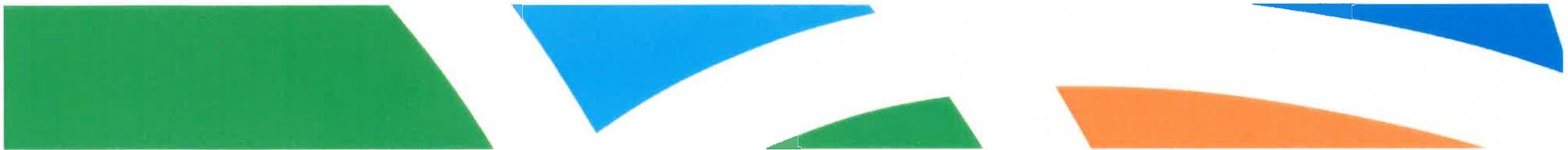


New Directions:

Student Voices Digital Media Initiative

Key Factors for Council Consideration

- Digital Empowerment and digital arts are an area of significant interest to the Council, this initiative has state-wide reach and a proven record of success.
- CAC-supported expansion of this initiative will provide a pathway for students to get involved in digital media and arts engagement by creating and sharing videos that express the student perspective on arts education.
- With CAC support, the initiative will expand to reach more students and teachers at a deeper level through three major activities:
 - Increased teacher involvement and empowerment;
 - Advanced student leadership training;
 - Public will and convening opportunity with a culminating forum and screening.
- This initiative will leverage an existing partnership and a shared interest in promoting and expanding arts education – CAAE is an SN grantee and member of the CREATE CA leadership council.
- A corporate partner, Sony, has already committed to fund this initiative.



New Directions: ***Student Voices Digital Media Initiative***

Action Needed

- Does the Council wish to support the Student Voices Initiative?
(Proposal letter from CAAE included behind these pages.)
- Does the Council support the proposed investment of \$48,000?





495 E. Colorado Blvd., Pasadena CA 91101 P: 626-578-9315 F: 626-578-9894 www.artsed411.org

October 30, 2014

Mr. Craig Watson
Director
California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

Dear Craig:

On behalf of the California Alliance for Arts Education (CAAE), I want to thank you for the California Arts Council's continued leadership for and support of arts education in California's schools and communities. Our shared commitment to CREATE CA is continuing to advance the call to restore arts education to California schools, and it is exciting to see vibrant programs like Creativity at the Core and Turnaround Arts happen because of our collective efforts.

It is with the future of arts education in California in mind that California Alliance for Arts Education respectfully requests \$48,000 to expand and strengthen the [Student Voices Campaign](#), a digital empowerment initiative for students to share their creativity and passion for the arts. By partnering together to expand the initiative, CAAE and the California Arts Council will provide pathways for students across the state to get involved in the efforts of CREATE CA. The expansion of the initiative will include the development of educational content that aligns with VAPA and National Core Arts Standards to bolster students' digital storytelling skills, and introduce students to effective models of community engagement. This initiative will expand to reach more students and teachers at a deeper level through three major activities:

- Classroom Engagement
- Student Voices Digital Empowerment Forum and Screening
- Student Voices Leadership Lab

History: For two years, CAAE has worked with partners around the state to implement the **Student Voices Campaign**, offering students a platform to share their creative power and passion for the arts with their elected officials. Students are invited to upload original videos of up to two minutes, responding to prompts such as 'What Does Your Creativity Look Like?'

To date, student engagement has been generated in two ways, either by motivated teachers and students who hear about the project through promotions and participate of their own accord, or through a handful of in-person workshops on effective storytelling and civic engagement held by CAAE and through its partner organizations that seed videos as part of their educational programs. Through the Student Voices website, students' videos can be sent directly to their elected representatives.

The initiative has been small, with 20-40 submission annually, but has had a great impact in the following ways:

- Student videos are uniquely compelling to decision makers
- Offering students an empowering experience of using their creativity to affect change in the larger world
- Creating video materials that can enhance ongoing advocacy and marketing efforts by state and local partners

Sony Pictures Entertainment has supported the program for two years and has confirmed support for 2015. Local partners have helped extend the reach Student Voices through their existing relationships with students and experience with student video projects. We will continue our relationship with past partners and continue to build more as the program expands. Partners have included: Sony Pictures Entertainment, Adobe, Berkeley Rep Teen Council, the California State Summer School for the Arts (CSSSA), CalArts Community Arts Partnerships, Inner-City Arts, Center Theatre Group, The Los Angeles Music Center's Spotlight Program, Streetside Stories, Venice Arts and Shine Global, the Academy Award-winning producers of the documentary, *Inocente*.

Proposed Activities: This initiative has the potential to be a powerful tool for change in California. An investment by the California Arts Council would increase overall participation in the initiative, deepen student learning and create compelling public evidence of the unique benefits of arts education. Key areas of expansion will include the following:

1. Classroom Engagement: We will expand outreach to teachers and offer them rigorous materials for classroom learning. We will create and disseminate a teachers' guide that equips teachers to use the initiative as a project-based learning opportunity, offering students a way actively explore real-world problems and challenges. The guide, inspired by and loosely modeled after the successful Poetry Out Loud Teachers Guide, will ground student work in an understanding of civics, local government and effective communications. It will also connect the project to new national content standards for media arts, such as: the ability to relate knowledge and personal experiences to art-making; connect artistic ideas with societal, cultural, and historical context; and apply aesthetic criteria in developing, and refining artistic ideas and processes for media arts productions. We will invite digital media teachers to collaborate in creation of the guides and outreach efforts.

2. Student Voices Digital Empowerment Forum and Screening: As a culminating event, we will convene Student Voices participants in a learning event. This student-focused event will bring together students, teachers, and other stakeholders to screen Student Voices videos, explore student-led civic leadership and teach digital empowerment.

3. Student Leadership Lab: We will develop a leadership training program for a small cohort of students to deepen their civic engagement, leadership and digital storytelling skills. Students will receive training and personalized communications coaching, mentoring them as they coordinate and host video screenings, promote participation in the Student Voices Campaign at their schools and in their communities, present Student Voices to school board meetings and elected officials, and represent the program at events and arts advocacy days. We will work with

partners like Center Theater Group that have existing internship and career development programs to create the framework for the Lab.

Timeline

Spring 2015: Development of Teachers Guide and framework for Leadership Lab. Conduct presentations and workshops at the Summer School for the Arts and other partners. Recruit Leadership Lab participants.

Fall 2015: Disseminate materials, conduct presentations and workshops at school sites and organizations, and launch the Leadership Lab.

January 2016-April 2016: Launch and run Student Voices Campaign.

May 2016: Digital Empowerment Forum and Screening

Budget:

INCOME	
Request to California Arts Council	\$48,000
Corporate: Sony (Secured)	\$10,000

Expenses	
Teachers Guide creation	\$6,000
Teacher Training and Outreach	\$3,000
Leadership LAB: program design and implementation	\$9,000
Convening	\$30,000
Administration, technology, equipment, marketing	\$10,000

TOTAL: \$58,000

The Student Voices Campaign has already had impact by giving voice to some of the most persuasive young arts advocates who want a creative education. You can witness those here: <http://studentvoicescampaign.org/post/72820330962/2014-highlights-reel>.

Investment in this program is a testament to the California Arts Council's interest in technology, innovation and arts education. If you need any additional information, please contact me at 530 574-2654. Thank you for your time and consideration.

Sincerely,



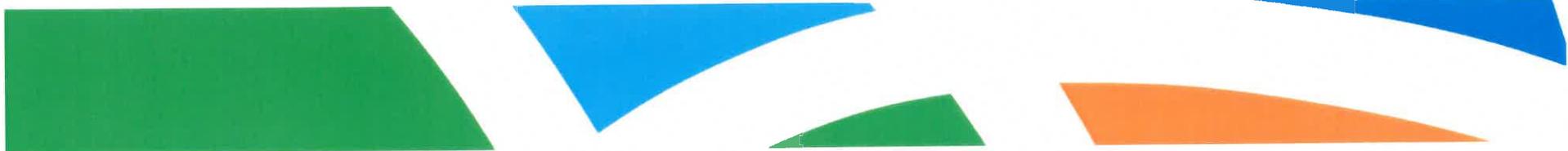
Joe Landon
Executive Director

Tab Q

New Directions: Convenings & Capacity Building

Project Description: A recent survey and ongoing engagement with the field illustrates a great desire for both capacity building and convening opportunities. The two proposed investments include: \$100,000 in a new grant category supporting professional development and consulting opportunities for individuals and organizations, and \$50,000 in support of a statewide convening around the creative economy. (A memo detailing this proposal follows these pages.)

Relationship to Strategic Plan: This work is supported by all four Pillars of the Strategic Plan and would most strongly underscore the Arts Council's commitment to Pillar Three, *thought leadership*, and its objectives of providing leadership and facilitating conversation about the arts, and providing practical services and resources to artists and arts organizations.



New Directions: Convenings & Capacity Building

Key Factors for Council Consideration

- Capacity Building:
 - The CAC regularly receives requests from individuals and organizations seeking assistance to participate in convenings and other organizational and professional development activity.
 - More than a dozen state arts agencies conduct successful capacity-building grant programs.
- Creative Economy Convening:
 - A statewide convening in Sacramento provides the field with an opportunity for engagement with state elected officials and decision makers.
 - Convening would expand on last year's successful gathering of SLP and other key grantees at the Capitol.
 - In-person engagement is a top priority for our grantees.



New Directions: **Convenings & Capacity Building**

Action Needed

- Does the Council support investing \$100,000 in a new grant category of Professional Development and Consulting?
- Does the Council support investing \$50,000 in a contract for the administering of a statewide creative economy convening?





Memorandum

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814
916.322.6555 | www.arts.ca.gov

Date: November 19, 2014
To: Council Members
From: Susan Steinhauser & Christopher Coppola
Outreach and Thought Leadership Committee
Re: Convening and Capacity Building Funds

Introduction

The Program Committee has recommended \$150,000 of the FY 14-15 program budget be used for convening and capacity building activities. Our recent survey and ongoing engagement with the field inform these proposed activities. Both activities fall under the required "local assistance" funding category.

Proposed Activity: Capacity Building – FY 14-15 budget **Professional Development and Consulting Grants (\$100,000)**

The CAC regularly receives requests from individuals and organizations seeking assistance to participate in convenings and other organizational and professional development activity. Currently, neither funds nor a mechanism exist to support such requests.

The Council is asked to consider an investment of \$100,000 in a Professional Development and Consulting grant category. This investment supports all pillars of the Strategic Plan, and is most aligned with the Council's desire to serve as a thought leader and provide opportunities for the field to grow and thrive through professional development and practical services (Pillar Three), as well as the Council's goal of providing support for individual artists (Pillar Four).

This activity would follow successful program models employed by more than a dozen state arts agencies, which allow for a simple application process and quick grant dissemination. Two grant categories would be offered, with approximately 80 to 125 total grants provided:

1. Professional Development Grants, for individuals – These grants would provide California artists, arts administrators, and arts educators with funding support for participation in professional development and leadership training activities which contribute to significant professional growth. Applicants would make a compelling case as to why this particular opportunity was selected and how it will impact their work and community, and would be required to submit a final report to the CAC outlining this impact. Grant award range - \$500-\$750.
2. Consulting Grants, for organizations – These grants would support an organization contracting consultants to assess a specific artistic, programmatic, administrative or technical need and

recommend action. Services might include strategic planning; board or staff development; fundraising, marketing, or financial consulting; or program evaluation and planning. Grant award range - \$2,000-\$3,000.

Proposed Activity: Convenings – FY 14-15 budget

Creative Economy Convening (\$50,000)

The Council is asked to consider supporting a convening in Sacramento of the CAC's State-Local Partners and other key grantees aligned with the release of the Otis Statewide Creative Economy Report and a hearing of the Joint Committee on the Arts. This convening would expand and formalize the prior successful grantee engagement activities led by the CAC, surrounding the February 2014 hearing of the Joint Committee on the Arts. Some Council members will recall participating in these events.

A \$50,000 investment from the CAC would allow for direct and organized engagement with the field around the important topic of the creative economy. The convening would allow for increased exposure for the Statewide Creative Economy Report and capture the excitement of this in-person experience through film documentation and event coverage.

Using the appropriate process – a request for proposal (RFP) or non-competitive bid (NCB) – an outside arts organization would be contracted to administer the convening using these funds. The budget could be used for general event expenses, documentation, and travel*.

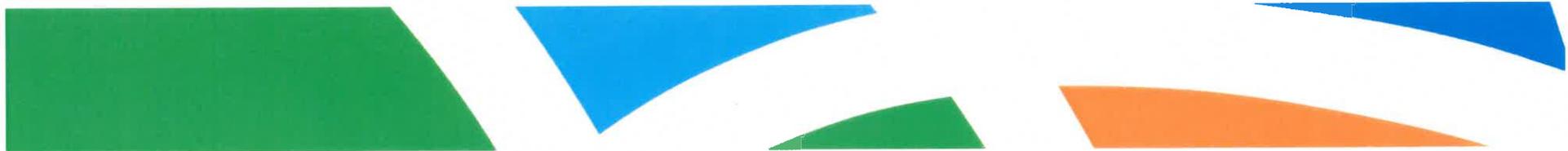
**Travel costs for SLP participants could be covered by the proposed increase in SLP funding, as convening attendance would be a required use of a portion of the augmented funds. See Tab F for additional information.*

Tab R

New Directions: China Cultural Exchange Initiative

Project Description: Building on the Governor's original trip to China and the subsequent Memorandum of Understanding signed by the CAC Director, this initiative anticipates the development of an RFP process to retain the planning and execution expertise of an organization to coordinate a statewide conference devoted to the issue of cultural exchange with China. The conference would bring together experts from the US and China to educate attendees on the possibilities and requirements for successful international exchange. Outcomes would include the improved presentation of California artists in China and Chinese artists in California. The Chinese Ministry of Culture has expressed interest in partnering on this project.

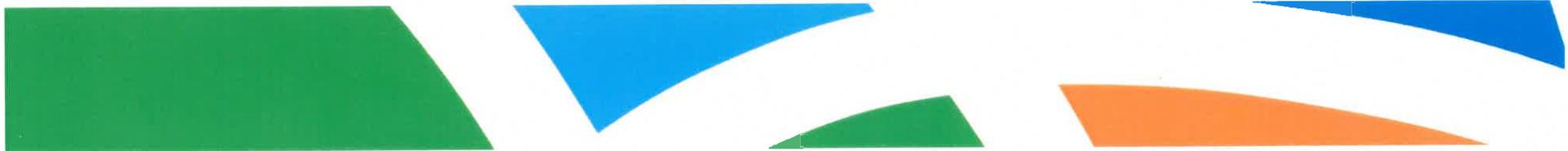
Relationship to Strategic Plan: This work is supported by all four Pillars of the Strategic Plan and would most strongly underscore the Arts Council's commitment to Pillar Three, *thought leadership*, and its objectives of providing leadership and facilitating conversation about the arts, and providing practical services and resources to artists and arts organizations.



New Directions: China Cultural Exchange Initiative

Key Factors for Council Consideration

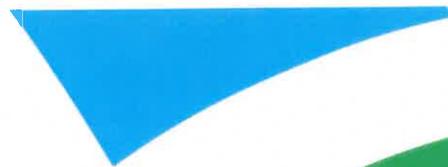
- Important to Governor Brown and the State's international goals as reflected in the original agreements signed by the Governor and the more recent Memorandum of Understanding signed by the CAC Director and representatives of the Chinese Ministry of Culture.
- Confirmed interest from China's Ministry of Culture in partnership on the initiative.
- Potential for improved partnership between CAC and the state's tourism leadership. Tourism from China to California is a growth opportunity for the State.
- Supports CAC's creative economy efforts, recognizing that cultural exchange is a form of economic trade, building the state's economy.



New Directions: **China Cultural Exchange Initiative**

Action Needed

- Does the Council support the recommended expenditure of up to \$75,000 for this initiative?
- Does the Council authorize the staff and Programs Committee to prepare and implement the RFP process?

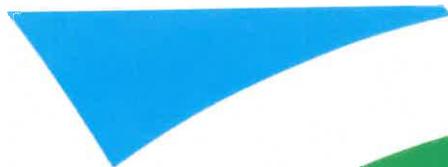


Tab S

New Directions: Veterans Initiative

Project Description: A pilot Veterans' Arts Initiative would engage California veterans and their families by providing support for targeted local arts engagement. This proposed model would provide an opportunity for State-Local Partners to propose local veterans' arts projects, with distinct partnership and outcome goals. A small number of projects would be funded through a competitive challenge grant available for existing SLPP grantees, and would be administered as part of the ongoing SLP program.

Relationship to Strategic Plan: This work is supported by all four Pillars of the Strategic Plan and would most strongly underscore the Arts Council's commitment to Pillar Two, *diversity, access, and partnerships*, and Pillar Four's goal of creating *valuable programs that improve the lives of Californians*.



New Directions: Veterans Initiative

Key Factors for Council Consideration

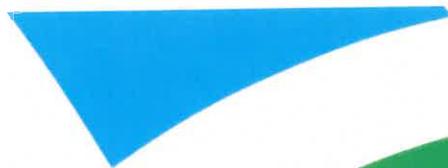
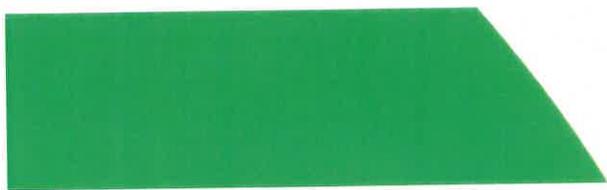
- The Council identified serving veterans as a priority in 2013.
- Addresses compelling need, as California has the highest population of veterans of all states.
- Natural tie-in with local and state elected officials who are also veterans.
- Creates opportunity for inter-agency collaboration with CAC playing a significant fiscal role.
- This model of support would empower and utilize our State-Local Partner network and lead to equitable geographic distribution of funding.
- Projects would engage local, state, and national veterans' agencies.



New Directions: Veterans Initiative

Action Needed

- Does the Council support investing \$150,000 in this initiative?
- Does the Council authorize staff to develop guidelines and an application process for a pilot grant program?





Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

916.322.6555 | www.arts.ca.gov

Date: November 19, 2014
To: Council Members
From: Programs and Grants Committee
Re: Veterans Pilot Initiative in the Arts proposal under "New Directions"

Veterans Initiative in the Arts

The Programs and Grants Committee recommends that Council direct staff to develop guidelines and an application process for a pilot grant program aimed at California veterans, active military and their families. The grant program is to be structured as a competitive grant process for established State-Local Partners (SLPs). Total funding amount: \$150,000.

Program Description

The Veterans Initiative in the Arts would be a competitive one-year program for SLP projects that address the needs and improve the lives of veterans, active military¹, and their families through unique proposals and partnerships.

Background

The State-Local Partnership Program (SLPP) is a signature grant program that fosters community development through the arts on the county level through a partnership between the California Arts Council and a local arts agency. SLPP provides an essential connection to the CAC's constituents, often serving as the "eyes and ears" of the Arts Council, and the State-Local Partners are responsible for establishing partnerships on the local level with other government, social services, and related entities to further the arts in their local community. Support to our State-Local Partners ensures that the work of CAC remains relevant at all levels throughout the state.

The Council has expressed a desire to support quality arts programming that addresses the needs and improves the lives of California's veterans, active military, and their families. Program discussions in the 2013-14 fiscal year were postponed due to funding limitations. The current one-time \$5 million General Fund augmentation provides an opportunity to launch a one-year demonstration project that would address veterans' needs through arts programming. Creating the initiative as a competitive grant program for State-Local Partners provides additional programming funds to State-Local Partners, provides opportunities for increased partnerships with local veterans' assistance agencies, and actuates the Council's intent to support California's veterans through the arts.

¹ Staff recommends including the term "active military" to encourage the inclusion of those service men and women who have or may be called up for multiple deployments and may be currently serving. This recommendation is the result of a direct conversation with the head of the state's Military Department and California National Guard, Adj. General David Baldwin.

Relationship to Strategic Plan

This work is supported by all four Pillars of the Strategic Plan and would most strongly underscore the Arts Council's commitment to Pillar Two (diversity, access, and partnerships), and Pillar Four's goal of creating valuable programs that improve the lives of Californians.

Population Served

Veterans and their families would be served. Particular aspects of the veteran's experience addressed through the arts could be (but are not limited to): family relations, civilian and social reintegration, employment, homelessness, multiple deployment aspects, combat-related mental health challenges, and other characteristics of the veteran experience. The number of individuals affected would be dependent upon the nature of the awarded projects.

Key Factors for Council Consideration:

- The Council identified serving veterans as a priority in 2013.
- There is a compelling need, as California has the highest population of veterans of all states.
- Natural tie-in with local and state elected officials who are also veterans.
- Creates opportunity for inter-agency collaboration with CAC playing a significant fiscal role.
- Strong support from key administrative officials, including Adj. General of the California Military Department.
- Engagement and support for veterans is a key priority for the National Endowment for the Arts.
- This model of support would empower and utilize our State-Local Partner network.
- Projects would engage local, state, and national veterans agencies.

Tab T

New Directions: Tourism

Project Description: Recent discussions between the CAC and representatives of VisitCalifornia (the State's tourism arm) as well as the US Department of Agriculture support creation of a demonstration project geared to the growing interest in cultural/culinary/agricultural tourism. An RFP process would be employed to identify one or two significant model programs that might demonstrate the effectiveness of future investment. A successful proposal would demonstrate strong partnerships across sectors to include tourism, agriculture and the arts. It would also leverage matching funding or resources from a variety of sources, including USDA, regional entities and local government. (Additional details will be distributed to the Council following an upcoming meeting with VisitCalifornia)

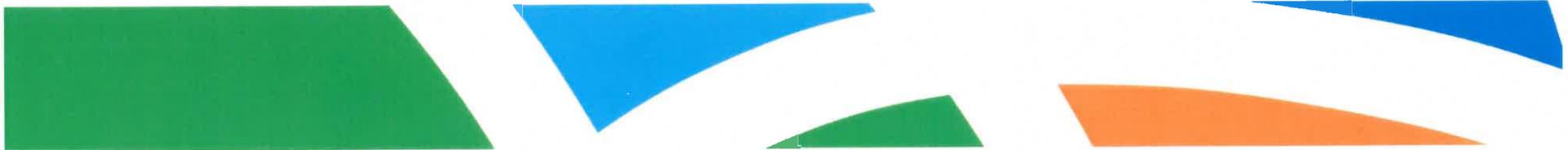
Relationship to Strategic Plan: This initiative underscores the Arts Council's commitment to Pillar One: *Building public will and resources for the arts by ensuring strong support for the arts statewide among the public, elected officials and decision makers.* In addition, Pillar Two: *Diversity, Access and Partnerships.*



New Directions: Tourism

Key Factors for Council Consideration

- The CAC has built a relationship with VisitCalifornia's CEO through the State's Cultural Cabinet; both agencies desire a project on which they can partner.
- VisitCalifornia is highly visible within the State and a successful partnership could lead to larger collaboration.
- The US Department of Agriculture's California State Director, who is located in Davis, is very interested in projects that can stimulate rural economies throughout the state and sees this proposal as promising for USDA support and partial funding.



New Directions: Tourism

Action Needed

- Does the Council support investing up to \$100,000 on one or two Cultural/Culinary/Agricultural Tourism demonstration projects?
- Does the Council authorize the staff and Programs Committee to develop the RFP proposal and return to the January meeting with a final project proposal?

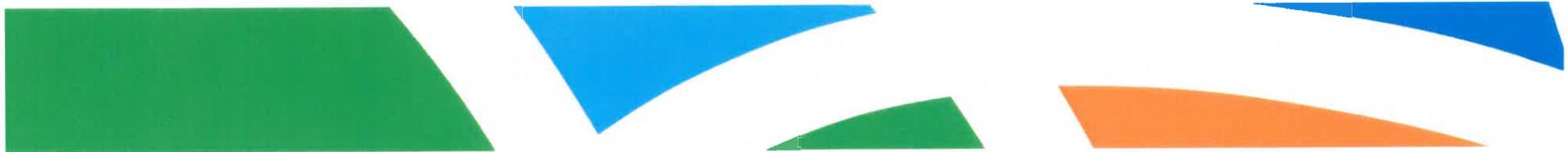


Tab U

New Directions: Touring and Presenting

Project Description: A Council investment will be used to convene members of the state's touring and presenting field, along with this committee and CAC staff, to explore a CAC investment in touring and presenting. The convening would allow the field to share their needs and explore the logistics and goals in implementing an intrastate touring and presenting program that would be relevant and effective for this day and age. With this input and best thinking, the CAC could implement an actual program in FY 2015-16. (A memo outlining this recommendation follows these pages.)

Relationship to Strategic Plan: This direction is supported by all four Pillars of the Strategic Plan and would most strongly underscore the Arts Council's commitment to Pillar Two: *Ensuring the CAC's work is reflective of California's diverse populations and accessible to all.*



New Directions: Touring and Presenting

Key Factors for Council Consideration

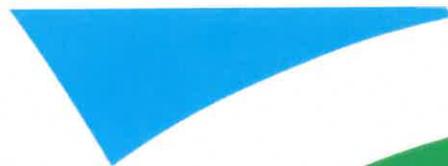
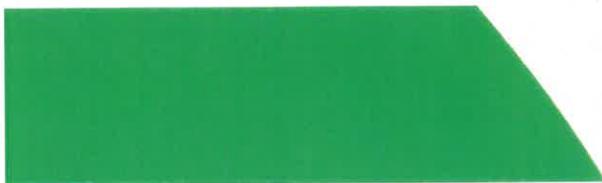
- Before budget cuts, the CAC's Presenting and Touring program was one of the most important resources for performing groups and presenting organizations in our state.
- Increase in artistic participation will have significant economic impact on presenting communities related to transportation, food, and other services.
- Valuable insight can be gained from convening the field and learning about the current needs for today's touring artists and presenters.



New Directions: **Touring and Presenting**

Action Needed

- Does the Council authorize the expenditure of up to \$10,000 for a convening with the field to provide input into the framework for a revitalized touring and presenting program?
- Does the Council authorize the development of touring and presenting program guidelines to be presented subject to the review and approval of the Council at its April meeting for a possible program to be implemented in FY15-16?



Memorandum

Date: November 19, 2014
To: Council Members
From: Charmaine Jefferson, Programs and Grants Committee Chair
Re: Touring & Presenting Recommendation

As you know from past meetings, the Program and Grants (PG) Committee [members Charmaine Jefferson and Michael Alexander] has asked the Council to discuss and consider reconstituting a program for intra-state touring of live performances. We know that California is rich in art product. We know that touring is a past proven and effective way to make these riches accessible to citizens across the state. In accordance with the broader goals of the CAC's strategic plan, such a touring initiative would further economic growth, jobs, and cultural exchange. It is in this overall context that we continue to seek the Council's endorsement to reinstitute and develop an updated touring and presenting program initiative.

However, after more detailed discussion with staff regarding the development of guidelines for this program, we want to step back from our earlier recommendation that we begin this initiative this fiscal year with a Council designation of \$300,000. Alternatively, it is our recommendation that the Council first invest up to \$10,000 from this fiscal year's administrative support budget to cover the costs of convening representatives from the state's touring and presenting field, along with the PG Committee and CAC staff, to explore the logistics, costs, needs and goals in reconstituting an interstate touring and presenting program. A key understanding to come from this convening would be to make sure that the program is designed and implemented in such a way that is relevant and most effective for this day and age to garner the best audience outreach, and artist and presenter commitments. Funds for the touring and presenting convening could come from this year's administrative support budget line, not from the \$4.9M designated for local support. At this time, it is assumed that the touring convening session would take place in February 2015. Thereafter, the best thinking from this meeting would be compiled to create full guidelines to be presented to the CAC for approval or rejection at the April Council meeting. We further assume that the final CAC approved program would begin field implementation in or around July 1, 2015 with funding designated from the FY2015-16 program budget.

With this explanation, we seek action at the November 19 Council meeting to:

- Endorse the Council's continued efforts to implement a touring and presenting program;
- Authorize the expenditure of up to \$10,000 for a convening with the field to provide input into the guidelines for a revitalized touring and presenting program; and
- Authorize the development of touring and presenting program guidelines to be presented and subjected to the review of the Council for a program to be implemented in FY15-16.

While the PG Committee continues to see value in the \$300,000 figure as a starting place for funding this initiative, we fully expect that the Council will make a final determination about the amount to be designated for this initiative from the FY15-16 budget after the Council has had a chance to review and approve or reject the touring and presenting guidelines. Thus, no decision about the initiative funding level needs to be finalized at this time.

We thank you in advance for your consideration.

Tab V

California Arts Council
October 27, 2014

Dear Mr. Chairman and Distinguished Members of the Arts Council,

I write to you with urgency. This December in King City, California located in Monterey County the 55th anniversary production of the Nutcracker Ballet will be presented. It began in 1959, the life's work of a quiet unassuming dance educator, advocate, a pioneer, and visionary- Anita Pauline Hall. For five decades her work has endured as has her vision and belief and often said words "dance and the arts can flourish if students and their communities are provided an opportunity to see, to learn, and to experience all it has to offer."

She opened a dance studio in King City in 1958 self funding her productions and provided dance educational scholarships to students along the way. She relied upon the support of her local communities to pay the production costs- and they mostly did. It is important to note that Pauline was a pioneer and arts advocate before assistance from nonprofits emerged. As you know The California Arts Commission was created in 1963 becoming the California Arts Council in 1976. Locally our Monterey County Arts Council was formed in 1982. Pauline's work predates the origination of both of these entities.

A bit of dance history was created in California here in 1959. In 1959 she staged the first Nutcracker Ballet in the Salinas Valley. William Christensen is recognized for staging the first complete American production of Nutcracker for the emerging San Francisco Ballet in 1944 ⁽¹⁾. In 1954 George Balanchine further popularized it with his full production of Nutcracker for the New York City Ballet⁽²⁾. Today its libretto and Tchaikovsky musical score is synonymous with the holiday season. But it wasn't when she produced the first Nutcracker Ballet in Monterey County in 1959. Few knew of it, and those that did thought it could never be produced by students or in this very rural area. They however did not know Pauline Hall. It is one of the oldest produced Nutcrackers in the United States celebrating an astonishing 55th year. Only William Christensen's second production of The Nutcracker Ballet for his newly launched Ballet West in 1955 ⁽³⁾ surpasses it. Her achievement is part of artistic achievement not only for her but for our state.

The Monterey County Arts Council and the Monterey County Board of Supervisors will be issuing an award posthumously to her on Sunday December 14th at the 55th anniversary production of Nutcracker. The city council of King City has sent a letter to the county arts council and will issue a local proclamation tomorrow evening recognizing her remarkable achievement and impact in our area. I ask your consideration and support to acknowledge her accomplishments in the arts for our state. I have attached a brief notated history and biography .

My mother Pauline Hall passed away in 2011 but her legacy beams bright in this very rural area.

Most respectfully,

Janette Harkness
Her daughter





Wayne Cook <wcook@cac.ca.gov>

The deaths of two RCAF members

2 messages

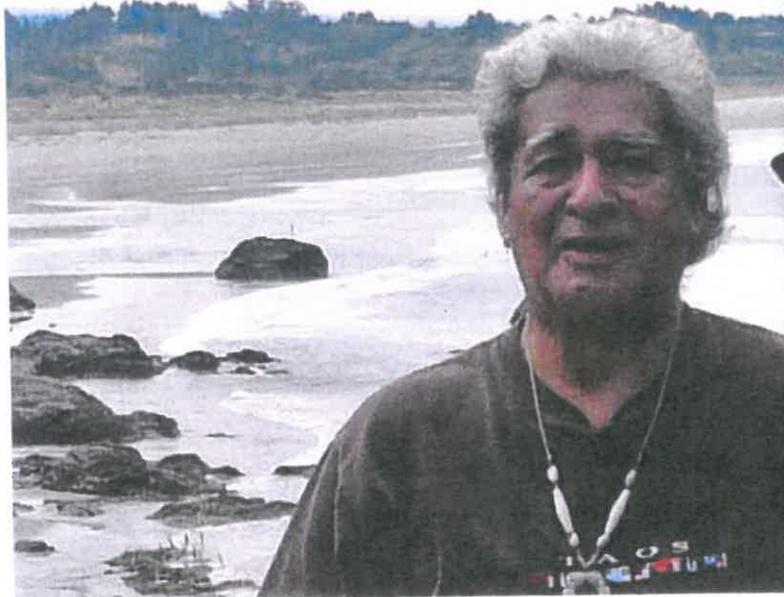
Juan Carrillo <rcafartista@gmail.com>
Bcc: wcook@cac.ca.gov

Tue, Oct 7, 2014 at 11:01 PM

We are greatly saddened by the passing of two RCAF members within less than a week. Last Friday, Samuel Quiñones died of a heart attack at home. He left his long time partner Lucy Montoya and a daughter from a previous marriage. Originally from Stockton, Sam became a continuing figure over the decades at many cultural and artistic events photographing and videotaping much of what was presented. He was known to all as a generous, warm and kind man. He owned his own electrical firm and would often donate his services to the artistic and cultural community of Sacramento.

Tonight we mourn the passing of RCAF artist, Juan Cervantes. He fought a long battle to recover from a quadruple bypass operation. Continued complications eventually took his life, as he was unable to fight any longer. Juan was raised in Roseville and took an interest in art at a young age. From his earliest years at Sierra College and CSU Sacramento, Juan lent his artistic work to promote images of our history and culture and a hope for a better future. His use of vibrant colors and thoughtful designs gave his paintings and graphic work a quality that led many to collect his work. He was a teacher at heart and chose that as his profession passing on his knowledge to young people in middle and high schools and to adults in the California's prisons. His contribution to mural work can be seen at Southside Park. He leaves a daughter and two sons from a previous marriage.

The Royal Chicano Air Force salutes these two men and will remember them always for their contributions to our history. May they rest in peace.



Sam Quinones (left), Juan Cervantes (right)

Announcement of services will be forthcoming.

Wayne Cook <wayne.cook@arts.ca.gov>
To: Juan Carrillo <rcafartista@gmail.com>

Wed, Oct 8, 2014 at 10:16 AM

Sorry to hear that Juan!
[Quoted text hidden]