

**NOTICE OF PUBLIC MEETING****December 2, 2015****12:00 noon to 6:00 p.m.**

Shasta County Arts Council

1313 Market Street

Redding, CA 96001

(530) 241-7320

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|-----|-------|--|--|
| 1.  | 12:00 | Call to Order  | D. Harris  |
|     |       | Welcome by Debra Lucero, Shasta County Arts                                    | D. Lucero  |
| 2.  | 12:10 | Performance by Local Artist  |  |
| 3.  | 12:20 | Roll Call and Establishment of a Quorum  | D. Golling   |
| 4.  | 12:25 | Approval of Minutes from September 30, 2015 ( <b>TAB 21</b> )                  | D. Harris  |
| 5.  | 12:30 | Chair's Report ( <b>TAB 22</b> )   | D. Harris  |
| 6.  | 12:45 | Director's Report ( <b>TAB 23</b> )  | C. Watson  |
| 7.  | 1:00  | Committee Reports ( <b>TAB 24</b> )  | D. Harris  |
| 8.  | 1:30  | Council Member Reports ( <b>TAB 25</b> )                                       | D. Harris  |
| 9.  | 2:00  | Update: 40 <sup>th</sup> Anniversary Celebration, "First Forty" Campaign       | C. Fitzwater                                       |
| 10. | 2:15  | Public Comment (may be limited to two minutes per speaker)                     | D. Harris  |
| 11. | 2:50  | Performance by Local Artist  |  |
| 12. | 3:00  | Rural Arts Practitioners: Their Challenges and Opportunities ( <b>TAB 26</b> ) | D. Lucero<br>F. Beatty<br>L. Maynard<br>K. Presley |
| 13. | 4:00  | Programs Report ( <b>TAB 27</b> )  | M. Alexander<br>K. Gallegos                        |
| 14. | 4:15  | Guidelines Update: Artists in Schools ( <b>TAB 28</b> )                        | S. Gilbride  |
| 15. | 4:30  | Guidelines Update: Veterans Initiative in the Arts ( <b>TAB 29</b> )           | S. Gilbride<br>J. Jong                             |

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| 16. | 4:45 | Requests for Support ( <b>TAB 30</b> )<br>(a) Otis Report<br>(b) Building Public Will for the Arts | C. Watson |
| 17. | 5:00 | Public Comment (limited to two minutes per speaker)  | D. Harris |
| 18. | 5:30 | Other Business   | D. Harris |
| 19. | 5:45 | Adjournment in Memory of Fred Sands and Nohemi Gonzalez<br>( <b>TAB 31</b> )                       | D. Harris |

**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](mailto: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.

**MINUTES OF PUBLIC MEETING****September 30, 2015****10:00 a.m. to 5:00 p.m.**

Radius Gallery

Studios Building – Tannery Arts Center

1050 River Street #127

Santa Cruz, CA 95060

831-706-1620

**ABSENT:**

Rosalind Wyman

**PRESENT:**Council Members

Donn K. Harris, Chair  
Susan Steinhauser, Vice Chair  
Michael Alexander  
Phoebe Beasley  
Christopher Coppola  
Kathleen Gallegos  
Jaime Galli  
Nashormeh Lindo  
Steve Oliver

Arts Council Staff

Craig Watson, Director  
Caitlin Fitzwater, Communications Director  
Mary Beth Barber, Special Projects Associate  
Shelly Gilbride, Programs Officer  
Jason Jong, Arts Program Specialist  
Ian Branaman, Budget Officer  
Diane Golling, Administrative Assistant

Invited Attendees

Michelle Williams, Arts Council Santa Cruz County  
Ann Hazels, Radius Gallery

Carl Schafer, Arts Education Advocate  
Alan Dismuke, State-Local Partnership Program Panel Chair  
Jasmine Shockley, Spoken Word Artist  
Laurie Brooks, William James Association

Other Attendees

Karin Wolf, Arts Administrator for the City of Madison  
Roy Hirabayashi, San Jose Taiko  
Celeste DeWald, California Association of Museums  
Jennifer Laine, San Benito County Arts Council  
Alexandra Urbanovoki, Silicon Valley Creates  
Judy Johnson-Williams, ArtPlace@Prescott  
Richard Stein, Arts Orange County  
Rachel Osajima, Alameda County Arts  
Russell Rodriguez, Alliance for California Traditional Arts  
Paulette Lynch, Arts Council for Monterey County  
Angela Tahti, Arts Obispo  
Dani Whitmore, Yolo Arts  
Eliza Tudor, Yuba Sutter Arts & Nevada County Arts  
Roger Renn, Arts and Culture Commission of Contra Costa County  
Mildred Howard, Artist  
Richard Mayhew, Artist  
Jamie Johnson, Prescott Elementary  
Amanda Chiado, San Benito Arts Council  
Nona Haydon, PAH-Fest  
Debra Lucero, Butte/Shasta state-local partners

**MINUTES**

I. Call to Order and Welcome

Chair Donn K. Harris calls the meeting to order at 10:01 a.m. with a moment of silence to honor the memory of Madyson Middleton.

Ann Hazels welcomes the Council to Radius Gallery, which helps to get artists' work out of the studio and in front of the public. She introduces Jasmine Shockley, who reads a poem that she read at Middleton's memorial. She wove 19 memories posted on a private Facebook page for the Tannery Center into this poem, and it was the only eulogy at Middleton's memorial. Michelle Williams then welcomes the Council to Santa Cruz. The Ebb and Flow sculpture outside the meeting space was created from a CAC Creative California Communities (CCC) grant. She says the Council should be proud, because it has become the community's gathering spot and healing spot.

At 10:14 a.m. Golling calls the roll and a quorum is established.

II. Approval of Minutes

Beasley proposes a correction to the Minutes of June 24-25, 2015, clarifying the language about

Starbucks' hiring of veterans.

ACTION: Oliver moves that the Minutes be approved as amended. Alexander seconds. The Minutes are approved on a voice vote at 10:15 a.m.

### III. Chair's Report

The Chair's report is given at 10:16. The new education bill will be richer and deeper. A lot of people are happy to see No Child Left Behind sunset. Arts education has been in limbo since 2006. Arts education matters. A creative spirit and way of thinking is important in every walk of life.

Harris has been trying to spread the Council meetings over the state and is pleased that we went to Fresno and Santa Cruz. We are planning to meet in Redding on December 2nd. He hopes that the northern grantees will attend, even if the roads are icy.

### IV. Director's Report

The Director's report is given at 10:20 a.m. There is no reason to believe the Governor won't sign the Bloom bill, but it hasn't happened yet.

Galli arrives at 10:21 a.m.

We have until December for the Keep Arts in Schools (KAIS) Fund to keep growing, but we have already passed the \$250,000 requirement. We've had a strong response to the opening of the deputy director position. The candidate pool looks interesting. We hope to announce, if not introduce, the new deputy at the December meeting. Last week was exciting, accompanying National Endowment for the Arts (NEA) Chair Jane Chu, who visited Fresno for the first time, then came to Los Angeles. Everywhere we went it was great to have feedback from our grantees and constituents, saying nice things about us to Chu. She always uses the NEA relationship with the CAC in her introductory remarks.

Gallegos wonders about the KAIS fund increase. Barber says there is an increase in the number of people donating, but the average donation is lower. We are getting more of the general public and fewer big donors. Word of mouth, social media, partners pushing it, have all increased awareness. The improving economy helps too. Barber gives Annette Bening credit for helping us get the word out. Watson notes that all the folks sitting in the audience today helped as well. The Chair says that the lawmakers are talking about us more. Alexander says he thinks the re-titling of the fund helped too. He thinks the public is ahead of the lawmakers on this; everyone wants arts education.

Alexander comments on Chu's visit to the Great Wall mural by Judy Baca and says they were very proud to be part of the tour. Harris says Craig Watson was named as one of the 50 most influential arts leaders in the nation and he thinks that is part of the reason why Chu is spending a lot of time in California. Steinhauser says that she attends Los Angeles Arts Funders meetings and that group recently joined with Southern California Grantmakers. They were also accompanying Watson on the Chu visits, so that visibility is good. She points out the letters under the director's report tab and encourages everyone to ask for such letters, or write these letters, to us and copy your legislator, because they really make a difference. She says Seto may be leaving us soon and the audience reacts, so Watson clarifies that Seto expects to stay through June of 2016.

## V. CAC 40<sup>th</sup> Anniversary Plans

At 10:30 a.m. the Chair calls on Fitzwater to report on the 40th anniversary celebration. She goes over the plans underway thus far, and shows the preliminary graphic design elements. Council members will be tapped to help us reach out to former Council members and make sure everyone knows they are invited. Seven video products telling the story of our grantees in action will be finished by the end of January, and we hope to share them at the event. We'll create a publication highlighting 40 grantees with photos, stories, and testimonials. The introduction, we hope, will be from Governor Brown.

We hope to include a call to action around our arts license plate. Fitzwater and Galli are talking about a distinct call to action for businesses: The "First Forty" campaign. We hope to pull in Oliver and Beasley as the External Partnerships committee. The idea is to find 40 businesses to each buy 40 arts license plates to celebrate 40 years of the CAC. We hope to flesh that out pretty quickly and we will turn to Council members and the field to help us identify 40 businesses who might be interested in this. It only costs \$2,000 and businesses will get 40 vouchers to give out, plus publicity, plus a good cause, plus a tax deduction. Steinhauser says we should reach out to past employees as well. Fitzwater says we hope to involve past employees and panelists. Coppola asks if the businesses could be nonprofits. Fitzwater says yes indeed. Harris notes that all this is an example of how hard the CAC staff works.

## VI. Committee Reports

The arts education committee defers to Gilbride. She says what we've been engaged in we will talk about in the programs discussion. The written report in the meeting packet contains an update re CREATE CA. There will be a convening in Fresno on March 3 and 4. It's moving forward in some interesting directions. Gilbride attended a national meeting in Michigan last week and will report out shortly.

Alexander says we all know our own budget is inadequate to give arts education to California schools; how is our partnership going with the Department of Education (CDE)? Gilbride says CDE representatives were at the meeting in Michigan too, and she and they had robust conversations. We have a representative from CDE who is outside the arts education field in CREATE CA, which is good. We need to use the CDE data to figure out where arts education is and is not. Alexander says each year a kid misses is a lost year that we can't get back, so it's vital that we move as quickly as possible. CREATE CA is targeting two fronts: equity and economy—preparing students for the 21st century.

The outreach and thought leadership community defers to Fitzwater. They are talking about the 40th anniversary plans, and the other news is that we had another online convening, with more than 300 registrants, on "making the most of your grant." Our last webinar is scheduled for November 3 on "self promotion for artists." This has been a huge need and a huge request, but the webinar will provide only a starting point, presenting information and taking questions. We want to continue this series in 2016 and possibly expand it. We're getting suggestions for topics in feedback from post-webinar surveys. We had international participation on this last one, including the British Council on the Arts, plus folks from Mexico, Canada, and Japan. The webinars are pulling in 30-40% participants who are not on our mailing list. So our mailing list grows as a result of the webinars.

The webinars are posted on our website afterward. Steinhauser asks if folks with ideas for future

webinars should contact Fitzwater. Fitzwater says yes.

The external partnerships committee reports. Oliver asks for suggestions of corporations who should be contacted. The Chair notes that Boeing was a big hit at the legislature talking about creativity, and now they are helping us put on our 40th anniversary celebration. Relationships are everything.

## VII. Presentation: Arts Education Requirements for California Schools

The Chair calls on Dr. Carl Schafer for his report. Around the state, arts education is treated as an optional part of the curriculum. In treating the arts as optional, schools and school boards are violating the law. We must find a way to require governing boards to comply with the law. Persuasion is not working.

The Education Code states that Grades 1-6 *shall have* all four arts disciplines. Most places, that does not happen. For Grades 7-12, it says all four disciplines *shall be offered*. The governing boards are able to opt out; they can apply for a waiver. However, before they can do that they must have a hearing, letting the community know that they are not going to comply, that they are asking for a waiver.

The current chair of the Joint Committee on the Arts is a former school board member. He has committed to an informational hearing on November 6 to air this issue. Dr. Schafer hopes that out of this will come legislation to give authority to someone to enforce the code. Once that's in place, our advocacy can move to a new level and talk about quality.

Local control is not a license to ignore the law. That's the message that needs to get out. He requests a vote from the Council endorsing this goal.

Watson asks that Schafer describe what it might look like to enforce the code as it relates to arts education. Schafer recommends that each school district be required every year, or every other year, to communicate their level of compliance, and if they are not in compliance, have evidence of a waiver. That would make the situation transparent. They need to report their level of compliance to the county, who then reports to the state.

Harris says there might be an example in how physical education is handled. Schafer says that came about through a lawsuit. They lost the first round because the state had no authority to enforce it – same as in this situation. They won at the appellate level because, as in arts education's case, the word is "shall." Not "may." Schafer says litigation should be a last resort.

Alexander asks if the PTA is an ally. Schafer says that the California Alliance for Arts Education has been working on it, but he has received pushback from PTA and CREATE CA and he doesn't know why. He again requests that the CAC endorse the goal.

Watson seeks clarification. Is he asking for a legislative fix? Schafer says no. Watson notes that the CAC is part of the Governor's administration. We can't take a position until we know what the Governor's position is. Oliver says Schafer will find a lot of support for his position in the room, but we may need to do some research and report back at the next meeting. Harris agrees, that we are not fully aware of what we can vote on. Harris says we can certainly reflect in the Minutes the CAC's consensus that California students should have the arts education that is required in the education code. Watson says that Sen. Allen has asked us to participate in the hearing, so we will figure out how to participate in a positive way.

At 11:22 a.m., a short break is taken.

#### VIII. Public Comment

The Chair calls the meeting back to order at 11:34 a.m. We have 18 people who want to speak, so we must keep everyone to two minutes maximum as noted in the Agenda.

Rick Stein, Californians for the Arts and California Arts Advocates, says he is delighted to be working in close partnership with us. He is thrilled by the way the message is getting to the legislature of how important the arts are to our state. Boeing has been a good friend to Arts Orange County.

Angela Tahti says they are celebrating arts and humanities month this October by picketing in a positive way; she brought a positive picket sign to show us. It's the job of a state-local partner to understand the landscape like the back of our hands, provide networking, and give access to as many people as possible, residents and visitors. Watson will keynote at the upcoming creative economy forum at California Polytechnical Institute in San Luis Obispo.

Debra Lucero is here from the far north. She says that without funds from the CAC it would be "impossible for us in the north to do what we do." She directs the first Arts Council in Shasta to run a public access TV channel, they are now doing it in Butte County as well. Poetry Out Loud is going into Shasta and Butte counties, and they just started Artoberfest. Alexander thanks her because she pulled together an enthusiastic group in Redding for our listening tour. Lucero says the population is small, so if we get a few hundred people at an event, that's huge. Steinhauser expresses condolences about the recent fires.

Paulette Lynch came to thank the CAC for its vision and tenacity. She came to Monterey County in 2004 and things were really bad. "With your help, we're proving every day that the arts are the answer." JUMP StArts has been extraordinary; kids who were on a fast track to spending their lives in prison are now getting awards, commendations, newspaper stories; their behavior is changing, their attitudes are changing, their lives are changing.

Roger Renn, Executive Director of Arts and Culture Commission of Contra Costa County, asks that the CAC support option 1 funding (as set forth in the meeting packet). He can work with schools, hospitals, etc., and not charge, thanks to the state-local partnership program. Steinhauser asks what they would do with more money. He says they would be able to hire a veteran teaching artist. Coppola says there are programs he could cross-pollinate with.

Dani Whitmore from our Yolo County state-local partner is here—a big county, very rural. She thanks the Council for its ongoing support. They take the state-local partner title seriously, it gives them "street cred" and they use our funding for leverage – in fact they leveraged it yesterday with county supervisors and received expanded funding to support their work, so thank you. She hopes the Council will positively vote for option 1.

Rachel Osajima thanks the Council for its service. Alameda County has a large regrantsing program. She served on the state-local partnership program peer review panel. It was a wonderful process, the staff was fabulous, and they recommend scenario 1.

Russell Rodriguez, Alliance for California Traditional Arts (ACTA), says we have historically been a leader in the nation and he wants to publicly recognize the efforts we are making to reinstate a multicultural entry grant program. California has been a majority minority state since 2001. He wants to assure the Council that ACTA is here to help. Steinhauser comments that



Assembly Member Nazarian has told her how important it is for new immigrants to arrive and discover that their art forms and cultures are represented here in California. Gilbride notes that ACTA was mentioned many times at the recent National Assembly of State Arts Agencies (NASAA) meeting she attended, as a national model.

Jennifer Laine is here from San Bernardino Arts Council. The state-local partnership program has been vital to get them up and running and increase their capacity. They don't have a huge local tax base, but they have been able to partner with schools and local community foundations. They are working to build a more vibrant arts community in areas where 100% of schoolchildren qualify for a free lunch.

Mildred Howard is here to express her concern about artists being forced out of spaces that were vacant and unused. Artists created a new environment, followed all the rules, but can no longer stay. She served on our CCC panel and worked hard to make sure that everyone got a fair hearing. The staff worked tirelessly but as an independent artist it was seven days she did not spend in her studio. She requests that the Council find a way to pay panelists.

Watson says this has been a longstanding interest of the staff and Council, but our authorizing legislation specifically says we can't do it. A survey was done, and apparently half the state arts agencies pay an honorarium and half don't. Of the ones who do, they pay \$50-250/day. Watson asks if there is a consensus for the Council to direct the staff to look into this. Harris says he is in favor of it personally. Alexander says he would encourage the staff to do this. If you buy something, it's a tax deduction, but your time cannot be deducted. Lindo says it's important to compensate people for their time. Oliver says he is embarrassed that we don't do this. Coppola says he can see both sides of it. He's been thinking about public service, and being on a panel is a public service. He serves on lots of panels and doesn't charge. Galli says that the ability to serve without being paid depends on a person's economic status. We need an opt-out, so if people don't need to receive an honorarium they can opt out. Steinhauser says we should also look at the tax deduction concept, because if in the future our budget should get cut again, we would have to cut pay for panelists. Harris says we have a consensus and the Council would like the staff to research it. Howard notes that artists are constantly asked to donate their work, which is sometimes resold for lots of money.

Laurie Brooks from the William James Association welcomes the Council to Santa Cruz. She has been working with the association for 29 years. Years ago, they worked with the CAC not only on prison programs but also mental health facilities. Inmates will return to our communities; it's important to send them out with some hope and skills.

Eliza Tudor, Executive Director of Yuba Sutter Arts says that she works part time. There is one other part-time person who works with her. She will soon work part-time for Nevada County Arts as well. So three counties (Yuba, Sutter, Nevada), close together, all rural and mostly poor. It's lonely to be an arts executive. They have a terrible little theater and a terrible gallery, but the community loves it and they are going to fundraise and improve it.

Judy Johnson Williams, Artplace in West Oakland, has been funded by the CAC on and off for 20 years. When she was funded by the CAC she felt honored and respected; she was able to get her work done. Now everything has changed. Preparing grants takes all her time, plus getting fingerprinted in three counties, taking photos, etc. She feels beleaguered.

## IX. Council Member Updates and Reports

Council member reports begin at 12:19 p.m. An artist was shot and killed yesterday while painting a mural in West Oakland. Osajima says they are a grantee. Lindo says we think about art as being a safe practice, but it isn't always.

In August, Lindo attended a Pixar program about how to answer when kids ask, "Why do I have to learn this?" Pixar showed how art, math and science come together in creating animation. African American Shakespeare is going through a rocky time but is still hanging in there in a changing community. Gentrification is pushing out the artists and the people who live in the community who rely on those arts.

Beasley mentions the California State Summer School of the Arts (CSSSA). She has been appointed to the board of trustees and went to her first meeting on Friday. They are having their 30th anniversary celebration in April. Harris thanks her for serving. Watson notes that the CAC does all the accounting for CSSSA. Angie Tahti notes that now-Sen. Jim Nielsen started it in the legislature, and the state-local partners are involved. Osajima notes that Pixar pays for scholarships for kids from Alameda County. Beasley went to San Fernando for the mariachi music masters program. They've been cited by the White House and got to play there in 2012. One of the students was so excited; it was the first time he ever wore a suit.

Steinhauser's niece went to CSSSA and says it changed her life. Although we are not part of the summer school, often taxpayers want to know what we're doing for them and we could talk about the summer school. We have a seat on the board and handle their accounting. October 14 at REDCAT there will be a discussion of equity and inequality in the arts.

Harris will speak before the Commonwealth Club in San Francisco in January about "what is art," and "the next 50 years."

Galli is working up to 80 hours/week right now at San Francisco Museum of Modern Art (SFMOMA). She spoke in Orlando on digital marketing for arts organizations, how to get small organizations started with a digital marketing rollout. SFMOMA is partnering with The Museum of the African Diaspora on community forums. She's working on a WPA murals tour in San Francisco as well. SFMOMA is launching a new website in October.

Oliver notes that we lost shop classes as well as arts classes during the recent recession, and that has impacted him in the construction business.

Gallegos visited Pomona, where there were a lot of vacant buildings that developers do not want artists to move into. In Ontario, they need to make it more inclusive and pull the community in. Highland Park is facing gentrification with a tremendous increase in homelessness. 29 Palms and Joshua Tree are so remote that they are having trouble coming together. Last week she went to the launching of the East Side Arts Initiative, who may be sending us some folks for matching grants.

Alexander went to openings big and small. The Broad was quite exciting. Across town was ArtShares, and the energy on the streets downtown in Los Angeles is incredible. He got to see the Noah Purifoy exhibit at LACMA. *Spring Awakening* is going to Broadway – it's exciting that a local 99-seat house is having that kind of success. He attended the Western Arts Alliance conference in Vancouver; 45% of their membership is Californian. The conference is drawing attendees from around the world now. It moves into California every three years or so.

Vancouver pulled out all the stops, had national and province support for this conference. It will be a while before we could match the way that the Canadians supported this conference, but we should think about it.

Coppola says people always assume he gets a lot of support from his family, but actually he works. He likes hard work. When he doesn't see hard work, especially in his students, he gets annoyed. Art is like toothpaste, without it your soul will decay. When he was 19 he was part of a CAC apprenticeship program. It was \$400/month and it really helped. He wants to give back. He wants panels to work without pay because the community needs to give back. They have received, now they should give. He wants the CAC to ask more of that: we have helped you, now who are you going to help? "Tag, you're it." He got money from Kodak and Intel to support films, to be able to pay interns to make it possible for young people to throw themselves into their work. He's been working with Student Voices and enjoying that. Art is a human right.

Lindo introduces Richard Mayhew, who was part of the California Arts Commission in 1962.

A short break is taken at 12:57 p.m.

#### X. Discussion of Initiatives

The Chair calls the meeting back to order at 1:11 p.m. for a discussion of initiatives under Tab 6. In this section Harris says the Council can operate through consensus, and vote later. What we are discussing here is transitioning two initiatives to our competitive grant programs, and the third one, Student Voices, to continue a second year as an initiative. This is a shift away from the unique situation we were in, doing one-offs because we didn't have an ongoing budget.

Harris says we should clarify the difference between an initiative and a grant. Gilbride explains that these three initiatives did not go through a competitive process like our grants do. Best practices going forward, they should transition to a competitive process. Gilbride explained our recommendation to Zipporah Yamamoto at Turnaround Arts and she was supportive; we got them started and now they are moving to give technical assistance to their schools to continue on their own. Gilbride also spoke to the California County Superintendents Educational Services Association (CCSESA) about the Creativity at the Core project, and they have their modules done, up on the web, and out there, so their startup phase is also complete. They also supported the recommendation that we move to transition them to the competitive process. For Student Voices, we recommend another year of startup funding.

Harris asks the Council if we have consensus around these staff recommendations.

Alexander adds, for the benefit of the new members, that when the Speaker gave the CAC one-time money we chose unique projects, projects that would have a statewide impact but could not be competitive due to the providers' unique nature. Steinhauser says we wanted to do something big and bold and we responded appropriately. We incubated these three projects, and now we move them on to the next level. So now the Turnaround Schools can apply for Artists in Schools (AIS) grants, but what can the organization apply for? Gilbride says she will have another conversation with Yamamoto, but thinks they can apply for AIS as well. They may also be eligible for Statewide Networks (SN) at some point, depending on where they are in their strategic planning.

Steinhauser says she is pleased with the creative solution the staff and Council have come up with. Beasley would like a vote on this particular action. It's important to set a precedent.

Complicated matters should not move forward by consensus. Steinhauser says she previously abstained from a vote on Turnaround. Let the record reflect that she is sensitive to the issue of any appearance of conflict. Galli asks for clarification on the education policy, which is reserved to the next meeting.

ACTION: At 1:29 p.m. Beasley moves that the staff recommendations regarding Turnaround Arts California, Creativity at the Core, and Student Voices be adopted. Oliver seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser, vote yea. Wyman is absent. The motion passes.

#### XI. Programs Committee Report

The Chair moves the discussion to the Programs Committee report. Alexander notes that there is a relatively small amount of money unallocated at this point because in creating the staff recommendations, the recommendations are specific. If, for example, the Council approves \$1.9M rather than \$2M for CCC, there's \$100K that will move into the unallocated column.

The Council turns to Tab 8. Galli compliments the new format of the meeting packet. Gilbride says Local Impact (LI) went through a pretty big revamp last year. It gives project support for small to mid-sized organizations to reach underserved communities. Gilbride says this program may be most strongly affected by the new grant programs being considered today, because artists who thought LI was their only avenue may, for example, apply to Artists Activating Communities (AAC) instead.

Galli thinks our ranking system is unclear. She can't tell what a 5 means, what an 8 means, etc. It seems subjective. Gilbride says it is, in fact, subjective. Watson says anyone who has witnessed a panel knows that the system is imperfect, but nobody has come up with anything better. LI invites some of our youngest, emerging artists and organizations, and as a policy issue we want to fund as many as we can. With CCC, we're giving away more money and to more complex projects. Oliver says we should express it differently – we funded x percentage rather than funding “down to a 6.” Watson notes that the peer panel ranking makes a difference in what the organization actually receives. Galli and Alexander are concerned that we are rewarding superior grant writing. Gilbride assures the Council that the panel is looking at the quality of the project, not the quality of the writing.

Oliver asks how we define “underserved.” Gilbride says that last year we struggled with this because our definition of “rural” was poorly defined. We also realized that if we put parameters around “underserved,” we were limiting applicants to only those categories we had thought of. So we are now asking panels to look at how the application defines “underserved.” It's up to the applicant to define it.

Steinhauser wants to make sure that the only change in the criteria is that an applicant can go for AIS and LI. Gilbride says that's the major change. The other is eliminating artist residencies. We are not going to call it out, but if their work does what we want the program to do, they can apply for a residency-type situation.

Oliver suggests the Council go through all the programs and then vote to approve the budget. The Chair agrees with this approach.

Gallegos thinks we won't get a smaller pool of LI applicants just because of AAC and Cultural Pathways, because if AIS grantees can now apply that will bump the numbers back up. Gilbride

says we do expect the numbers to be about the same.

**ACTION:** At 1:54 p.m. Beasley moves to support the proposed revisions to the LI project goals and give the staff authority to fine-tune and publish final guidelines in consultation with the programs committee. Lindo seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser, vote yea. Wyman is absent. The motion passes.

Discussion moves to the Veterans Initiative in the Arts (VIA). Beasley corrects the wording of point 3.

**ACTION:** At 1:56 p.m. Beasley moves to support going forward with changes to eligibility restrictions in the VIA grant guidelines and to give the staff authority to fine-tune and publish final guidelines in December, in consultation with the programs committee. Oliver seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser, vote yea. Wyman is absent. The motion passes.

Watson points out a typo in the Statewide Networks (SN) numbers; staff recommends increasing the possible grant amounts from 20/10 to 25/15, but not the overall number budgeted for the program. Galli asks if we will increase the number of applicants by upping the grant number. Gilbride says we know of some organizations that are presently excluded who will be eligible under our new definition. Coppola wonders why we have broken essentially the same project goals into so many different programs. Gilbride explains the difference between state-local partner and SN.

**ACTION:** At 2:01 p.m. Steinhauser moves to support the proposed revisions to SN guidelines with the 25/15 grant amount suggested, and to give the staff authority to fine-tune and publish final guidelines in consultation with the programs committee. Coppola seconds. Alexander, Beasley, Coppola, Gallegos, Harris, Lindo, Oliver, Steinhauser, vote yea. Wyman and Galli are absent. The motion passes.

Watson introduces Juveniles Utilizing Massive Potential Starting with Arts (JUMP StArts). The demand is significant. The legislature and Governor find this program interesting, and we are a national leader in this area. Gilbride explains the guidelines change, which is that an existing program can apply for funding.

This was one of our most competitive grant programs. We could only fund 10s and 9s, and only a percentage of the applicants' requests. Staff recommends, based on panel recommendations, a planning grant component. Planning grants would come out of the overall number budgeted for JUMP StArts. We are recommending a lower grant amount and a match. Coppola says he's more interested in arts in public education than juvenile justice because arts can be an intervention. Gallegos asks if the same panel would judge the planning grants. Watson says yes. Alexander says that down the road this is another program that should be taken over by another agency. We are so small, we are barely able to scratch the surface of such a great need.

Lindo wonders what goes into a planning grant. Gilbride says the applicant must identify a partner, have a plan to develop the relationship, and a project plan for what they hope to do once the relationship is established. Harris asks if only arts money can match our money, or could mental health money act as a match? Gilbride says mental health money could be used.

**ACTION:** At 2:26 p.m. Oliver moves to support the proposed revisions to the JUMP StArts guidelines; to support the addition of a planning grant category in the amount of \$2,500 each;

and to give the staff authority to fine-tune and publish final guidelines in consultation with the programs committee. Alexander, Beasley, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Coppola votes nay. Wyman is absent. The motion passes.

At 2:30 p.m. the discussion moves to CCC. Gilbride says more people understand what we mean by creative placemaking now, so we changed the guidelines to reflect that. The staff eliminated artist residencies as a goal, although we can fund them through CCC for same reasons as we can with LI. Harris asks if this fits with the cultural districts bill. Watson says it will probably, but that's still in formation. Gallegos asks if there is a reach component to the criteria. Gilbride says we don't set specific numbers. Fitzwater says impact is a better goal, since in rural communities reaching 500 people is huge.

Steinhauser draws everyone's attention to language the staff recommends be removed. She wonders if it can be modified to encourage artist residencies. We need to give a signal to artists that they are welcomed at all levels of economic opportunity. Gilbride says the staff can make that happen. Harris asks if anyone objects to that. Beasley is concerned about the word "residency." Steinhauser says she'll let the staff fix that, but she agrees.

**ACTION:** At 2:36 p.m. Beasley moves to support the proposed revisions to project goals and guidelines for CCC, plus the revisions discussed; to support the addition of a planning grant category in the amount of \$2,500 each; and to give the staff authority to fine-tune and publish final guidelines in consultation with the programs committee. Alexander seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

Discussion of the state-local partnership program is introduced by Watson at 2:38 p.m. Steinhauser asks if we were funding at the level we were funding the state-local partnership program in 2003, what would it be? The answer is over \$40,000. We still have a ways to go to reach that. We have 54 counties served by state-local partners. Since the only question before the Council is money at this point, no vote is taken. Gallegos asks why everyone gets funded. Watson and Jong explain. Jong explains that two counties were given a planning grant to institute a county arts council.

At 2:49 p.m. the discussion moves to Professional Development and Consulting (PDC) grants, which are ranked by a staff panel. Gilbride points out a typo on page two, where it should have said 300, not 350. Gallegos and Alexander want a Council member or two added to the staff panel. Fitzwater says that would work only if the Council members would agree to read all the applications. Beasley says she doesn't think council members should be involved, since they don't involve themselves in panels for other grants. Watson agrees that it would change the Council's relationship to the applicants. Steinhauser says the Council acted as a panel once but she would advise that it never do that again. Galli says staff is the expert on professional development.

**ACTION:** At 2:54 p.m. Beasley moves to give the staff authority to fine-tune and publish final guidelines for PDC in consultation with the programs committee. Oliver seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

Arts and Accessibility and Poetry Out Loud are skipped because the question before the Council is monetary.

The discussion moves to Arts on the Air at 2:56 p.m. This was a pilot program that took advantage of having Fitzwater on staff, who has a background in public broadcasting. She explains the program and the recommendations. The Council is asked to either maintain Arts on the Air at \$150K or suspend it in favor of developing an advisory committee. Alexander notes that the original program was only for broadcast public media, not bloggers or podcasters. Fitzwater says that there's a crossover between arts and humanities and we could possibly partner with California Humanities. Gallegos thinks the advisory panel idea is wonderful but she's uncomfortable about not supporting public broadcasting. She can't vote to not fund public broadcasting. Steinhauer notes that the first time we ever funded public broadcasting was this program. Fitzwater says actually public media, as a nonprofit, can apply under other programs. Radio Bilingüe was started with a multicultural entry grant. Watson requests that staff workload be considered as well. Galli points out that the \$10K is not reflected in the budget.

**ACTION:** At 3:09 p.m. Coppola moves to suspend the Arts on the Air program and to support the allocation of \$10,000 to support the development of an advisory committee. Galli seconds. Alexander, Beasley, Coppola, Galli, Harris, Lindo, Oliver, Steinhauer vote yea. Gallegos votes nay. Wyman is absent. The motion passes.

The discussion moves to Tab 9, Artists Activating Communities (AAC). This new program was developed in response to the listening tour and ongoing requests from the field. These projects are driven by artists; they are not projects that you can drop an artist into. Gallegos remembers Lindo speaking about the importance of this at her very first meeting. Lindo says she is "very jazzed" that this is being reintroduced. Galli wonders about having to have a nonprofit apply rather than the artist. Gilbride says it doesn't have to be an arts nonprofit, but the CAC does not have the ability to pay an individual.

**ACTION:** At 3:13 p.m. Oliver moves to adopt the AAC program and to give the staff authority to fine-tune and publish final guidelines in consultation with the programs committee. Lindo seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauer vote yea. Wyman is absent. The motion passes.

The discussion moves to Cultural Pathways. Jong introduces the program. Gallegos kicked it off at the last Council meeting. Jong headed an outreach and did research, including a survey of the field to find best practices and latest thinking on cultural equity. There is no one standard definition, but it's an important area for the CAC to return to. He also spoke with, and got history from, former CAC staffers Josie Talamantez and Lucero Arellano, who were knowledgeable about past CAC programs in this area. The proposed grants will be for two years of support at \$5K per year. We hope to bring the grantees technical assistance and mentorship opportunities. The program will be targeted at tribal groups, immigrant and refugee communities, racial and ethnic minorities. Coppola asks about the master/apprentice program we used to have. He envisions a master with an underserved apprentice, like a big brother/big sister relationship. Gilbride says at the moment Cultural Pathways is a pilot program with a narrow focus. She thinks a master/apprentice program could grow out of this. It will depend partly on who applies. Coppola would like us to bring that back.

Beasley wonders if we can give money to tribal groups, since they are a separate nation. We can't even give money to other states, let alone other nations. Also how do we specify a group? Gilbride says Beasley is right, we can't use demographic information as a criteria for funding. However, we can do it the way we fund LI, for example, giving grants to organizations who

serve targeted populations. Steinhauser asks Jong to make it a requirement that at least one board member attend at least one training session. In her experience, if the board doesn't "have skin in the game," the staff comes back with recommendations that get ignored by the board.

**ACTION:** At 3:26 p.m. Coppola moves to adopt the Cultural Pathways program and to give the staff authority to fine-tune and publish final guidelines in consultation with the programs committee. Steinhauser seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

The Chair skips the next tab items that are money questions only, but the items are briefly outlined by Watson. Watson notes that the new head of Otis College of Art and Design is enthusiastic about the creative economy report but they will likely ask the CAC for more money to support additional regional drill-down. Tom DeCaigny has expressed interest in co-investing in the China convening.

At 3:34 p.m. the Council turns to the budget. Alexander asks where the money came from. Fitzwater lists four sources. Alexander asks if there's a chance any of the sources could increase or decrease. Watson says if we get any surprise on KAIS, it would be modest. The arts license plate fund is a continuing conundrum. Alexander confirms that the total will not go down in any way. Branaman notes that we want to keep a balance in the unallocated column. Also, if not every penny is spent in a given grant program, that will trickle down to the unallocated column. Steinhauser notes that the field has been waiting a long time. Watson says the staff will keep track of it for the Council and do the prudent thing.

Galli asks where the arts license plate money will go once we complete our First Forty campaign. Barber says it goes into the arts license plate fund for future allocations. Steinhauser asks Gilbride about program evaluation. How are we fine-tuning our system so we can be responsive to the Governor and legislature? Gilbride says we have a new set of questions we are asking. We are beholden to the NEA to fill out their survey as well. Jong and Gilbride are working hard to load final reports to the Grants Online (GO) system, which is on paper right now. They and Fitzwater will come up with a list of questions so we will have standard questions that we will ask globally, in addition to program-specific questions.

Gilbride says it wasn't on the agenda today, but for the benefit of Council and audience she explains the new program evaluation process that the staff is working on. She lists the people who are helping us. We want to tell the story of the grantees we have supported over the past 40 years.

**ACTION:** At 3:48 p.m. Oliver moves to approve the budget as presented by staff, and add \$10,000 from unallocated funds to support the Arts on the Air advisory committee. Alexander seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

Tab 11, the state-local partnership program, is discussed beginning at 3:49. Jong and panel chair Alan Dismuke come forward to talk about the state-local partnership program panel. Work samples skew the rankings considerably. It's difficult to apply the same criteria to organizations that are so different. It would be nice to have some sort of recognition of the directors who have worked hard for decades with little compensation. We could have a state-local partner hall of fame, or perhaps a lifetime achievement award. Dani Whitmore says she has been asked to step up and mentor other counties and has done so; Jeannette Richardson used to answer her phone



every time Whitman called and she now pays it forward. Alexander encourages the state-local partners to put together a convening that would lead toward a statewide organization that would help boards of supervisors understand the linkage. Stein says Californians for the Arts can represent the interests of that particular constituency. Galli urges the Council to start thinking about recognition, not just for state-local partners but across the board.

Gilbride notes that in Poetry Out Loud we put San Mateo in twice and left out San Bernardino. Everyone corrects their notes.

**ACTION:** At 4:06 p.m. Alexander moves to approve the panel's ranking and funding recommendations for State-Local Partnership as presented by staff and outlined in Tab 11. Lindo seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

The discussion moves to Tab 14, which is a number correction for AIS. Gilbride explains the mistake that was made. The outlay difference is minimal.

**ACTION:** At 4:07 p.m. Oliver moves to approve amendments to four AIS grants as presented by staff and outlined in Tab 14. Galli seconds. Alexander, Beasley, Coppola, Gallegos, Galli, Harris, Lindo, Oliver, Steinhauser vote yea. Wyman is absent. The motion passes.

Gilbride gives an overview of the programs calendar. Beasley asks about Council meeting dates in 2016. Fitzwater requests that the Council set them soon because she would like planning time to deepen the community engagement. Galli requests that the April meeting be one day, not two.

## XII. Public Comment

The Chair takes public comment at 4:12 p.m.

Roy Hirabayashi, an NEA National Heritage Fellow and a founder of San Jose Taiko, says that without the CAC's past multicultural entry program, he probably would not have been able to do the kinds of things he has done in his career. So he thanks the CAC for bringing it back. The touring and presenting think tank is also important to him. It brought his group from a local entity to a national entity and he encourages the CAC to go in that direction.

Celeste DeWald says she's impressed with the increase in our grant programs; she says it is wonderful to hear. The California Association of Museums received an SN grant and they are working on that already.

Angela Tahti agrees with the remarks about touring and presenting. She asks that the CAC try to break down silos between programs. We can better leverage the state-local partners to get the word out to potential applicants. The state-local partners also need to know how to better work with the CAC. She remembers Asilomar convenings we used to hold, and says there is no real replacement in technology for face to face gatherings. She brings up a three-year program we used to have in partnership with CDE that worked well and hopes we look at that again.

Osajima compliments the Chair on a well-run meeting.

Steinhauser says there will be something to report out at the next meeting on Kerry Adams Hapner's work on building public will for the arts.

It has been brought to Alexander's attention that there is a need to recognize Native American and first nation arts and culture. Canada has started to address it. We should have this on our minds as well.

Coppola announces that Project Accessible Hollywood (PAH) is doing something this fall between Sacramento and Taiwan. Students will be working together on little films on community. He wonders if we want one of the films for our 40th celebration. Coppola wonders why we are cutting our First Forty off at 40. What if there is interest from more than 40? Barber and Fitzwater says we'll talk about it.

Steinhauser says Gilbride should share any interesting best practices she and her staff come across.

Coppola says there are taxes collected from the work that inmates do and there's a pot of money sitting there under the radar. Can it be used to sponsor a school? Barber says it's a sales tax, not an income tax, and it's called the Inmate Welfare Fund. It was not fully utilized in the past, but now there are so many ideas on the table that there are a lot of competing programs. She will give Coppola more information.

### XIII. Adjournment

At 4:31 p.m. the Council adjourns in memory of:

- Antonio Ramos, 27, shot and killed while working on a mural aimed at addressing violence in the community.
- Noah Davis, 32, painter and installation artist who founded the Underground Museum.
- Owen Goldsmith, 80, a composer and teacher who died in the Butte fire.
- Lynn Manning, 60, a blind poet who founded Watts Village Theater Company.
- Maddy Middleton, 8, whose death affected so many in this community and specifically at the Tannery Arts Center.

Harris moves to adjourn at 4:36. The motion passes on a voice vote.

To: California Arts Council  
From: Craig Watson, Director  
Re: Director's Report  
Date: November 4, 2015

### **In preparation for the New Year...our 40<sup>th</sup>!**

As most of you know, this time of year is all about preparation....and boy are we preparing! The decisions made by the Council at our last meeting are now guiding much of our work...finalizing guidelines, updating systems, recruiting panelists, readying our communications plans. Starting in December and spilling into January we will begin announcing our programs calendar and opening the application periods for a number of our grant offerings. When we meet in Redding on December 2, the Council will see final draft guidelines for those programs going first in the pipeline.

### **Speaking of 40<sup>th</sup>...**

By now the Council should have seen our "Save the Date" announcements and also heard the great news about Annette Bening agreeing to be our MC. Coupled with the lineup of performers and speakers (Governor Brown being the BIGGEST)...our event on January 27<sup>th</sup> is shaping up as a "Not To Be Missed," once in a lifetime gathering. Our staff planning team (Caitlin, Kristin, Diane, Jason and Wendy) is working through the countless details, but in the end, we expect to fill every seat in the 900-seat, historic Crest Theater in Sacramento. We already have over 250 RSVP's on our event site after going "live" less than eight hours ago. We are reserving a significant block of seats to be sure that the Council and all VIP's are accounted for. Stay tuned for periodic updates.

### **First Forty Campaign**

Thanks again to Council member Jaime Galli for helping to spearhead our First Forty Campaign, designed to enlist at least 40 businesses as investors in our Arts Plate campaign. As of this report, just one week into the campaign, we have FOUR investors! And the important thing to note and build upon...they are **not** all businesses. We have one non-profit, one individual and one foundation who have agreed to participate. For each of you thinking about how to help connect us to a potential investor, please expand your thinking. The rather modest investment (\$2,000) is proving to be attractive to those wanting to be associated with this campaign and our rich history as an agency.

## **Staffing Update**

This week I am interviewing seven candidates for the position of Deputy Director. These seven finalists were chosen from among the 75 applicants for the job. By the end of this week, I will know if we need a second round of interviews, but I am excited by the quality of our candidates. More to come soon.

For two of the intermediate program position openings (one caused by Shelly Gilbride's promotion, the other from the impending retirement of Wayne Cook), this week we posted links to the online State test and application required of all interested job seekers. The current deadline for submitting applications for these openings is November 20. We will move quickly after this date to review candidates and schedule interviews in December, hoping to fill the positions by the start of the new year.

Beyond these three positions, we still have one more entry-level position in programs, along with one accounting and one contracts position to fill. These also are in the pipeline for recruitment and filling.

## **Director Engagement**

A few activities of note this past month...the Director was able to represent the CAC at:

- **National Assembly of State Arts Agencies, Leadership Institute**, October 7-9, Salt Lake City. The Director, along with Council Chair Donn Harris, attended this important gathering that brings together ED's and Chairs from almost every state and U.S. Territory as a professional development and networking opportunity. Among other things, we heard from NEA Chair Jane Chu, addressing the centrality of the relationship between the states and our federal arts agency. Several workshops and breakout sessions covered everything from Managing Conflict to Building Public Will to Inclusive Leadership. Well worth our time and travel! Donn and I were able to share with our peers many of the things we are doing in California and we are considered leaders in several ways. Attached is a short note I received from my counterpart in Ohio that expresses the sentiments we heard from many of our colleagues.
- **Grantmakers in the Arts, Annual Conference**, October 18-20, Los Angeles. The CAC served on the planning committee and was a sponsor for this largest gathering of arts funders in the history of GIA. The Director also co-led a session on our CREATE CA arts education model, attended by interested funders from all over the U.S. Also attending for much of the conference, Shelly Gilbride and CAC Vice Chair, Susan

Steinhauser. The issues of equity and access, certainly key issues for the CAC, were a constant thread running through the conference. Our attendance at several of the workshops and plenary sessions will help to inform our continuing work in this area.

- **CREATE CA and Arts for All, Meeting with funders**, October 21. Immediately following the GIA conference, our statewide arts education coalition held a joint meeting with interested state and local funders, organized in partnership with Arts for All, the LA-based arts education effort spearheaded by the LA County Arts Commission. Joining the Director for most of this half-day meeting was Council member Phoebe Beasley, Vice Chair Steinhauser, and Programs Officer Shelly Gilbride. A policy paper principally authored by Shelly and commissioned by the California Alliance for Arts Education just before she joined our CAC staff was shared for the first time at this meeting. “At the Crossroads of the Arts and Equity” can be found here: [http://www.artsed411.org/blog/2015/10/new\\_policy\\_paper\\_arts\\_and\\_equity](http://www.artsed411.org/blog/2015/10/new_policy_paper_arts_and_equity)
- **2<sup>nd</sup> Annual Central Coast Creative Economy forum**, San Luis Obispo, October 26. Approximately 125 attendees. Director presented both a keynote and workshop session. Keynote provided overview of state’s Creative Economy and strategies for communities on the Central Coast to raise their visibility. The workshop covered all of our existing and new program offerings. Inspired by my talk, the San Luis Obispo Vice Mayor is submitting a blog post regarding Arts and Cultural Districts that will soon be posted on our website.

## **Staff Engagement**

- **NASAA webinar on unique partnerships:** Staff presented a detailed webinar to the community partnership coalition and networking group established by the National Assembly of State Arts Agencies (NASAA). We were asked to share what we could about the highly touted Arts in Corrections partnership with CDCR, as well as how partnerships play a significant role in some of our grant programs, specifically JUMPStArts and Creative California Communities. Shelly coordinated the effort and she and Mary Beth with Jason's assistance created a comprehensive presentation that was shared with dozens of state representatives. This webinar was recorded and later shared with others that are in the network, which includes representatives from all state and territory arts agencies.
- **Team Building with the help of our UC Davis intern:** Finally, our staff took a well-deserved mid-day break last week to take an hour-long lesson in professional fencing, taught by our UC Davis Fellow, Kevin Miller. Kevin comes to us through the UC Center for Governmental Studies, and has been working hard this fall helping out 30+ hours per week in a

number of different arenas. He's a veteran (Air Force), full-time student with a significant interest in education ... and a professional fencing coach through the Davis Fencing Academy. We're hoping you'll get to meet him in January, and are very grateful for all his hard work at the agency this semester -- and for the hour of fencing fun! Also huge kudos and thanks to the Sacramento Theatre Company for providing space.

- **Kristin Margolis** and I met with the Board of Directors of Californians for the Arts at their Annual Retreat, October 29, in Sacramento. We were able to pass along our appreciation for their help in supporting what turned out to be a very successful year for the CAC. We were able to update them on all of our recent program decisions and also reflect on possible goals for a convening coordinated by CFTA sometime next May.

### **Arts in Corrections**

We are revising our inter-agency agreement and upcoming training for contractors: California Department of Corrections and Rehabilitation's Division of Rehabilitative Programs and the Arts Council have been exchanging drafts of the interagency agreement for the Arts-in-Corrections program, and are very close to a final version. This interagency partnership has the option for renewal of the agreement for up to four years, with a minimum of \$2-million per year (and one year of quite a bit more). This is the first step in making what started as a pilot into an ongoing program, with the Arts Council as an integral partner in the program. The programming for this year is going well, despite the expected complications of working in state prisons. On November 9 the contractors providing the AIC services will be meeting at the Arts Council offices for a full-day training.

### **Arts & Cultural Districts**

With passage of the Bloom bill to establish an Arts & Cultural Districts program, our staff, specifically Special Projects and Initiatives, is reaching out to other states with Cultural Districts programs and compiling an informational memo about best practices and program formulation. This research is preliminary, and a more detailed analysis will be made available as staff collects and compiles information. At the same time, we are gathering names of individuals who will serve as an ad-hoc advisory body to the staff as we prepare draft guidelines and program details to bring back to the Council. As of this report, over 90 cities/towns have expressed interest in learning more about the program. The cities range from small communities like Folsom, Selma, Blue Lake, Nevada City and Auburn...and urban neighborhoods or downtowns in places like San Bernardino, Oakland, Los Angeles and San Diego.

## **Communications/ Press Updates**

- 10/29/2015 – Sierra Sun Times covers Veterans Initiative in the Arts grantee <http://goldrushcam.com/sierrasuntimes/index.php/news/local-news/5111-mariposa-county-arts-council-presents-in-uniform-a-veterans-art-exhibit-opening-on-november-7-2015>
- 10/26/15 – Calaveras Enterprise covers CCC grantee [http://www.calaverasenterprise.com/news/entertainment/article\\_f3c22218-7c29-11e5-825f-17d3adfccb60.html](http://www.calaverasenterprise.com/news/entertainment/article_f3c22218-7c29-11e5-825f-17d3adfccb60.html)
- 10/25/15 – Appeal Democrat covers Veterans Initiative in the Arts grantee [http://www.appeal-democrat.com/news/veterans-art-park-seeks-support-from-vets/article\\_699b7176-7ba1-11e5-b655-8ffef25d8241.html](http://www.appeal-democrat.com/news/veterans-art-park-seeks-support-from-vets/article_699b7176-7ba1-11e5-b655-8ffef25d8241.html)
- 10/17/2015 – Huffington Post covers Cultural Districts bill [http://www.huffingtonpost.com/john-m-eger/california-launches-effor\\_b\\_8141530.html](http://www.huffingtonpost.com/john-m-eger/california-launches-effor_b_8141530.html)
- 10/7/2015 – The Union covers VIA grantee <http://www.theunion.com/news/18539315-113/image-nation-gives-veterans-chance-to-tell-stories-through>
- 10/7/2015 – Santa Monica Daily Press covers Cultural Districts bill <http://smdp.com/governor-jerry-brown-signs-legislation-creating-california-cultural-districts/151223>

## **Calendar of CAC and Arts-related Activities of Note**

To assist your planning, we developed two forms of calendars. Below you will find important dates in list form. A more traditional calendar format is also attached.

### **November**

- 3** CAC Online Convening: SELF-PROMOTION FOR ARTISTS
- 5** Arts and STEM Collaborative, Costa Mesa
- 6** Joint Committee on the Arts: Public Hearing on Arts Education
- 10** NEA Roundtable: Los Angeles (Gallegos and Director to represent CAC)
- 12** 40<sup>th</sup> Anniversary event, CalHumanities, Oakland, CA
- 19** Americans for the Arts, Community Visioning Convening, San Jose

### **December**

- 2** Council Meeting in Redding
- 4** Street Symphony, CAC-funded Handel's Messiah, Midnight Mission, LA

**7/8** WESTAF Executive Director's Forum, Denver, Colorado

**January**

**27** 40<sup>th</sup> Anniversary celebration of the CAC, Crest Theater, Sacramento

**28** Annual meeting of the California Arts Council, Sacramento

**February**

**24** Main Street conference, Oceanside (Director presenting Arts Districts)

**28/29** Poetry Out Loud, State Capitol, Sacramento



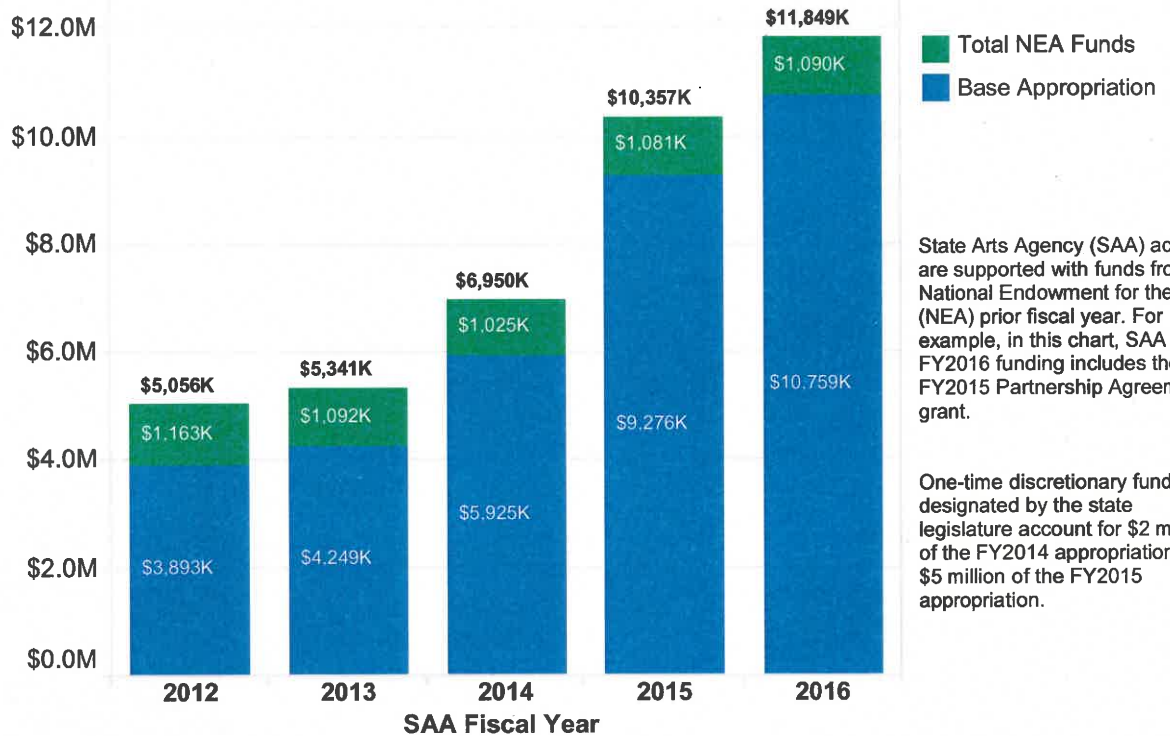
Additional Director's Report will be added at meeting



# California Arts Council

Craig Watson, Director  
Donn K. Harris, Chair  
Independent Agency

## STATE ARTS AGENCY FUNDING HISTORY



State Arts Agency (SAA) activities are supported with funds from the National Endowment for the Art's (NEA) prior fiscal year. For example, in this chart, SAA FY2016 funding includes the NEA FY2015 Partnership Agreement grant.

One-time discretionary funds designated by the state legislature account for \$2 million of the FY2014 appropriation and \$5 million of the FY2015 appropriation.

### STATE FUNDING DETAILS

FY2016 Base Appropriation:	\$10,759,000
FY2016 Line Item Appropriations:	\$0
<b>FY2016 Total Legislative Appropriation (base + line items):</b>	<b>\$10,759,000</b>
<b>FY2016 Per Capita Legislative Appropriation:</b>	<b>\$0.28</b>
Total Appropriation Change FY2012 to FY2016:	158.8%
Total Legislative Appropriation as a Percentage of General Fund Expenditures (FY2015 data available):	0.009%

### NEA FUNDING DETAILS

FY2015 Partnership Agreement Grant:	\$1,089,900
FY2015 Other NEA Grants:	\$0
<b>FY2015 Total NEA Funds:</b>	<b>\$1,089,900</b>

All FY2016 legislative appropriations figures are current as of August 2015 unless otherwise noted above.

**Base Appropriation:** State legislative funds allocated to the state arts agency. Excludes funds transferred from other state departments/accounts and other sources of nonstate or non-NEA revenue.

**Line Item Appropriations:** State funds designated for specific organizations but passed through a state arts agency's budget.

**All Other Funds:** Includes state funds beyond appropriations as well as earned income, private contributions, non-NEA federal funds, and any other private or miscellaneous funds. Data not available for FY2016.

**Total Agency Revenue:** Includes appropriations, line items, NEA funding and all other funds.

**General Fund Expenditures:** State general funds are used for the general operation of state government and consist of revenues accrued from broad-based taxes, fees, interest earnings and other sources.

**Partnership Agreement Grant:** Supports agency activities that align with the NEA-approved state plan, with allocations for Poetry Out Loud, Arts Education, Arts in Underserved Communities, and Folk and Traditional Arts Partnership (optional). Poetry Out Loud and Arts Education allocations include NEA program funds beyond the 40% designated by law for state and regional agencies.

**Other NEA Grants:** Includes restricted grants for disaster relief and other designated purposes.

California Arts Council  
Phone: 916-322-6555 • Website: www.cac.ca.gov  
Regional Affiliation: Western States Arts Federation

# California Arts Council

## STATE DEMOGRAPHIC PROFILE

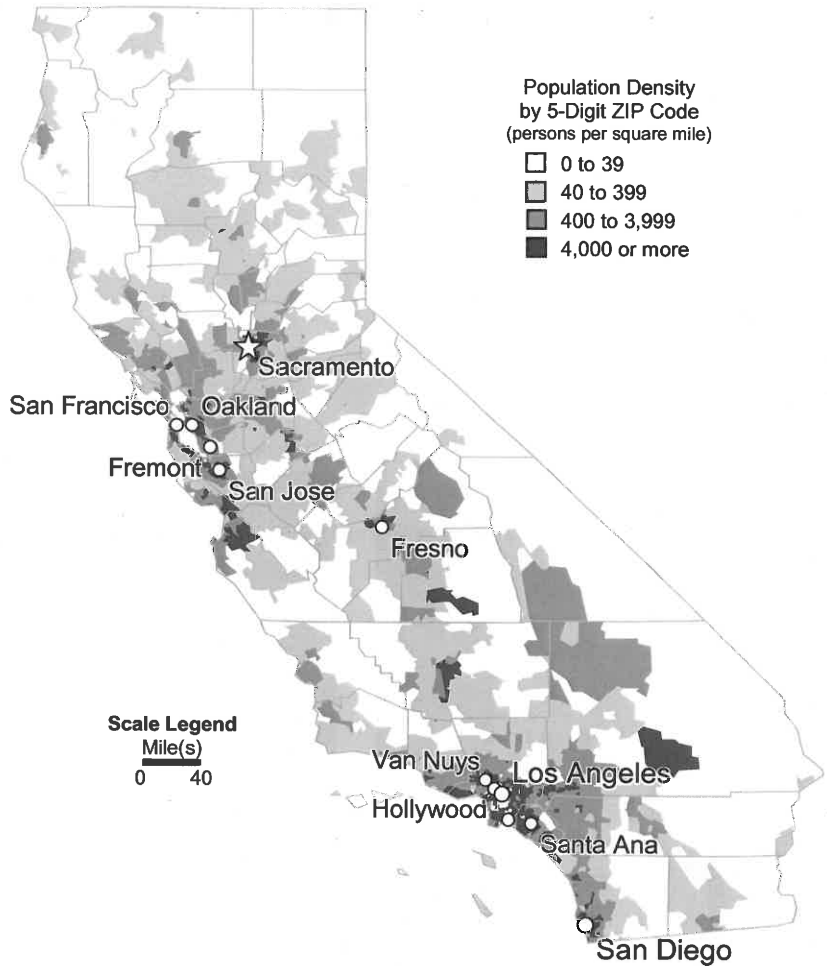
### California – “The Golden State”

State population: 38,802,500  
 Population rank (out of 50 states): 1  
 5-year population change: 5.0%

Capital city: Sacramento  
 Population: 485,199  
 Largest city: Los Angeles  
 Population: 3,928,864  
 Number of counties: 58  
 Land area: 155,766 square miles  
 Land area rank (out of 50 states): 3

Legislative districts  
 State senate: 40  
 State house: 80  
 Federal senators: 2  
 Federal representatives: 53

Number of school districts: 1,181  
 Number of public schools: 10,315  
 Number of students (preK-12): 6,213,194



## STATE CHARACTERISTICS

	CA	U.S.
Median annual household income:	\$57,528	\$51,939
Population below poverty line:	16.8%	15.8%
Unemployment rate:	6.3%	6.3%
Artist % of labor force:	2.0%	1.4%
Households with primary language other than English:	43.7%	20.7%
Veteran population:	6.7%	9.0%
Urban population:	97.9%	85.5%
Rural population:	2.1%	14.5%
Population with a disability:	10.1%	12.1%

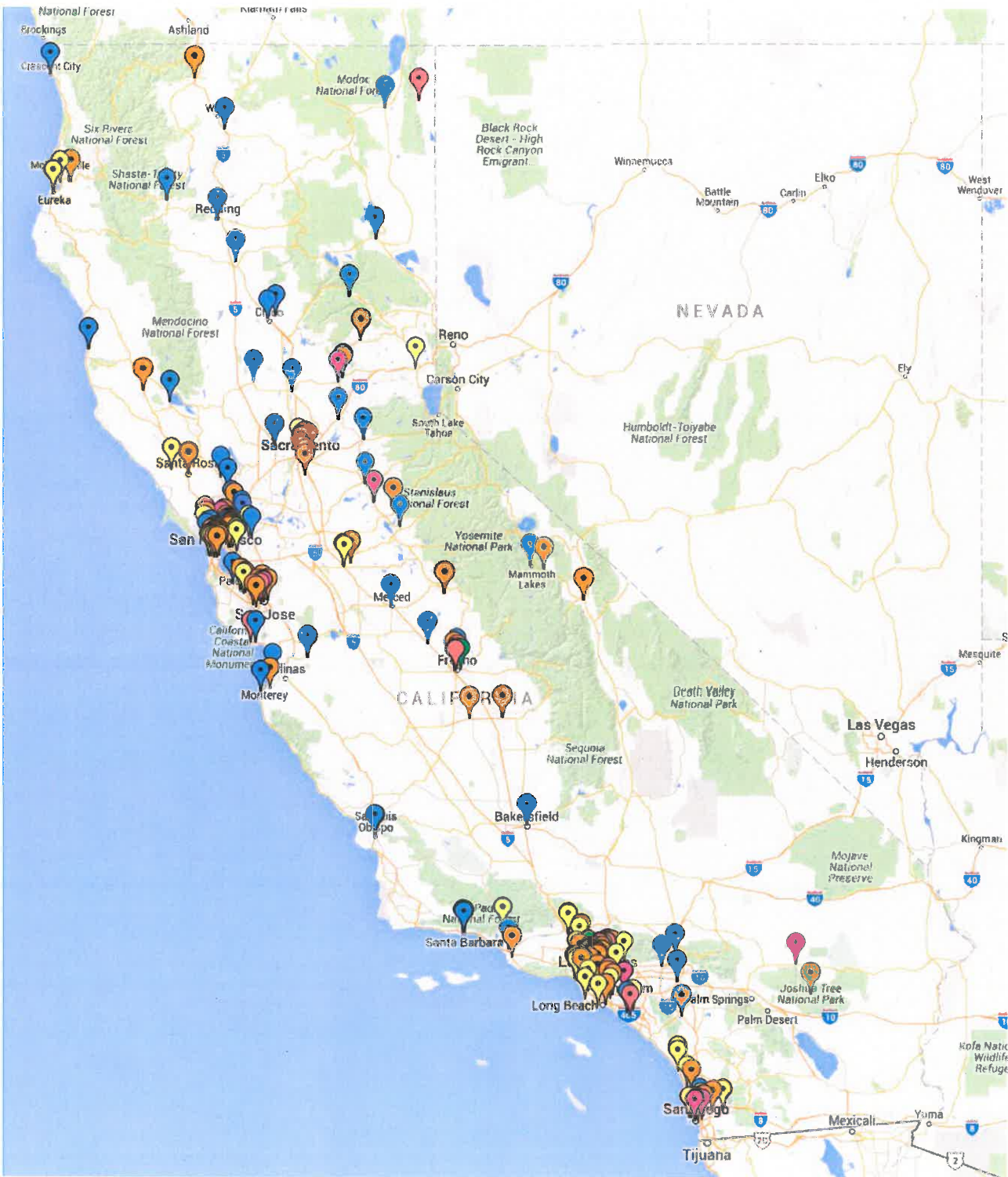
	CA	U.S.
<b>Population by Age</b>		
School-aged (5-17 years):	17.1%	16.8%
Senior citizen (65+ years):	12.9%	14.5%
<b>Population by Race/Ori­gin</b>		
Asian:	14.4%	5.4%
Black/African American:	6.5%	13.2%
Native American/Alaska Native:	1.7%	1.2%
Pacific Islander:	0.5%	0.2%
White/Caucasian:	73.2%	77.4%
Hispanic/Latino origin:	38.6%	17.4%

Hispanic/Latino, which the U.S. Census considers an ethnicity and not a race, refers to persons with origins in Latin American or other Spanish cultures. Persons identifying as Hispanic/Latino may be of any race.

**Data Sources:** Legislative appropriations and revenue data are drawn from standardized budget surveys submitted annually to NASAA by each state. Demographic figures are drawn from the U.S. Census Bureau, Department of Agriculture, Bureau of Labor Statistics, National Center for Education Statistics, *The Book of the States 2014 Edition* and *The Fiscal Survey of the States, Spring 2015*. All data represents the most recent estimates as of August 2015.

# MAP: 2014-15 California Arts Council Grantees

Interactive map available at <http://arts.ca.gov/programs/map.php>



## Thank You

2 messages

**Mario Davila** <mariod@lasbest.lausd.net>

Mon, Nov 16, 2015 at 11:37 AM

To: "craig.watson@arts.ca.gov" <craig.watson@arts.ca.gov>

Cc: Shelly Gilbride <shelly.gilbride@cac.ca.gov>, "ave50studio@sbcglobal.net" <ave50studio@sbcglobal.net>



Good morning Craig, hope your week's off to a great start.

I wanted to thank the California Arts Council for their support of art education programs and the generous professional development grant that made it possible for me to attend the California Art Education Association (CAEA) 50<sup>th</sup> annual Conference held in our state's capital this past weekend. The conference provided me with numerous opportunities to meet with leaders in art education from throughout California and across the nation. One of the highlights of the weekend was having CAEA lobbyist Lynne Faulkes give all of us a crash course on using our success stories to lobby key legislators. Afterwards, everyone pictured above, walked over from the Sheraton and visited the offices of legislators to share our stories, and leave behind related information. The entire process took less than 90 minutes and created the opportunity for me to meet with Zak Meyer-Kings, Senior Policy

Consultant to Senator Ben Allen, and express my appreciation for the Senator's work in support of art education programs throughout the state.

Lastly, I also wanted to share that I attended large and small meetings with event organizers and participants, and encouraged everyone to acquaint themselves with the numerous grants and programs offered by the California Arts Council, including grants for professional development like the one I received to attend the conference.

Best,

Mario

Mario Davila  
Director  
After School Arts Program  
LA's BEST / LAUSD

711 East 14<sup>th</sup> Place

Los Angeles, CA 90021

[\(213\) 745-1900 x52933](tel:(213)745-1900x52933)

[LASBEST.org](http://LASBEST.org)

Please consider the environment before printing this email.

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**Craig Watson** <[craig.watson@arts.ca.gov](mailto:craig.watson@arts.ca.gov)>

Mon, Nov 16, 2015 at 11:52 AM

To: Mario Davila <[mariod@lasbest.lausd.net](mailto:mariod@lasbest.lausd.net)>

Cc: Shelly Gilbride <[shelly.gilbride@cac.ca.gov](mailto:shelly.gilbride@cac.ca.gov)>, "ave50studio@sbcglobal.net" <[ave50studio@sbcglobal.net](mailto:ave50studio@sbcglobal.net)>, Donn Harris <[dkh\\_1@comcast.net](mailto:dkh_1@comcast.net)>, Susan Steinhauser <[Susanst2@bzzmail.com](mailto:Susanst2@bzzmail.com)>

Delighted to get your note Mario. Thanks for your kind words.

We need leadership like yours to carry the message to our legislative leaders and so your visit to Sacramento was very important. Keep up the great work!

Craig

[Quoted text hidden]

—  
**Craig Watson**  
Director

**California Arts Council**  
1300 I Street, Suite 930  
Sacramento, CA 95814  
(916) 322-6335  
[craig.watson@cac.ca.gov](mailto:craig.watson@cac.ca.gov)

To: Council Members

From: Arts Education Committee:  
Phoebe Beasley, Council Member  
Nasha Lindo, Council Member  
Shelly Gilbride, Programs Officer

Date: Dec 2, 2015

Re: Arts Education Update

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**ARTS EDUCATION HEARING:**

November 6<sup>th</sup>: Joint Committee on the Arts Hearing by California State Senator Ben Allen and Assembly member Ian Calderon in Beverly Hills on “The Visual and Performing Arts: Arts Ed Code Compliance”

Highlights

- CDE Deputy Superintendent, Lupita Cortez Alcala stated that there will be focused efforts this year to update the CA Visual & Performing Arts Standards.
- Rory Pullens of LAUSD shared excellent work being done in LA.
- Chula Vista once again highlighted as a national model for arts education
- Important opportunities for Legislative action were outlined:
  - theater and dance credentials
  - regular reporting back to Joint Committee on progress
  - potential formation of a STEAM Caucus
  - looking at the Local Control Funding Formula and LCAP's to insure the arts are represented as expected under both State Ed code AND under the criteria called for in the LCAP process (school climate, student and parent engagement)
- LA Times article attached

**CREATE CA UPDATE:****Arts Education Data Project**

CREATE CA is working closely with the Department of Education to build a communications campaign for California's participation in the National Arts Education Data Project. The first round of data from the Department of Education's existing data sets has been delivered to Quadrant Research, the national Arts Ed Data consultant. Once a second round of data (2014-15) is delivered, analysis will take place. Once that happens, we will develop a timeline for a communications and messaging strategy. Shelly attended a workshop with Spitfire

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Advancing California through the Arts and Creativity

Craig Watson, Director

Communications (generously donated by CCSESA). Spitfire took the group through a process charting messaging to School Board members and Superintendents regarding the Arts Ed Data Project.

UPCOMING CREATE CA EVENTS:

- January 21<sup>st</sup>: At the Crossroads of Arts and Equity California Summit, Santa Clara County Office Education.
- March 3-4: State of Creativity Convening: Fresno County Office of Education



LOCAL / L.A. Now

# Arts education in all schools needs to be a priority and better funded, advocates say

By **Zahira Torres** · Contact Reporter

NOVEMBER 6, 2015, 8:50 PM

**G**etting school districts on track to offer state-mandated arts programs could require incentives, legislation and enforcement, arts advocates said at a hearing Friday in Beverly Hills.

Arts programs across California have waned in the wake of budget cuts and a sharpened focus on academic subjects measured on standardized tests. Thousands of students in the state don't have access to arts classes, a violation of state law.

"How do we really force compliance?" said state Sen. Ben Allen (D-Santa Monica), chairman of the Legislature's Joint Committee on the Arts, at a hearing focused on improving arts education.

"How do we really make the case to our school boards and to our superintendents that this is an important part of code?" Allen said. "We're going to help them put in place good programs, but it's got to be a non-negotiable portion of the curriculum."

*Article continues below* ↓

State law requires that schools provide music, art, theater and dance at every grade level. But the law lacks teeth and few districts across the state live up to the requirement.

Lupita Cortez Alcala, deputy superintendent of the California Department of Education, said the state should focus on providing incentives to school districts such as offering professional learning opportunities, providing funding to share best practices and working to make sure teachers are certified in teaching the arts.

She said districts are not trying to skirt the law, they just need help. Many, she said, may not even know the law exists.

"They realize how important it is and they're just feeling really overwhelmed," Cortez Alcala said.

“We’re just coming out of the recession. We’re still at 46 out of the 50 states in per-pupil spending. We’re not quite where we used to be.”

But Carl Schafer, a veteran arts educator who has been meeting with lawmakers and state leaders to make sure districts are complying with the law, said for far too long arts education has been treated as an option.

Schafer joined parents, teachers and educators who offered solutions that ranged from providing more training to requiring districts to publicly disclose their level of compliance with state law. He warned that districts that don’t comply could face litigation.

“All of these efforts, and my own, have been to persuade,” Schafer said. “Persuasion has not worked and persuasion will not work in the future. The only solution is to require compliance.”

Eight out of every 10 elementary schools in the Los Angeles Unified School District don't have the programs needed to meet state requirements, according to a [Los Angeles Times analysis](#).

This year, L.A. Unified asked all of its schools to complete surveys detailing class offerings, the number of arts teachers and the help provided by outside groups for arts programs. A Times analysis, which used L.A. Unified’s data to assign letter grades to arts programs, shows that only 35 out of more than 700 schools would get an “A.”

“When you look at the disparity between those schools that were ranked exemplary with As and those schools that were Cs and Ds, it was staggering to see that in a district of this size only 35 schools were ranked as an A in the arts, given all this criteria,” District arts director Rory Pullens said. “It just gives you a sense of the magnitude of the work that we are going to have to engage in to make that change.”

Pullens said that work includes directing additional funding and teachers to campuses with the fewest resources and building a relationship with the city's entertainment industry.

Craig Watson, director of the California Arts Council, said leaders must work to get the public engaged and invested in arts education.

“What’s wrong with this picture that we sell ourselves globally, appropriately, as the most creative place in the world and yet we have this disconnect over what we’re doing with our children and the workforce of the 21st century,” Watson said.

Educators told lawmakers that while more than 170,000 students take theater and dance in California, the state does not offer a separate credential for either subject. The reason, they said, was a typo in legislation that required credentials for music and art, instead of music and arts.

“It sounds like a bill possibility,” Allen said to applause from the audience.

For more education news, follow [@zahiratorres](#) on Twitter.

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**Content Continues Below**





# Memorandum

California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

Date: December 2, 2015

To: Council Members

From: External Partnerships Committee  
Phoebe Beasley and Steven Oliver  
Craig Watson and Kristin Margolis, Staff Liaisons

Re: External Partnerships Committee Update

---

## **40<sup>th</sup> Anniversary Special Event**

The External Partnerships Committee continues to raise funds to cover the expenses of our 40<sup>th</sup> Anniversary Celebration. To date, Boeing has agreed to give \$10,000, paying for the venue, VIP reception and after party, Southern California Edison / Edison International has donated \$2,500 to cover honorariums for the performing artists, and Earth Friendly Products, will sponsor at the \$2,500 level, covering the program, signage and photo booth, plus give us sample products.

## **Poetry Out Loud**

The External Partnerships Committee has identified three areas where outside funds are needed for Poetry Out Loud. These include the following:

- Banquet for Champions, Chaperones and Partners: \$15,000.00;
- Travel for Partners to Sacramento: \$12,000.00;
- Videographer: \$3,000.00

Now that the 40<sup>th</sup> Anniversary Event has been handled, the Committee will turn its attention to Poetry Out Loud.

# California Arts Council

## Rural Arts Panel

### Panelists:

#### **Libby Maynard**

**Ink People Center for the Arts: Eureka, CA**

#### **Executive Director**

A passionate supporter of the arts and artists, Ms. Maynard co-founded The Ink People Center for the Arts as a solution to her community's economic woes in the late 1970s. As a result of her efforts, Eureka, CA/Humboldt County is today seen as a model community for the use of the arts as a means of healthy and positive cultural development. In addition to her work leading The Ink People, Ms. Maynard serves on the boards of directors of Access Humboldt, Alliance for California Traditional Arts and Humboldt County Workforce Investment Board. And since 2005, she has served as staff to the City of Eureka's Art & Culture Commission, and sits on Eureka Main Street's Public Arts Committee. She has been the recipient of numerous awards and honors in California.

#### **Fran Beatty**

**Dell 'Arte International: Blue Lake, CA**

#### **Executive Director**

Fran Beatty has over twenty years of professional experience directing complex projects and programs in public institutions, where collaboration was essential to success. Fran's leadership role at Dell'Arte includes strategic planning, fundraising, financial and staff oversight, board coordination, and community outreach. Her diverse professional experiences include the design direction, constituency relations, and budget management for the multi-million dollar restoration of Olmsted's internationally renowned landscape masterpiece: Boston's emerald necklace parks. As a university department head, she led faculty in the development of a strong curriculum, an international program, and studio-based community service projects.

Upon arriving in Humboldt County in 2008, Fran focused on contributing to the visual and performing arts community by increasing awareness of the necessity and economic development prospects of art. Central to this effort is creative placemaking including Arcata's Creamery District. Fran is one of the founding members of the Humboldt Creative Culture Alliance, which rouses the rabble for local arts with vision and moxy while seeking to foster collaboration among local arts and cultural organizations. She's an avid cook, bibliophile, and photographer. Fran lives in Eureka with her husband and their three cats.

#### **Debra Lucero**

**Shasta County Arts Council: Redding, CA**

#### **Executive Director**

For more than a decade, Debra Lucero has been at the helm of small nonprofits, active in arts, culture, heritage, economic and agricultural pursuit. Debra's background includes eight years as a newspaper

writer and editor in California, experience in product development, marketing, public relations, retail and non-profit management, and public sector service for a Hispanic lobbyist group in Washington, D.C. For the past ten years, Debra has administered and directed Butte County Cultural Tourism for the County of Butte, is an independent contractor under Debra Lucero & Associates, and serves as CEO of Butte County Economic Development Corporation. Debra is the president and founder of the Upstate Community Enhancement Foundation which houses Friends of the Arts, a CAC State-Local Partner. Debra is a past member of the Chico City Arts Commission, past director of the Janet Turner Print Museum Board, and past board member of the Downtown Chico Business Association. Lucero holds a Bachelor's Degree in Communications with a Journalism option and a minor in Latin American studies and Spanish from California State University, Chico.

**Kim Presley**

**Liberty Painting Corporation, Liberty Art Gallery: Siskiyou, CA  
Creative Director**



# Issue Brief

Contact: Madeleine Bayard, Policy Analyst, Special Projects  
202/624-5332

## Strengthening Rural Economies through the Arts

### Executive Summary

Every state has areas with rural characteristics. Rural areas are often noted for providing an enhanced quality of life and some of the highly distinctive and treasured dimensions of a state's culture and character. However, these regions also may face economic development challenges such as geographic isolation from metropolitan areas, infrastructure deficiencies, poor links with metropolitan and global markets, and the flight of skilled human resources to metropolitan regions. States have successfully addressed these challenges through the arts.

An arts-based economy can enhance state efforts to diversify rural economies, generate revenue, improve the quality of life, and attract visitors and investment. Rural areas often feature various arts and cultural industries, which, with some assistance, can become productive economic sectors. In addition to stimulating substantial employment and tax revenues, arts enterprises are highly entrepreneurial, readily available in many communities, and attractive to tourists. The arts also create a highly desirable quality of life that draws businesses and knowledge workers to further stimulate the economy.

Many state initiatives are harnessing these creative assets to help revitalize rural regions while improving their ability to compete in the new economy. State arts agencies are positioned to assist in economic development efforts; many already initiate, support, and grow arts programs that contribute to rural economies. States have adopted a wide array of arts-based economic development strategies, including the following.

- Integrate the arts as a formally recognized and quantified industry into state economic-development planning as a part of overall investment strategies and programs.
- Use traditional entrepreneurship and economic-development tools, including incubators, start-up capital, and training.
- Attract the arts community by offering incentives, supporting business collaboration, and improving physical infrastructure.
- Use higher-education systems in training and business assistance efforts.
- Integrate the arts into planning and marketing to build sustainable tourism.
- Invest in cultural resources for rural areas by helping fund rural programming and providing incentives for other entities to invest in rural communities.
- Identify, obtain, and creatively use the wide variety of federal resources available from sources including the National Endowment for the Arts and U.S. Departments of Agriculture, Transportation, and Commerce.

An online version of this Issue Brief, including hyperlinks to many of its examples, is available at <http://www.nga.org/Files/pdf/RURALARTS.pdf>.

## **Introduction**

Every state has areas with rural characteristics. According to the U.S. Department of Agriculture Economic Research Service, rural America comprises 2,052 counties, contains 75 percent of the nation's land, and is home to 17 percent of the U.S. population (49 million people), based on the 2003 federal definitions of nonmetropolitan counties.

Rural America is integral to the U.S. economy; agricultural activities account for nearly 1 percent of GDP,<sup>1</sup> and agricultural exports have accounted for 17 percent of total export value in the last decade.<sup>2</sup> Rural areas also are a wellspring for much of the country's history, culture, and recreation and tourism activities.

Rural economies share common challenges, such as geographic isolation, infrastructure deficiencies, poor links with metropolitan and global markets, and the flight of skilled human resources to metropolitan regions. Rural America is older, smaller, and growing at a much slower rate than metro communities, or in some cases even losing population. Median annual household income in rural regions lags behind urban and suburban areas by about \$12,000.<sup>3</sup>

Rural areas contribute a large share of many states' unique characteristics, often reflecting a state's most distinctive cultural attributes. Because the arts are an existing economic engine in many rural communities and can thrive in any location, rural communities are ripe for growing creative economies.

## **Why an Arts-Based Economy Is Important to States**

Arts-based economies and communities with significant arts activities are important to states for two primary reasons: the arts stimulate economic growth and job creation and improve the quality of life. Experts agree that in the new economy, cities and regions establish and maintain their competitive advantage by generating, retaining, and attracting talent and innovation. The arts are a key contributor to the job opportunities and quality of place that are crucial to attracting young knowledge workers to support leading-edge technology firms, which further stimulate the economy.<sup>4</sup>

In his state creative economy initiative, **Maine Gov. John Baldacci** wrote:

The Creative Economy is a catalyst for the creation of new jobs. . . . People who create jobs want to live in places that have a diverse cultural mix and an innovative and educated workforce. Maine will be competitive economically if we continue to capitalize on the synergies between entrepreneurship, education, the arts and quality of life.<sup>5</sup>

Although states have long recognized how these ideas apply to cities, they are increasingly applying them to rural settings as well. States are using the arts to develop economic development strategies that support economic productivity outside metropolitan areas. Tapping the cultural resources of rural areas can help those regions prosper and also help states position themselves in today's fierce competition to attract and retain businesses and knowledge workers.

## **Creating Economic Growth and Jobs**

Experts agree that the new global economy is based on skilled, knowledge-based activity rather than traditional industry and manufacturing. According to Regional Technology Strategies, Inc., a nonprofit economic development organization, the sectors most likely to grow and create jobs across the country are those that employ highly talented, creative workers; produce artistic goods and services; and depend on art and design. Firms with these advantages are most likely to



survive in the global marketplace; for example, graphic design and film and video editing in the United States are projected to grow more than 22 percent in the next decade.<sup>6</sup>

The arts often are not represented by large employers or perceived to be a major economic force. Yet the creative industry—including folk arts, crafts, dance, theater, visual arts, media arts, performing arts, music, cultural institutions, heritage programs, literary art, and design—which at its core relies on innovation and uniqueness, has proven to be a powerful economic engine. Studies conducted around the world demonstrate that the arts constitute about 4 to 5 percent of total employment and 3 to 8 percent of GNP, and the industry is growing at an annual rate of 6 to 10 percent.<sup>7</sup> According to Americans for the Arts, the nonprofit arts industry generates \$134 billion in economic activity, which supports 4.9 million jobs. The collective spending of federal, state, and local governments to support the arts—less than \$3 billion each year—generates a return of more than 8 to 1.<sup>8</sup> Products of commercial creative industries, such as entertainment and audiovisual businesses, are the leading U.S. export, yielding \$60 billion annually in overseas sales.<sup>9</sup>

#### State Arts and Economic Development Figures

- In **Montana**, the number of full-time artists grew three times faster than the overall labor market in the last three decades; currently one in every 78 working Montanans is a professional artist.<sup>10</sup>
- In **Texas**, the arts account for billions of dollars in total expenditures and 2 million permanent jobs.<sup>11</sup>
- **Vermont's** creative industry includes thousands of businesses and nonprofit organizations and employs about 4.5 percent of the state's workforce; nonprofit cultural organizations alone have an impact of \$156 million annually.<sup>12</sup>
- In **Mississippi**, the total economic impact of the arts is estimated at \$55 million, a figure that does not include the income and taxes generated by many individual artists, craft shops, commercial businesses, or nonprofit arts.<sup>13</sup>
- **Kentucky** craft producers in 2000 had sales of \$252.4 million, \$148.7 of which was out-of-state sales. The state's craft industry is responsible for 3,200 full- and part-time jobs.<sup>14</sup>

A thriving arts community frequently generates high-quality jobs and state tax revenue—results that are especially important in rural areas. In **California**, arts and cultural organizations in rural communities generate \$6.8 million in state tax revenue and employ 1,400 people.<sup>15</sup> In **Iowa**, about 306,000 jobs in creative industries in 2000 (22.5 percent of the nonfarm total) paid 60 percent higher earnings per worker than other nonfarm jobs.<sup>16</sup> In **Montana**, a state of fewer than 1 million people, more people are employed in the arts than in the mining industry, wood products manufacturing, or the building materials retail market.<sup>17</sup> Employment figures for New England's creative industry exceed those of software and communications services and healthcare technology.<sup>18</sup>

The arts also spur job creation and economic activity in sectors outside the creative industry, such as hospitality and tourism. Tourism is one of the largest industries in the United States, accounting for one in seven jobs and growing faster than our GDP. It affords flexible growth in all levels of employment, from entry-level to professional, as well as part-time and post-retirement.<sup>19</sup>

Arts audiences spend about \$81 billion annually on hotels, restaurants, retail stores, and other associated costs.<sup>20</sup> In **Mississippi**, over 2 million people attend arts events each year, and out-of-state visitors attending arts events bring \$17.7 million to the state.<sup>21</sup> In Appalachia, tourism has an estimated annual economic impact of over \$29 billion.<sup>22</sup> For every dollar of direct spending at arts events in **Maryland**, \$2.30 is spent in secondary expenditures on goods and

services. The arts generated about \$31 million in state and local taxes and provided over 12,000 jobs in 2003.<sup>23</sup>

**Community Profile: Theater Spurs Job Creation in Retail and Tourism**

The small town of Creede, Colorado (pop. 397), is a former mining community in the San Juan Mountains. As the mining industry began to fold in the 1960s, a summer theater program developed. The Creede Repertory Theatre has gone on to become the town's main economic driver and a significant contributor to the county's economy, with an estimated impact of \$2.1 million. This impact represents 26 cents of every tourism dollar spent in the county. The theater is the town's largest employer in the summer, providing 116 jobs. It entertains more than 16,000 attendees each year and has contributed to a boom in retail activity, tourism, and second-home ownership.<sup>24</sup>

**Improving Quality of Life**

Along with safe and walkable neighborhoods and accessible recreational and outdoor attractions, the arts contribute to quality of life in numerous ways. Research has demonstrated that the arts generate benefits that help attract firms, entrepreneurs, and talented, skilled workers.<sup>25</sup> Increasingly, businesses select a location based on its amenities rather than the region's conventional production characteristics or tax incentives.<sup>26</sup>

An enhanced quality of life is vital to attracting knowledge workers in the new economy, according to Richard Florida, author of *The Flight of the Creative Class*. The quality of life has been shown to be as important as traditional economic factors, such as jobs and career opportunities, in attracting knowledge workers—who are highly mobile and willing to relocate for social, cultural, and economic opportunities.<sup>27</sup> An enhanced quality of life ranked second—just below salary—in a survey of job appeal for technology workers, increasing the attractiveness of a job by 33 percent, according to a KPMG study.<sup>28</sup> In the words of Michigan Gov. Jennifer M. Granholm:

The future economic success of our state is directly tied to our ability to attract and retain exciting new jobs and young workers who are hard wired into the knowledge-based economy. In communities large and small, we must focus on economic development that makes our downtowns vibrant, our arts community thrive, and, most importantly, makes our young people want to make their homes in Michigan.<sup>29</sup>

By supporting an arts-based economy, states can attract talent-based companies, students, university faculty, professionals, teleworkers, independent contractors, and tourists and other customers.<sup>30</sup> Rural areas offer particularly strong potential for economic and cultural renewal, which can yield significant new investment, revenue, and income. Rural communities are sometimes characterized in a similar manner as many urban areas that have experienced arts-based revitalization: with aging infrastructure, declining population, and a loss of economic activity.<sup>31</sup>

**Community Profile: Cultural District Improves Town Economic and Cultural Life**

The Idaho Falls Cultural District won Gov. Dirk Kempthorne's "Take Pride in Idaho Award." In the 1970s, downtown Idaho Falls was anchored by big retailers, but these vanished with the development of large malls. In recent years, new anchors have emerged—including the Willard Arts Center and Colonial Theater, Museum of Idaho, Eagle Rock Art Museum, and Actors' Repertory Theater of Idaho—forming a critical mass that generates tourism and results in more shops, restaurants, and downtown residents. Retailers, professionals, the arts and culture community, developers, and government are collaborating toward the same goal—a better quality of life for the residents of southeastern Idaho.<sup>32</sup>

## **State Policy Recommendations for Strengthening Rural Economies through the Arts**

If states intend to build their economies on the jobs of the future and improve rural communities and economies, they must enact policies to cultivate a creative workforce and support an enhanced quality of life in rural areas that attracts businesses and workers. An arts-based strategy can strengthen state efforts to diversify rural economies, generate revenue, improve quality of life, and attract visitors and investment.

States can promote the arts and rural economic development in a variety of ways, such as providing targeted grants, tax incentives, and technical assistance to artists; building creative clusters in targeted areas; partnering with community colleges and others to provide training, research, and work experience; and identifying and facilitating access to studio, gallery, and retail space for artists. State arts agencies are positioned to assist in economic development efforts; in a majority of the examples in this brief, the state arts agency played some role in initiating, supporting, or growing an arts program. State policies can ensure that arts enterprises have the services they need to become self-sustaining—a key to long-term economic success.

To support an arts-based economy, states:

- Integrate the arts into state economic-development planning.
- Use traditional entrepreneurship and economic development tools.
- Attract the arts community by offering incentives, supporting business collaboration, and improving physical infrastructure.
- Use higher-education systems in training and business assistance efforts.
- Integrate the arts into planning and marketing to build sustainable tourism.
- Invest in cultural resources for rural areas.
- Identify, obtain, and creatively use federal resources.

### **Integrate the Arts into State Economic-Development Planning**

Governors can position their states to use the arts effectively as a rural economic development tool by integrating the arts into economic development planning statewide. Statewide planning ensures that all regions have the services and amenities businesses need, such as financial resources, training opportunities, and assistance for entrepreneurs. Coordinated economic development planning is a foundation for supporting arts-related enterprises. It requires collaboration across city and county lines among arts councils, many state agencies, governors' offices, university systems, and the business community.

Successful rural economic-development programs build on the demonstrated strengths of the region, using a cluster-based economic development approach to spur further creative activity. Rather than trying to insert a creative field into the local economy, the most successful programs assess and target existing cultural activities, organizations, or facilities that are

“In Idaho and in states across the country, the arts have made significant contributions to our economies and communities. It would be difficult to overstate the important of the arts in building strong, sustainable economies, and as an economic development tool for states.” —Gov. Dirk Kempthorne

appropriate to a rural community's unique setting and needs. With some assistance, indigenous traditions can grow into a flourishing economic cluster. For example, the cultural and industrial history of **Maine** has produced generations of textile and furniture artisans whose products are in demand across the nation. The rich culinary and musical traditions of **Louisiana** are becoming cornerstones of its Cultural Economy Initiative. And **Virginia** has built a Heritage Music Trail that uses bluegrass and mountain music to draw visitors to some of the most remote regions of the state.

A few states have formally recognized and quantified the arts as a state industry—an important first step in truly integrating the arts into state economic development and tourism planning. The **Montana** Governor's Office of Economic Activity has worked with the state arts council to develop a state economic development strategy for creative enterprises. A consultant assessed the economic impacts of the arts on the state economy, providing a baseline for planning economic development programs and policies that capitalize on the arts industry and draw on strategies used in other states. Gov. Brian Schweitzer has financially supported arts economic development programs and made creative enterprise a goal of his administration.

The creative economy initiative in **Maine** has assessed regional strengths in the arts and developed recommendations to build on them, such as enhancing the role of the arts in tourism and strengthening the creative cluster. Gov. John Baldacci convened the Blaine House Conference on the Creative Economy to connect economic development and cultural efforts in the state, bringing together the banking, commercial, government, industrial, and arts sectors in the first of a series of forums held throughout the state. Gov. Baldacci subsequently created a permanent Creative Economy Council to identify policies that will build a vibrant Maine economy through investments in youth, cultural institutions, entrepreneurship, and technology. The initiative also includes a listserv and Web site to disseminate information on successful programs, and a report that includes measurements of the economic impact of the industry and recommendations.

The **Vermont** Council on Rural Development released a report, Advancing Vermont's Creative Economy, outlining specific steps the state should take and specifying which state agencies, offices, and stakeholders should be involved in each. As a result, a Vermont Creative Economy Policy Council has been named to develop legislative and fiscal initiatives that will advance the state's economic vitality through the arts.

### **Use Traditional Entrepreneurship and Economic Development Tools**

Some experts attribute nearly 70 percent of economic growth to entrepreneurial activity and suggest that its impact accounts for one-third of the differential in national economic growth rates.<sup>33</sup> To compete in the global economy, states must develop a supportive environment for entrepreneurs in all fields, including the arts. Many states offer incentive-based recruitment programs, but successful economic development policy must go beyond incentives to cluster-based development and entrepreneurialism.

States can target traditional entrepreneurship and economic development tools, which are generally utilized in metropolitan areas, to support the arts in rural communities. Many states have tools such as business incubators, entrepreneurship centers, start-up capital, marketing assistance, workshops, and training, which can be made accessible to artists in rural communities. Many rural regions are not located near service centers or providers, but these services and tools can be made available through online programs, telephone help lines, and regular technical assistance such as consulting and training sessions.

Physical incubators and entrepreneurship centers serve as one-stop resource centers for entrepreneurs in many states, providing a range of assistance, such as navigating state regulations and on-site marketing counseling. To reach arts entrepreneurs, some centers focus on creative enterprises and retain staff who understand the arts and its related needs.<sup>34</sup> Existing centers of rural entrepreneurship can target the creative industry, directly reaching out to artists through advertising and specialized workshops. Centers provide assistance such as training for product pricing and packaging, business plan development, and access to business tools, which all can be tailored for the artist community.

States also can use financial or technical assistance to support nonprofit organizations serving rural artists. The **New Hampshire** Division of Resources and Economic Development and State Arts Council have supported the Women's Rural Entrepreneurial Network (WREN), a membership organization of 700 women and girls, which operates a gallery and store featuring products from more than 100 members. The store has generated about \$400,000 in sales for local artists and craftswomen since 2000. WREN offers classes, gallery space, free Internet access in its award-winning technology center, workshops, technical assistance and consulting for nonprofits, a lending library, loans for business development, and experiential opportunities for girls in the arts.

Like any entrepreneurs, artists need start-up capital and technical assistance to launch their enterprises. Several state arts councils, including **North Carolina's**, provide consecutive years of entry-level financial support to organizations establishing arts education programs in rural communities. The council also provides organizations with consulting services for a year of planning. Grantees are expected to produce performances, workshops, and residencies and must provide matching grant funds in the third year unless they are in designated "low wealth" communities.<sup>35</sup>

With grant support from **New Mexico's** state arts council arts enterprise partnerships program, one creative speech and language pathologist launched a company that provides job and entrepreneurship training for special needs students. After searching for an out-of-the-box strategy to teach special needs career options in a middle school, she started a public-private partnership that became a business named Card Express. Begun with ten rubber stamps and donated paper stock, today the company makes and sells cards, stationery, gift bags, boxes, and frames in local stores. Students learn entrepreneurial and job skills such as customer relations and money management by participating in the program.

Other financing vehicles include revolving loan funds, microenterprise funds, and below-market rates and loans. Through a Community Development Block Grant, HandMade in America—a renowned nonprofit organization that has raised the profile of handmade objects in **North Carolina** and across the nation—has developed a revolving loan fund for craft business expansions and startups, as well as a registry system for craftspeople, pricing, and delivery schedules.<sup>36</sup> States also can initiate and support microenterprise funds, such as those in **Nebraska**, which fund community-based, nonprofit organizations from a combination of state, federal, and private sources. Funds are distributed through service providers to support technical assistance and lending pools, removing some of the administrative burden associated with acquiring the funds.<sup>37</sup> States also may encourage fund providers to make available below-market loans, equity, program-related investments, and recoverable grants.

Workshops are a traditional way to bring together entrepreneurship experts and nascent businesses; these can be targeted to the arts community. In **North Dakota**, an October 2003 editorial in the *High Plains Reader* suggested that a dying town in a rural region should work to become the state’s “New Bohemia” artist colony by supporting young artists who might otherwise migrate elsewhere. New Bohemia has grown from a concept in one location to a statewide membership organization.<sup>38</sup> In July 2005, the town of Rugby’s job development authority and New Bohemia held a workshop to train artists, arts supporters, and economic development officials in writing business plans, preparing budgets, and pricing and marketing art. Presenters included the state and local arts councils, the state tourism office, and journalists.

***Community Profile: Media Training Center Generates Revenue; Gains Nationwide Attention***

Started in 1969 as an economic development project to train Appalachian youth in media skills and help them enter the workforce, Appalshop has grown into a nationally recognized media center. The center is based in Whitesburg, a town of 1,542 people in eastern **Kentucky**. By documenting traditional arts, exploring history, and tackling social issues affecting the region, the center operates to help Appalachian people “tell their own stories and solve their own problems.” Each year, Appalshop’s productions in theater, film, radio, and other services reach several million people, generating annual revenues of more than \$2.2 million.<sup>39</sup>

States also can facilitate or provide marketing assistance and vehicles for art and crafts. The **North Carolina** university system and the Departments of Commerce; Cultural Resources; Environment, Health and Natural Resources; Transportation; Travel and Tourism; and Community Assistance support and work with HandMade in America—a nonprofit organization working to build a sustainable craft industry. By creating a business and marketing plan that branded the region as a cultural destination, HandMade has unified 23 counties and 4,000 artisans in one economic development effort. Revenues for many craftspeople have increased as much as 15 percent, and the region contributes \$122 million annually to the state economy.

The Kentucky Crafted program—a division of the state arts council in the commerce cabinet—provides marketing support to rural artisans to help them raise the visibility of their products, create private partnerships, and generate increased opportunities for their business. Training is

provided for many topics including developing a business plan, planning for new products, assessing markets, outsourcing, using technology, and licensing.

Marketing training can be useful to rural artists to expand their sales base and publicity. The Alaska State Council on the Arts has partnered with the state department of community and economic development and the University of Alaska Fairbanks Rural Extension Program to run marketing training programs in three rural trading hubs. The training for artists included courses in quality issues, cost analysis, and pricing, as well as federal and state regulatory programs. As many Native Alaskan tribes have moved from a subsistence- and trade-based economy to one based on cash, the need for education in reaching new audiences and expanding markets is even greater.

Without access to education and training, parts of rural America steeped in traditional, low-skilled jobs cannot adapt to and compete in the new economy.<sup>40</sup> In a recent survey, rural Southerners rated job training and retraining most highly among economic development methods, above government grants and tax incentives.<sup>41</sup> Training can be useful in various areas, from skills training for craftspeople to audio- and video-recording training for storytellers. State agencies or the offices of federal funds can be particularly helpful to artists in grantwriting and application training.

### **Attract an Arts Community**

By attracting an artist community, states can enhance the quality of life and attract more residents, workers, businesses, and visitors. In many regions, rural communities offer an enhanced quality of life and a unique character. Cultural and heritage activities often represent and help define these characteristics.

To build a cultural community, experts agree that it is important to attract artists by supporting their needs for business operation. Economic development strategies must go beyond tax breaks to comprehensive policies that will yield long-term results. States can attract arts communities in three major ways: offer incentives, support opportunities for business collaboration, and improve physical infrastructure.

**Offer tax incentives.** States can attract artists, entrepreneurs and businesses to rural areas by authorizing cultural districts—special mixed-use zones that feature cultural attractions and use local or state tax incentives to stimulate economic development. Many states have authorized local governments to establish such arts and entertainment districts, which have spurred significant cultural and business development.<sup>42</sup>

Recently the Maryland State Arts Council, a division of the Department of Business and Economic Development, helped create a state designation for arts and entertainment districts. The legislation enables local jurisdictions, municipalities, and counties to apply for state designation and offer tax incentives.<sup>43</sup> Incentives include income tax subtraction for works sold by artists who are Maryland residents; property-tax credits for the renovation of buildings; an exemption from the admissions and amusement tax; and access to the state economic development assistance fund

loan program. The program is being used in both rural and urban areas to attract artists and arts-related businesses to the state.<sup>44</sup>

To pursue similar goals, the **Iowa** historic preservation and cultural and entertainment district program offers tax credits for rehabilitating historic structures for living and working space for artists and entertainment venues. To ensure a broad base of support, the program requires formal collaboration between local governments and partners in the business and nonprofit sectors.<sup>45</sup>

In rural **Kentucky**, state and local governments offer incentives to artists in the form of one-year housing allowances or tax credits, lower-than-market interest rates, loan-to-value ratios of up to 100 percent, discounts on closing costs, and services at no charge. Local governments also offer arts businesses preservation tax credits for particular facilities, free Website access, and special health-insurance packages.<sup>46</sup> Incentives can be provided to students through student-loan forgiveness for those who take a job in the creative industry in a rural region, as **Missouri** has done in other fields such as life sciences.

***Community Profile: Arts and Entertainment District Attracts Visitors, Residents, and Businesses***

The small town of Cumberland in western Maryland has attracted residents and artists downtown by building on a Main Street development program and gaining state designation as an arts and entertainment district. Events such as Fridays after Five, murder-mystery railroad tours, and arts festivals have attracted visitors, and the region has become a hub for both artists and physicians, particularly international practitioners. In the 1990s, the community saw the opening and expansion of many businesses—including museums, artist cooperatives, and theaters—along with increased capital expenditures and a decrease in downtown vacancy from 80 to 10 percent.<sup>47</sup>

States also compete with one another—and, increasingly, with locations overseas—to attract the film industry. Many states have recently adopted tax incentives, employee wage rebates, or exemptions for the wages of workers in film production companies or their related costs, such as hotel rooms for film crews in the state.<sup>48</sup>

***Support opportunities for business collaboration.*** Because cluster-based economic development relies on cooperation, one emerging state strategy supports opportunities for business collaboration. These opportunities and networks may provide access to or discounts for services through cost sharing. Services include joint marketing and promotion, catalog production, Website production, packaging, projections, and professional development. Without collaboration, individual artists might not consider using or be able to afford these critical business tools.

**GROW Nebraska**, a grantee of the **Nebraska Microenterprise Partnership Fund**, is a statewide artisans' cooperative with 180 members. It helps artisans locate markets for their products through cooperative advertising and participation in trade shows.<sup>49</sup> The **Maine Indian Basketmakers Alliance** is a group of traditional artisans who have opened a store, expanded markets beyond the state, and set up an Internet presence, with financial support from the state humanities council. In **Mississippi**, **Crossroads Quilters**, a group of mostly African-American women, sell their handmade quilts through the local arts agency, with support from the state arts commission and humanities council.



Such alliances use heritage traditions and benefit by acting as a group to promote their work. The South Carolina Artisans Center provides education and learning opportunities for artists and amateurs and houses an artisan market for 240 artists in a restored Victorian house. The center was named the state's Official Folk Art and Craft Center by a gubernatorial resolution, and has received technical and financial assistance from several state agencies, including the arts commission, department of commerce, humanities council, and department of parks, recreation, and tourism.

*Improve physical infrastructure.* Physical infrastructure, from facilities for studio space to broadband for distance learning, is critical for entrepreneurs to access services and provides an attractive environment for workers and customers. The built environment often is related to the quality of life and identity with a place; it can influence business capabilities, worker attraction and retention, and growth.<sup>50</sup> Entrepreneurial artists need physical space and related infrastructure to produce, sell, and package their work; network with other artists; and participate in training and workshops.

State departments of commerce, community development, and labor; arts councils; and historical societies can be vital partners in rebuilding historic structures and identifying potential living and working spaces for artists. For example, former elementary schools or factories might provide housing opportunities for galleries, shops, workshops, dance studios, or theaters.

Local and regional arts councils can be valuable partners in capital redevelopment projects for arts sectors and related businesses. In Colquitt, Georgia, an arts complex owned and operated by the local arts council grew from the success of one musical theater production. Several years ago, 100 residents of the town (pop. 1,868) performed an original work, *Swamp Gravy*, which became the name of the award-winning traveling theater organization. The arts complex includes a cotton gin that was renovated into a state-of-the-art performance space to accommodate the company, as well as the Museum of Southern Cultures and a market-square building that houses 20 arts vendors.<sup>51</sup>

The Adams arts program, the Massachusetts Cultural Council's Cultural Economic Development program, funds cultural activities with the express purpose of revitalizing communities, stimulating income, creating jobs, and attracting tourism. In the Blackstone Valley, 12 towns constitute a primarily rural region that arose around textile mills. The Whitin Mill building complex in the town of Valley Cast has been identified as a central location for developing a museum, tourist center, and multipurpose arts, training, and community center. The transformed Whitin Mill will serve as a cultural hub for public events, a living heritage museum, studio and gallery space, and a clearinghouse and gathering place for exchanging ideas and information.<sup>52</sup>

Physical facility improvements can influence the development of related streets, sidewalks, and businesses. The reopening of the Newberry, South Carolina, opera house in June 1998 had an immediate, profound impact on the downtown business district, attracting 20 new businesses, including four restaurants. Additional capital investments, such as renovations of vacant buildings and upgrades of streets and sidewalks, are valued at \$3.9 million. Since 1998, six new industrial

facilities representing 520 new jobs and \$76 million in capital investment have moved to Newberry. The opera house estimates its economic impact in excess of \$5.8 million a year.

***Community Profile: Museum Turns Abandoned Facility into a Major Art Attraction***

The economy of North Adams, in northwestern Massachusetts, was decimated when the city's largest employer closed its 300,000-square-foot facility and left 4,137 workers unemployed in 1986. Faced with the need to improve the community, the mayor led a team of curators to develop the abandoned space into the country's largest contemporary art museum with primary funding from a \$22-million state construction grant. The Massachusetts Museum of Contemporary Art (Mass MoCA) first welcomed the public in 1999, and today the town of just over 14,000 residents receives more than 100,000 visitors each year. When the museum opened, only 30 percent of the town's storefronts were occupied; now more than 70 percent of them are in use. When the museum opened there were only two fast-food providers in the city; now there are eight full-service restaurants and an upscale hotel. The museum has revitalized the North Adams community and its economic future. The Massachusetts Cultural Council provides ongoing support for Mass MoCA and has used the program as a model for working in other communities across the state.

**Use Higher-Education Systems in Training and Business Assistance Efforts**

State university and community college systems and tribal colleges can be valuable partners in training and recruiting a rural creative class. Rural America has more than 700 public community and tribal colleges, of which one in four serve economically distressed regions.<sup>53</sup> Community colleges in particular are well-known for delivering education and training to all segments of the population. Some community colleges go beyond education and training to play other important roles, such as promoting regional and cluster-based approaches to economic development and supporting small business development.<sup>54</sup>

To use community colleges as a rural arts and economic development tool, states can:

- **Incorporate art and design into technical and commercial programs.** Bellingham Technical College in Washington incorporated art and design into the welding program to increase worker skills, build teamwork, and provide new opportunities for students.<sup>55</sup>
- **Include entrepreneurship training in the arts curriculum.** Entrepreneurship training can include art design in product appearance, use, packaging, marketing, and commercial applications of art and design. With the governor's support, Hazard Community College in Kentucky purchased a historic high school and converted it into a school of craft that integrates business concepts and entrepreneurial skills. It hosts a business enterprise center, studio residency program, and cooperative studio with shared equipment.<sup>56</sup> Montana State University-Great Falls designed a program for artisans to help them improve their business and marketing skills.<sup>57</sup>
- **Designate colleges as lead institutions or cluster hubs for the arts.** Colleges can serve as hubs for clusters. In Washington, the state encourages colleges to identify growth industries in their region and build partnerships to strengthen technical expertise in sectors such as the arts. Colleges design new curricula, deliver workforce training, and

provide technology assistance to businesses. This approach is facilitated by state funding that combines all workforce programs in a single block grant to colleges.<sup>58</sup>

- **Fund and require colleges to provide small-business assistance centers.** In **North Carolina**, community college budgets include funding for small-business assistance centers at every location. Central Carolina Community College operates a fine-arts business incubator that houses 29 businesses; 30 more are on the waiting list.<sup>59</sup> Centers provide courses and one-on-one technical assistance to help entrepreneurs assess the market, develop a business plan, and obtain funding. About 300 community colleges offer a degree or certificate in entrepreneurship, and many more offer workshops or courses.<sup>60</sup>
- **Establish internship and apprenticeship programs with artisans and industry.** Internship programs provide hands-on experience for students, and they can help recruit and retain talent in rural areas. **North Dakota Gov. John Hoeven** launched Operation Intern to connect students with internships in the state and provide organizations with full- or part-time assistance. The program emphasizes the new perspectives and creative ideas that students can bring to an organization, quoting Richard Florida's *Rise of the Creative Class*: "creativity is said to be an essential component to enhancing and revising every product, process, and activity imaginable."<sup>61</sup> Several employers in the arts serve as partners, including a jazz arts group and a performing arts school.
- **Provide grants for firms or individual artists that employ students from state colleges and universities.** The **Massachusetts Cultural Council** provides grants of up to \$6,000 for apprenticeship programs with master artists.<sup>62</sup>

### **Integrate the Arts into Tourism Planning and Marketing**

Most states view tourism revenue as an essential ingredient of economic success. Tourism offers special opportunities for rural areas, many of which abound in cultural assets that can fuel sustainable tourism. According to the Travel Industry Association of America, 62 percent of adults traveled to a U.S. small town or village in the past three years, and cultural and heritage visitors stay longer and spend more money than other kinds of visitors.<sup>63</sup> Sixty-five percent of Americans include a cultural heritage component in their vacation.<sup>64</sup>

*Cultivate cultural and heritage attractions.* Recognizing that the arts reflect a distinctive state identity and brand, many states have made cultural and heritage attractions central to their tourism planning and marketing efforts. For example, the **Minnesota Arts Board**, Office of Tourism, Historical Society, Department of Transportation, and Department of Natural Resources have worked on a variety of joint cultural tourism projects over the past decade. Since 2003, they have combined forces to promote the state's scenic byways. The partners created a scenic byways promotional campaign and have produced two maps that were strategically marketed to prime tourism outlets, drawing visitors from around the country and the world.<sup>65</sup>

States also can encourage integrated planning at the local level. In **Oregon**, technical assistance and funding through the state's Arts Build Communities program helped Cave Junction (with about 1,400 residents, half of whom receive some form of state assistance) develop a synchronized plan to promote public art and tourism.<sup>66</sup> The project coordinated the activities of

the city council, artists, natural resource officials, and business owners with help from the Oregon Downtown Development Association and the state arts agency. The resulting plan and stone artwork installations helped Cave Junction become a tourism gateway that draws travelers from the nearby interstate to explore the distinctive geology and history of the area. Main Street **Arkansas** and the state economic development department launched the Delta Initiative for five agricultural communities that share a common cultural heritage. In response to the erosion of industrial and manufacturing industry, the initiative aims to build business opportunities around local crafts and boost the region's tourism by building on its blues and music heritage events.<sup>67</sup>

*Partner with communities to develop events.* Some communities focus on event-based tourism, which for small communities may be easier than working on many attractions to draw visitors year-round. In Ketchum, **Idaho**, the Trailing of the Sheep Festival—winner of a Governor's Award for Cultural Heritage Tourism—celebrates local heritage by following sheep through a historic trail in the Wood River Valley. The festival attracts visitors through folk music, dancing, spinning, crafts, heritage education, and poetry.<sup>68</sup>

State arts councils can be valuable partners in developing cultural events and programs. The **Arizona** Commission on the Arts recently launched the Arts Link to Tourism and the Economy (ALTE) grants program to encourage collaborative projects among rural economic development or tourism organizations, ethnic arts organizations, rural arts organizations, and/or tribal communities. The ALTE program funded marketing for the eighth annual northern Arizona book festival, which hosted renowned writers and more than 5,000 attendees for a weekend of literary events. Seventy-nine percent of attendees came from the region, 13 percent came from other parts of the state, and 8 percent came from other states and abroad. The festival incorporated new programming to attract visitors, such as a musical literacy jam that gathered a near sell-out crowd.

#### **Community Profile: Arts Build Sustainable Tourism**

The Kentuck Festival of the Arts in the Appalachian town of Northport, **Alabama**, started in 1972 as a local heritage festival featuring fiddlers, crafts, and demonstrations. Today it is a juried invitation show that attracts 20,000 visitors each year to view modern and traditional crafts such as baskets, pottery, quilts, and silver. The organization used festival proceeds to purchase a cluster of derelict buildings in the main intersection of the town, which became a museum-gallery, working studios, retail shop, and office for the association. The renovation attracted several businesses, including a fine restaurant, and a downtown streetscape improvement. Today, 100 percent of the buildings are occupied, many with arts and home décor shops.<sup>69</sup>

*Promote heritage corridors and cultural trails.* Both heritage corridors and cultural trails attract visitors to rural regions that may have otherwise been undiscovered. For example, **Washington** produced an audiotape and illustrated booklets on a 153-mile heritage driving-tour, which introduces visitors to artists on an Indian Reservation, folk artists, a cowboy poet, and storytellers. The tapes received support from the National Endowment for the Arts (NEA) and U.S. Forest Service Arts and Rural Community Assistance Initiative.<sup>70</sup> The Ohio Mural Corridor consists of seven historical murals in towns in three counties, which are expected to spur economic activity by leading people through towns to see the murals, purchase local crafts, eat at local restaurants, and stay in rural bed and breakfasts.

The **Kentucky Heritage Corridor**, an eight-county area along Route 23, works with the state arts council to create a cultural tourism plan that will be a springboard for economic, community, and cultural development in Eastern Kentucky. The **South Dakota Arts Council** received an NEA rural-development grant for community-based planning. As a result, the Oyate (meaning people or nation in the Dakota/Lakota language) cultural tourism corridor plan connects nonprofit arts organizations, Indian reservations, and many traditional folk artists that may not have otherwise been identified.<sup>71</sup> **HomegrownHandmade**, a unique alliance of arts and agriculture in **North Carolina**, supports business planning, market research, and development of marketing and promotional materials. The alliance also works with consumer-friendly, “agri-Cultural” trails and itineraries showcasing the rural regions of the state.

Several multistate trail projects have successfully connected the arts to the landscape and local heritage. The Appalachian Regional Commission produced a **geotourism “mapguide”** of Appalachia to showcase regional cultural, natural, and heritage assets. More than 350 tourism destinations and events—such as artisan centers, music venues, and museums—are listed in the map, which was featured in *National Geographic Traveler* magazine and is available online.<sup>72</sup> The Cherokee and **Blue Ridge Heritage Trails**—collaboratives of the **North Carolina Arts Council** and Department of Cultural Resources, the **Tennessee Arts Commission**, and the **Virginia Commission for the Arts**—bring together the arts, recreation, and natural-resource management. The trails and related maps and event listings encourage visitors to venture into small mountain towns to experience the heritage of the region.

**Coordinate resources.** States can initiate and facilitate cultural-tourism planning by coordinating resources of rural regions, providing funding and technical assistance, and helping execute the plan. In addition to the state arts agencies—many of which already support cultural tourism—a variety of state agencies can be called to action to help market the arts, such as the state tourism office, departments of natural resources, transportation departments, and regional visitor centers. Marketing and tourism promotion focused on the arts can use the following approaches:

- State departments of **natural resources** can identify and open physical locations for events and festivals and offer residencies to artists so they can create and show their works.
- Cultural ambassadors can be included in gubernatorial domestic and foreign trade missions to promote the region’s artistic attractions.<sup>73</sup>
- Through **economic development** organizations, states can coordinate or provide marketing training for cultural groups, nonprofit employees, hospitality and other businesses, and local chambers of commerce.
- State **tourism and trade** offices may develop a statewide arts identity similar to that of other campaigns with distinctive logos, and create regional tourism campaigns and Web sites. The dedication of the **Actors Collaborative Theatre** in Elkhorn City, **Kentucky**, to sustainable community development led to the adoption of the **tourism motto**: “Where Nature Meets Culture.” Offices of tourism can create marketing materials beyond the traditional signs and brochures, such as cultural calendars, trail and gallery maps, and kiosks.
- State welcome centers and retail shops can feature local artists. In **New Hampshire**, the state council on the arts worked with the department of **transportation** to install art

exhibits in the state welcome centers that feature the work of local artists. The state council also covers the artists' fees and installation costs.<sup>74</sup>

- Venues such as off-road trails, bike and pedestrian paths, scenic easements, visitor centers, and interpretation displays and presentations can be made available to artists as canvases and to rural communities as marketing devices. **New Mexico Arts**, a division of the office of cultural affairs, partnered with the state highway and transportation department to create a public art program that allowed local artists to erect sculptures along major highways. The artwork is monumental in scale and ranges from whimsical to serious, including a depiction of a vintage 1950s Cadillac and a steel arch representing the area's cultural influences.<sup>75</sup>

### **Invest in Cultural Resources for Rural Areas**

States can build an arts economy in rural areas by helping fund rural arts programming and providing incentives for other entities to invest in rural communities. State arts agency grant programs provided 2,574 rural communities nationwide with more than \$37 million in arts grant funds in 2004, according to the National Assembly of State Arts Agencies.

***Fund rural arts programming.*** Encouraging ongoing arts activity in rural areas helps to strengthen cultural organizations, provides engagements for artists, and helps stimulate arts participation by making the arts more accessible to citizens in isolated or underserved areas.

Many states, including **Florida, Kansas, Michigan, New Hampshire, North Carolina, North Dakota, Oregon, South Carolina, and West Virginia**, have special grant programs dedicated to community-based rural arts programs. For example, the Michigan Rural Arts and Cultural Program encourages arts activity in 39 designated underserved counties. Recently funded projects include a migrant-youth arts program, a Black History Month blues series, a troubadour music festival, and artists-in-residence organizing a community theater.

**New Hampshire's** Community Arts Development Grants Program promotes partnerships between arts and nonarts organizations committed to using the arts as a catalyst for economic development and community revitalization. Projects may include community cultural assessments, impact research, economic-revitalization projects incorporating the arts, planning for integrating arts programming into trails or walks, or hiring a local arts-council director. Recognizing that not all community groups have ready access to funding and programming partners, the Florida Rural Economic Development Initiative (REDI) contains a special provision for arts organizations in rural or economically distressed areas, as designated by state statute. This program provides arts grantees in these areas with match exemptions that make funding from the state office of tourism, trade, and economic development more attainable.

Sixteen states reach rural areas by using decentralized-funding programs that give local or regional groups the authority to spend state resources in alignment with local needs.<sup>76</sup> Among the most recently adopted of these initiatives is the **Pennsylvania Arts Partners** program. One of the state's local partners is the Venango Center for Creative Development (VCCD), which serves a seven-county rural region. Since becoming a state regranting partner in 1998, VCCD has become

a focal point for arts development in northwestern Pennsylvania. VCCD has regranted more than \$250,000 in state funding, which has helped increase arts audiences to 90,000 attendees per year and strengthened relationships among the arts, business leaders, and civic groups in the region.

Another strategy states use to increase rural arts activity is facilitating the exchange of artists and artworks between communities. For example, in **Mississippi**, the Museum on Wheels will take art exhibitions—at no cost to the recipient—to rural schools and libraries. Other states support art buses or art train projects that bring the arts to isolated communities with no access to their own cultural facilities. State arts agencies invest significant grant dollars—totaling \$53 million 2004—to support presentation and touring activities in the performing and visual arts.<sup>77</sup>

***Provide incentives for investments in rural communities.*** States can encourage localities and private funders to invest in rural communities through matching grants that reward or require collaboration with nonprofit or business entities. This helps to ensure long-term success by attracting new resources and building a diversified funding base that can sustain initiatives. Many private philanthropic resources, federal-state partnership grants, in-kind donations, and business investment dollars can benefit rural arts communities and enable programs that spur noteworthy economic and tourist activity, improving opportunities and quality of life in rural areas.

One method of fostering broad-based resource development is to offer challenge grants—state seed money that grantees use to leverage funds from other sources. The **Oklahoma Arts Council's** local government challenge grant program encourages localities to contribute their tax revenues to the arts by requiring dollar-for-dollar grant matches. The program is designed to improve local resource flexibility, foster local coalitions, and encourage local governments to partner with private enterprise. Since its inception in 1999, the program has generated more than \$1 million in matching dollars for local art projects across the state. The small town of Gene Autry (pop. 99) received a \$5,000 grant—matched with local tax dollars—to support a film and music festival. The town's investment paid off when sales-tax revenues doubled during the month of the festival.<sup>78</sup>

Investments need not be limited to financial resources. Local governments sometimes provide rent-free facilities, such as studio space in schools after classroom hours or retail space in visitor centers and rest stops. Corporations also can be tapped for in-kind donations. In **Sneedville, Tennessee**, a 5,700-square-foot business incubator provides affordable rental rates to arts-based businesses, as well as access to office services and technical assistance. The Tennessee Valley Authority provided computers for business-development and computer training courses.<sup>79</sup>

### **Identify, Obtain, and Creatively Use Federal Resources**

Federal programs can be a major source of rural economic-development funding. Traditionally, direct federal funding for the arts is awarded by the NEA, the National Endowment for the Humanities, and the Institute of Museum and Library Services.<sup>80</sup> In addition, the NEA has identified more than 100 federally funded grant programs outside the traditional realm that can be used to finance activities related to the arts.

Federal grant programs that are especially useful for funding rural arts development include:

- **U.S. Department of Agriculture Forest Service (with NEA):** The Rural Community Assistance Program and Cooperative Forestry Program fund projects including the development of oral histories, the production of plays, the American Indian theater and film institute, woodworking seminars, African-American gospel music concerts, folk-art programs, and cassette tapes on traditional arts and heritage.<sup>81</sup>
- **U.S. Department of Agriculture:** Rural business enterprise grants and the rural community development initiative provide matching grants for technical and financial assistance for projects related to community facilities and economic development.
- **U.S. Department of Transportation:** The All American Roads and National Scenic Byways Programs provide discretionary support for roads with outstanding cultural and recreational qualities, including parkways and cultural establishments along these routes.<sup>82</sup> The Transportation Enhancements Program encourages the incorporation of work by local artists, craftspeople, and designers in improvements of bridges, train and bus stations, and other infrastructure. Millenium Trails grants involve the arts through residencies, public art, arts education, and historic trails.
- **U.S. Department of Commerce Economic Development Agency:** Short Term Planning Grants, Local Technical Assistance, and the Public Works Development Facilities Program provide support for developing market-artisans districts.
- **U.S. Department of Housing and Urban Development:** Community Development Block Grants fund the rehabilitation of historic structures for businesses, housing, studios, performance space, cultural institutions, retail space, and services.

States and agencies can assist rural regions by working to maximize federal resources; creatively apply block-grant funding; and capitalize on other funding opportunities. Governors can encourage arts councils and local development authorities to work with state departments and other entities to maximize these opportunities. State agencies and offices of federal funds can offer services to artists in seeking, writing, and applying for grants.

Several federal grant programs can be applied to improving physical infrastructure. For example, a community facility economic-impact grant from the USDA Rural Development Administration supported the expansion of Tapetes de Lana, a weaving enterprise started by one woman and an apprentice in **New Mexico**. The organization trains primarily Hispanic, low-income artists to spin and dye yarn and weave traditional and contemporary designs. The organization not only buys weavers' work and sells it nationally through wholesale partners and catalog sales, but also provides sales and entrepreneurship training. The vocational instruction enterprise has grown from two weavers in a one-room schoolhouse to a storefront studio and gallery space in two counties with three staff. Tapetes de Lana is constructing an 11,000-square-foot commercial spinning mill that will employ residents and increase the local tax base.



Governors are responsible for the implementation and operation of federal Workforce Investment Act (WIA) funds through a 15-percent set aside for the state and funding granted through local workforce investment boards. These funds can be creatively applied to rural arts development. Federal-state partnerships, such as the Appalachian Regional Commission (ARC)'s economic development awards to states, are another source of support of the arts. Virginia awarded more than half of its 2005 ARC grants to projects to develop arts, crafts, or cultural tourism.<sup>83</sup>

Often, arts projects are initiated with public funding and eventually funded through private philanthropic sources or business investments. For example, in New Mexico, the USDA funded an Empowerment Zone in the 1990s for a Pueblo enterprise focused on marketing an artisan collaborative. High Road Artisans became an independent retail and marketing cooperative in 2002, creating a sustainable support base for the arts. In 2002, the Los Alamos Laboratory Foundation provided funding for 10 workshops and seminars sponsored by the organization on pricing, displaying, brochures, and computer training for home-based craftspeople. The organization estimates that an annual 30-mile tour of 38 studios drew 15,000 visitors in 2004, which benefited local restaurants and establishments.

***Creatively Using Federal Workforce Investment Funding***  
New Mexico Arts recently partnered with the state department of labor, which resulted in \$62,000 in Workforce Investment Act (WIA) funding for pilot arts and entrepreneurial skills training projects in rural communities. Forty-six low-income welfare recipients or unemployed participants at two locations have been trained to spin, dye, weave and sell textiles. Many are single Hispanic mothers who, with sufficient competence, may weave at home—a creative alternative to having to leave rural New Mexico to support their families. The Tapetes de Lana program was a pilot program of this partnership; job training at the nascent stages of the organization were funded with WIA funds in partnership with New Mexico Arts. The trainees have become employed as instructors and studio managers.

## **Conclusion**

Every state has areas with rural characteristics that can help build the distinctive dimensions of a state's culture and character, contributing to the state's quality of life and ability to attract businesses, residents, and visitors. The arts have demonstrated a positive impact on rural economies that states can enhance through supportive policies. Governors can position their states to use the arts effectively as a rural economic development tool by cultivating clusters of economic activity in the creative industry.

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## CALIFORNIA ARTS COUNCIL

# grant programs

The California Arts Council invests in California nonprofit organizations via competitive grant programs, administered through a multistep public process including peer-panel review. Program details including availability, application deadlines, guidelines, and more can be found at [www.arts.ca.gov/programs](http://www.arts.ca.gov/programs).

### ACCESS, EQUITY, DIVERSITY, INCLUSION

**LOCAL IMPACT** †: Up to \$12,000 for arts projects for underserved communities. Applicant: nonprofit arts organization

**VETERANS INITIATIVE IN THE ARTS** †: Up to \$10,000 for arts projects for veteran communities. Applicant: nonprofit organization (arts organization or non-arts organization with arts programming)

**CULTURAL PATHWAYS**\* †: \$5,000 (no match) to strengthen the capacity of small organizations rooted in communities of color, recent immigrant and refugee communities, or tribal groups. Applicant: nonprofit organization with budget under \$150,000

### SUPPORT AND RESOURCES

**PROFESSIONAL DEVELOPMENT AND CONSULTING** †: \$750–\$3,000 for capacity building for arts organizations. Applicant: nonprofit arts organization

**STATE-LOCAL PARTNERSHIP PROGRAM**\*: up to \$28,000 to foster community development through partnership with county arts agency. Applicant: local arts agency

**STATEWIDE AND REGIONAL NETWORKS**\*: Up to \$25,000 to support culturally-specific, multicultural, and discipline-based statewide and regional arts networks and services organizations. Applicant: statewide and regional arts network and service organization

\* General Operating Support

† Fiscally sponsored projects may be eligible to apply

### PUBLIC WILL AND CULTURAL VIBRANCY

**CREATIVE CALIFORNIA COMMUNITIES**: Up to \$70,000 for collaborative creative placemaking projects. Applicant: nonprofit arts organization in partnership with non-arts organization

### ARTS LEARNING AND ENGAGEMENT

**ARTISTS IN SCHOOLS** †: Up to \$12,000 (cash match) for collaborative arts education projects. Applicant: nonprofit arts organization in partnership with artist(s) and school(s)

**JUMP StArts**: Up to \$30,000 for collaborative arts education projects for at-risk youth. Applicant: nonprofit arts organization or juvenile justice agency in partnership with teaching artist(s)

**ARTISTS ACTIVATING COMMUNITIES** †: Up to \$15,000 for artist residencies in community spaces. Applicant: nonprofit organization (arts or non-arts) in partnership with artist

**POETRY OUT LOUD**: Up to \$1,500 for implementation of high school poetry recitation program. Applicant: County Poetry Out Loud partner

All grant programs have a dollar-for-dollar 1:1 match requirement that can include up to 50% in-kind unless otherwise specified.

Applicants must apply for distinct projects for each grant program. A single project cannot be funded in multiple grant categories.





# Memorandum

California Arts Council  
1300 I Street, Suite 930  
Sacramento, CA 95814  
916.322.6555 | [www.arts.ca.gov](http://www.arts.ca.gov)

Date: Dec. 2<sup>nd</sup>, 2016  
To: CA Arts Council Members  
From: **Shelly Gilbride: Programs Officer**  
Re: Revised final reports to effectively collect relevant data

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In response to recent inquiries about data collection and demographic information, programs staff has taken steps to understand our ability to collect data effectively, ensuring that we have good information about our applicants and grantees, and that we use that information to inform our practices to best serve a robust, thriving and equitable arts ecology in California. We are making significant changes to the final reports that we require for all of our grantees, and also considering other means of collecting demographic information from our applicants.

#### **Application Questions:**

Staff has learned that it is potentially unconstitutional to ask about ethnic or demographic representation on grant applications. Race, ethnicity, gender or other demographic data should not be considered criteria that would influence a panel's ranking of an application.

#### **Final Reports:**

While it is potentially unconstitutional to ask demographic questions in applications, we can collect demographic information on grantees once they have been awarded. Usually this is collected through the reporting process. For the 14-15 Final Reports, we have made significant changes to gather much more quantitative information from all of our grantees across all of our programs. (See attached Local Impact Final Report Template) The National Endowment for the Arts is also making significant changes to their data collection requirements that will be integrated into 15-16 final reports.

#### **Applicant Survey:**

Because we do not collect information on our applicants at the time of application, we are considering the creation of an online applicant survey after grants have been awarded. This survey would be distributed via email to all of our applicants regardless of whether or not they received a grant. This will be a voluntary survey that can include both demographic information and feedback about the applications process. Before creating this process, we need to consider how we would process and use the information collected.

#### **Program Evaluation:**

Through the upcoming program evaluation project, we hope to better utilize and leverage the data collection that we already have, and to create tools that will make it easier to collect and analyze data.

**Informing this memo:** San Francisco Arts Commission, Oakland Arts Commission, LA County Department of Cultural Affairs, Grantmakers in the Arts, Americans for the Arts, Government Alliance on Race and Equity, CCI and the National Endowment for the Arts.





Local Impact Grant Program  
FY14-15 Final Report

FOR REFERENCE ONLY.  
Go to [cac.culturegrants.org](http://cac.culturegrants.org) to complete final report.



# Organizational Information

## Applicant Organization

Legal Name of Organization\*:

Popular Name of Organization (if applicable):

Address 1\*:

Address 2:

City\*:

State\*:

Zip Code\*:

County\*:

## Federal EIN Number

Provide the EIN Number of the Applicant Organization. If using a Fiscal Receiver and you do not have an EIN Number, provide the EIN Number of the Fiscal Receiver.\* :

## DUNS Number

Provide the DUNS Number of the Applicant Organization. See Instructions to create a new Dun & Bradstreet Number. If using a Fiscal Receiver and you do not have a DUNS Number, provide the DUNS Number of the Fiscal Receiver.\* :

## Fiscal Receiver (if applicable)

Legal Name of Organization:

Popular Name of Organization (if applicable):

Address 1:

Address 2:

City:

State:

Zip Code:

County:

Fiscal Receiver EIN Number:

Fiscal Receiver DUNS Number:

Grant/Contract Number\* :

CAC Award\* :

## Name of Person Completing Final Report

First Name\* :

Middle Name:

Last Name\* :

Title\* :

Phone\* :

Ext. :

Email\* :

## Narrative Questions

- 1.** Please describe programs and services supported by the CAC and individuals who provided those services. Indicate the extent that you were able to complete the approved scope of work for this grant. If unable to complete the scope of work, please explain. *Maximum 1,000 characters.\** :
- 2.** Using up to 5 bullet points, please share the most significant, specific highlights to your programs, activities and/or services as a direct result of CAC funding. Please consider the following statement: “We would not have been able to accomplish the following without the support of the California Arts Council.” *Maximum 1,000 characters.\** :
- 3.** Using up to 5 bullet points, please share your greatest obstacles or challenges to implementing these programs, activities and/or services, and describe how you overcame them. *Maximum 1,000 characters.\** :
- 4.** Please briefly describe how you promoted your program to your constituents as well as provide links to any publicity that you received. *Maximum 1,000 characters.\** :
- 5.** Briefly describe any evaluation or assessment completed in connection with the grant activities and share the results. *Maximum 1,000 characters.\** :

## Quantitative Questions

Figures entered below should encompass only those activities and individuals directly affected by or involved in programs and services directly funded by this CAC grant, and occurring between your award start and end dates. Leave blank any items that are not applicable or for which you do not have the actual figures or supportable estimates.

### Population Benefited

In each of the three questions below, select from 1-4 categories that, in your best estimate, made up 25% or more of the population which directly benefited from the award during the period of support. Select the final option if no group represented 25% or more of the population served. These responses should refer to populations reached directly, rather than through broadcasts or online programming.

1. Population Benefited by Race/Ethnicity\* :
2. Population Benefited by Age\* :
3. Population Benefited by Distinct Groups. Please note: “Individuals in Institutions” includes people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters) \* :

### Programs and Services

4. Number of artworks created:
5. Number of free events:
6. Number of concerts/performances/readings:
7. Number of lectures/demonstrations/workshops/symposiums:
8. Number of classes or sessions:
9. Number of exhibitions curated/presented:
10. Number of artists’ residencies:
11. Number of artists directly involved:
12. Number of schools (pre-K through grade 12) that actively participated:

## Programs and Services *continued...*

- 13. Number of classrooms (pre-K through grade 12) that actively participated
- 14. Number of classroom teachers (pre-K through grade 12) that actively participated:
- 15. Number of nonprofit organizational partners:
- 16. Number of for-profit business partners:
- 17. Number of governmental agency partner:
- 18. Number of apprenticeships/internships:
- 19. Number of hours broadcast on radio, television, cable, web or other digital networks:
- 20. Number of other events:

*If providing figures for the question above, please specify “other” events:*

## Workforce Metrics

Estimate the number of paying Full Time Equivalent (FTE), seasonal/occasional, and volunteer opportunities created or maintained as a result of CAC funding. If applicable, use decimals to indicate partial/part-time employment. Use whole numbers to represent seasonal/occasional and volunteer positions:

	# of Paid FTE Jobs	# Paid Occasional/Seasonal	# of Volunteers
Administrative			
Artistic—not including Teaching Artist			
Artistic—Teaching Artists			
Consultants			
Technical/Production			
Other (specify below)			
<b>TOTAL</b>			

If providing figures for “Other”, please specify:

# Demographic Information

CAC envisions an arts ecosystem which reflects contributions from all of California’s diverse populations. Information provided in this section will be used to better understand the board and staff makeup of current grantees, and to monitor our progress towards access, inclusion, and equity. Your participation in this section is optional.

## Race and Ethnicity

Considering the race and ethnicity that your board members and primary administrative and artistic staff most strongly identify with, please provide estimates using only whole numbers below, and without double-counting individuals. If you are unsure, you may list as Unknown. If you are providing figures for Other, please specify in the text area below.

	# of Board Members	# of Administrative and Artistic Staff
Asian		
Black/ African		
Hispanic/ Latino		
Native American/ Native Alaskan		
Native Hawaiian/ Pacific Islander		
White/ Caucasian		
Unknown		
Other (describe below)		
<b>TOTAL</b>		

If providing figures for “Other”, please specify:

## Additional Attributes

Please provide estimates of board members and primary administrative and artistic staff who identify with the following additional attributes. If you are providing figures for Other, please specify in the text area below.

	# of Board Members	# of Administrative and Artistic Staff
LGBTQ		
Female		
Male		
Immigrant		
Refugee		
Veteran		
Person with Disability		
Other (describe below)		

If providing figures for “Other”, please specify:

## Matching Funds

Must be completed for grant programs with matching fund requirements. Please show how you have secured matching funds for this grant.

<b>CONTRIBUTED INCOME</b>	Specify Source	Amount of Funding	In-Kind (describe)	In-Kind Value
Federal Government				
State Government (not this CAC award)				
Local Government				
Foundation				
Corporation				
Individuals				
Other				
<b>EARNED INCOME</b>				
<b>TOTAL</b>				

# Documentation Uploads

Please provide documentation featuring programs and services directly supported by this CAC grant.

Following instructions below, **upload a minimum of 3, up to a maximum of 12 items**. Images, audio, and video (links) may showcase art works created, public events produced, presentations, or other funded activities; documents may include press materials, flyers, programs, and brochures.

## Documentation Types

### Images

Option 1: Upload up to 5 images as individual JPGs. Recommended resolution: 300 dpi. Recommended image size: 800 x 600 pixels. If scanning images, please scan at a resolution of 300 dpi and save/upload as individual JPGs. Size per image file may not exceed 10 MB.

Option 2: Combine up to 5 images within one PDF. Size per document may not exceed 5 MB.

### Audio

Upload up to 2, 5-minute recordings in MP3 format only. Size per audio file may not exceed 50 MB.

### Video (links)

Provide direct links for up to 2 video selections on a one-page PDF. Videos may be hosted on Vimeo, YouTube, or your organization's website. Non-password protected videos are preferred; if protected, be sure to provide password information. Do not submit links to websites which require video content to be downloaded. Preferred length is no more than 3-10 minutes, per video.

### Documents

Upload up to 3 documents in PDF format only, no more than 10 pages total. Size per document may not exceed 5 MB.

## File Upload Instructions

1. Click the Upload button to open the Portfolio Media Uploader pop-up window
2. Click Browse or Choose File (depending on your browser) to select a file from your computer
3. Enter the Title (required) and a brief Description (optional for Final Report Uploads) in the appropriate fields. Make titles specific; avoid titles such as "Image #1."
4. Click Submit to upload the file. After the file is successfully uploaded, the pop-up window will close, and a thumbnail of the file will appear on the Documentation Uploads page.



## File Upload Instructions *continued...*

5. Repeat steps 1 – 4 for additional files.

## Upload Confirmation

Confirm your upload of the required 3-12 documentation items. Select all that apply from the list below.\* :

## NEA Survey

Legal Name of Applicant Organization\* :

Address 1\* :

Address 2:

City\* :

State\* :

Zip Code\* :

County\* :

Grant/Contract Number\* :

CAC Award\* :

## Section I

Grantee identification and the nature of the activities funded by this grant.

**Instructions:** For each single-choice question below, refer to the question table and select the corresponding number or letter code within the dropdown menu.

1. Grantee Status\* :

01 Individual	06 Government - Regional
02 Organization - Nonprofit	07 Government - County
03 Organization - Profit	08 Government - Municipal
04 Government - Federal	09 Government - Tribal
05 Government - State	99 None of the Above

## Section I *continued...*

### 2. DUNS Number\* :

Provide the 10-digit DUNS Number of the Applicant Organization. See [Instructions](#) to create a new Dun & Bradstreet Number. If using a Fiscal Receiver and you *do not* have a DUNS Number, provide the DUNS Number of the Fiscal Receiver.

### 3. Grantee Institution\* :

01 Individual - Artist	19 School District	37 Parks and Recreation
02 Individual - Non-Artist	20 Parent-Teacher Organization	38 Government - Executive
03 Performing Group	21 Elementary School	39 Government - Judicial
04 Performing Group - College/University	22 Middle School	40 Government - Legislative (House)
05 Performing Group - Community	23 Secondary School	41 Government - Legislative (Senate)
06 Performing Group - Youth	24 Vocational/Technical School	42 Media - Periodical
07 Performance Facility	25 Other School	43 Media - Daily Newspaper
08 Art Museum	26 College/University	44 Media - Weekly Newspaper
09 Other Museum	27 Library	45 Media - Radio
10 Gallery/Exhibit Space	28 Historical Society	46 Media - TV
11 Cinema	29 Humanities Council	47 Cultural Series Organization
12 Independent Press	30 Foundation	48 School of the Arts
13 Literary Magazine	31 Corporation	49 Arts Camp/Institute
14 Fair/Festival	32 Community Service Organization	50 Social Service Organization
15 Arts Center	33 Correctional Institution	51 Child Care Provider
16 Arts Council/Agency	34 Health Care Facility	99 None of the Above
17 Arts Service Organization	35 Religious Organization	
18 Union/Professional Association	36 Seniors' Center	

## Section I *continued...*

### 4. Grantee Discipline\* :

- |   |  |
|---|--|
| 01 Dance  | 12 Folklife/Traditional Arts<br>Pertaining to oral, customary, material, and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational and/or regional groups. Do not include folk-inspired forms (i.e., interpretations of ethnic/folk dance or music by artists outside the particular ethnic/folk tradition). |
| 02 Music  |  |
| 03 Opera/Music Theater  |  |
| 04 Theater  |  |
| 05 Visual Arts  |  |
| 06 Design Arts  |  |
| 07 Crafts   | 13 Humanities  |
| 08 Photography  | 14 Multidisciplinary<br>Pertaining to two or more of the arts disciplines above (do not include interdisciplinary activities or events).   |
| 09 Media Arts   |  |
| 10 Literature   | 15 Non-Arts/Non-Humanities   |
| 11 Interdisciplinary<br>Pertaining to art forms/art works that integrate more than one arts discipline to form a single work (e.g., collaboration between/among the performing and/or visual arts). Includes performance art. |  |

### 5. NEA Primary Strategic Outcome\* :

Choose one item that best describes the PRIMARY strategic outcome associated with the award.

- A Creation: The Portfolio of American Art is Expanded
- B Engagement: Americans Throughout the Nation Experience Art
- C Learning: Americans of All Ages Acquire Knowledge or Skills in the Arts
- D Livability: American Communities are Strengthened Through the Arts
- E Understanding: Public knowledge and understanding about the contributions of the arts are enhanced

## Section I *continued...*

### 6. Project Discipline\* :

01 Dance

02 Music

03 Opera/Music Theater

04 Theater

05 Visual Arts

06 Design Arts

07 Crafts

08 Photography

09 Media Arts

10 Literature

11 Interdisciplinary

Pertaining to art forms/art works that integrate more than one arts discipline to form a single work (e.g., collaboration between/among the performing and/or visual arts). Includes performance art.

12 Folklife/Traditional Arts

Pertaining to oral, customary, material, and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational and/or regional groups. Do not include folk-inspired forms (i.e., interpretations of ethnic/folk dance or music by artists outside the particular ethnic/folk tradition).

13 Humanities

14 Multidisciplinary

Pertaining to two or more of the arts disciplines above (do not include interdisciplinary activities or events).

15 Non-Arts/Non-Humanities

## Section I *continued...*

### 7. Type of Activity\* :

Select the activity category that best describes the *activities undertaken through this CAC grant*.

01 Acquisition	14 Professional Support - Administrative	27 Translation
02 Audience services	15 Professional Support - Artistic	28 Writing About Art
03 Fellowships	16 Recording/Filming/Taping	29 Professional Development/ Training
04 Artwork Creation	17 Publication	30 Student Assessment
05 Concert/Performance/ Reading	18 Repair/Restoration/ Conservation	31 Curriculum Development/ Implementation
06 Exhibition	19 Research/Planning	32 Stabilization/Endowment/ Challenge
07 Facility Construction/Maintenance	20 School Residency	33 Building Public Awareness
08 Fair/Festival	21 Other Residency	34 Technical Assistance
09 Identification/Documentation	22 Seminar/Conference	35 Web Site/Internet Development
10 Organization Establishment	23 Equipment Acquisition	36 Broadcasting
11 Operating Support	24 Distribution of Art	99 None of the Above
12 Arts Instruction	25 Apprenticeship	
13 Marketing	26 Regranting	

## Section I *continued...*

### 8. Project Descriptors:

Of the descriptors below, select the letter for those which comprise 50% or more of the grant's resources/activities. Select all that apply. If none apply, or if the below descriptors apply to a small or indeterminate portion of your funding/activities, select "Not applicable". *Please refer to the Survey Definitions for descriptions of each category.*

- A **Accessibility:** Grants of services related to ADA/504 compliance or other activities designed to increase access to the arts for persons with disabilities.
- I **International:** Programs or activities supporting any of the following: grantees visiting other countries, foreign artists visiting the USA, any cultural exchange program, linkages with artists or institutions in other countries, or establishing/administering international programs in your own agency.
- P **Presenting/Touring:** Grants of services resulting in the movement of artists and artworks for performances, readings, screenings, exhibits, etc., in different geographic areas. Use this code to indicate funds awarded for either the hosting/presentation of works originating outside of the grantee community or for the fees paid to artists or arts organizations that will, themselves, be touring in different areas.
- T **Technology:** Grants or services using technology for the creations or dissemination of artworks or the use of technology for organizational management purposes.
- Y **Youth at Risk:** Grants or services designed primarily to serve youth-at-risk. Include arts-related intervention programs (for violence, drug/alcohol abuse and crime) as well as other creative programming specifically involving at-risk youth as primary project participants or beneficiaries.

### 9. Arts Education\* :

If this grant does not support an arts education component, select "99".

50% or more of this program's/project's activities are arts education directed to:

- 01 A K-12
- 01 B Higher Education
- 01 C Pre-Kindergarten
- 01 D Adult Learners

Less than 50% of this program's/project's activities are arts education directed to:

- 01 A K-12
- 01 B Higher Education
- 01 C Pre-Kindergarten
- 01 D Adult Learners

- 99 This grant does not support an arts education component.

## Section I *continued...*

### 10. Project Race\* :

Select the one category that most closely reflects the cultural tradition or ethnicity most clearly emphasized in the funded program/project.

- N American Indian/Alaska Native
- A Asian
- B Black/African American
- H Hispanic/Latino
- P Native Hawaiian/Other Pacific Islander
- W White
- 99 No single group

## Section 2

Numbers and identities of individuals participating in the programs and activities of the grantee resulting from this grant.

Instructions: Enter numerical values in the spaces below.

### 1. Individuals Benefiting\* :

Enter the total number of individuals who were directly involved with the funded activity/activities. This **includes** the categories of Artists Participating and Children/Youth Benefitting as well as actual audience numbers and other non-artist project participants.

### 2. Actual Artists Participating\* :

Enter the total number of artists directly involved with the funded activity/activities.

### 3. Youth Benefiting\* :

Enter the total number of children and youth benefitting directly from the funded activity/activities.

## Certification and Release

This Certification and Release must be signed by an authorized board member or designated organizational representative with the knowledge of the matters contained herein, and holds the legal authority to obligate the organization, with the approval of the organization's board of directors or other governing body.

The undersigned certifies: the represented organization has proof of nonprofit status under sec.501(c)(3) of the Internal Revenue Code, or under sec. 23701d of the California Revenue and Taxation Code, or is a unit of government; that applicant has been consistently engaged in arts programming for a specific number of years prior to time of application; complies with the Civil Rights Act of 1964, as amended; sec 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; observes provisions of the Drug Free Workplace Act of 1988; and California Government Code secs.11135-11139.5 (barring discrimination); complies with the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans with Disabilities Act of 1990; and the Fair Employment and Housing Act; has its principal place of business in California; and has completed prior contract evaluations, if applicable; and has approval of the organization's board of directors or other governing body.

That all information contained herein is accurate or represents a reasonable estimate of operations based on data available at the time of submission; and that there are no misstatements or misrepresentations contained herein or in any attachments.

The undersigned hereby releases the California Arts Council (CAC) and the State of California, their employee & agents, from any liability and/or responsibility concerning damage to or loss of materials submitted to the CAC and the State of California, whether or not such damage or loss is caused by the negligence of the CAC, the State of California, their employees & agents.\* :

## Signature

The following signature must be by an authorized board member or designated organizational representative.

First Name\* :

Middle Name:

Last Name\* :

Title\* :

Date\* :

ATTENTION: Final award payment is contingent upon the completion of the Scope of Work found in Exhibit A of the Grant Standard Agreement, the submission of this Final Report (including the NEA Grants Activity Survey), and the submission of a Final Payment Invoice Form (Invoice Form).

After the successful submission of this Final Report, you will receive a confirmation email with links to access the Invoice Form (Invoice Form) and Invoice Instructions. Please refer to the instructions within the email and forward to additional staff, as necessary.





# Artists in Schools

## 2016-2017 Grant Guidelines

*Deadline: March 10 2016, 5:00PM – (online submission)*



The Mission of the California Arts Council, a state agency, is to advance California through the arts and creativity.

Learn more at [www.arts.ca.gov](http://www.arts.ca.gov)

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**ARTISTS IN SCHOOLS**  
**Student Engagement Grants**  
**2016-2017 GRANT GUIDELINES**  
**DEADLINE: March 10, 2016 5:00 PM**



**Background**

The arts play a critical role in shaping students' overall well-being and academic achievement. Promoting and supporting arts education is a cornerstone of the California Arts Council's (CAC) mission. Since 1976, CAC has supported in-school and after-school arts programs that engage local arts organizations, teaching artists and school communities.

**Purpose**

The Artists in Schools (AIS) program supports projects that integrate community arts resources—local artists and non-profit arts organizations—into comprehensive, standards-based arts-learning for K-12 students. It is the intent to augment and enhance the work of classroom teachers and school-based arts programs by bringing arts resources from within the local community into the school culture, not to supplant certified teachers. Applicants projects may take place either in-school (during regular school hours at the school site) or after-school, and should address the unique circumstances of the in-school or after-school environment. All projects should be designed to cultivate learning in, through and/or about the arts. AIS projects focus on hands-on participant learning that takes place over a period of time with an identified group of students.

Applicants should address one or more of the following goals:

- Develop the artistic abilities and creativity of students through sequential, hands-on arts learning.
- Promote life skills such as problem-solving, collaboration and positive self-expression through the arts.
- Develop long-term, in-depth partnerships between schools, local arts organizations and local teaching artists.
- Create mutually beneficial relationships between classroom teachers and teaching artists, and contribute to overall arts-rich school environments.
- Promote cultural and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and to support students' positive self-identification and respect for diverse cultures.

**Eligible Request Amount**

Requests for support may be made for up to \$12,000.

## **Applicant Eligibility**

- The applicant must be one of the following:
  - California-based nonprofit arts organization with a history of arts programming for a minimum of three years prior to the time of application.
  - Local arts agency with a history of arts programming for a minimum of three years prior to the time of application.
  - California-based nonprofit organization (non-arts or multi-genre) with significant arts programming as a part of the mission, vision and budget of the organization. Non-arts nonprofit organizations must have a history of significant arts programming for a minimum of three years prior to the time of application.
- The partnering school must be in California.
- Artists working with the applicant arts organization must show professional experience of **at least three years** in the artistic discipline to be taught or equivalent teaching artist experience; must be residents of California; and may not be full-time students in a degree program.
- The nonprofit arts organization must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- 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 three years prior to the time of application, and have similar organizational goals to the applicant organization.
- Organization can submit only one AIS: Student Engagement application per funding cycle.
- Applicants must complete a California Cultural Data Project Funder Report at the time of application.
- Applicants can apply for support in other CAC grant programs, but must apply for distinct projects in each grant program. A single project cannot be funded in multiple grant categories.

## **Project Requirements**

- Project must enable students to understand and participate in specific art forms and to develop their creativity, skills and knowledge. Applicant should present well-developed project goals, learning objectives and assessment tools.
- Project must be locally designed and developed in partnership between an arts organization, participating artists and the school(s). The project should demonstrate significant planning and should reflect a collaborative relationship between the arts organization and the school, and between the participating teaching artists and school-based teachers.
- Project must include one or more artists who conduct activities at a minimum of one, to a maximum of four schools.

- Project should run between 3-9 months at the school site, with no less than 12 sessions (12 week minimum).
- A core group of students must receive a minimum of 12 sessions of instruction in sequential, skills-based arts learning in FY 2016-2017 (October 1, 2016 through June 30, 2017). A larger group of students **may** participate in less-structured, non-sequential or more limited activities that expose them to the art forms as a part of the project.
- Instruction must be free of charge to students.
- Project must include a Project Coordinator from the arts organization and a Coordinator from each participating school, with shared responsibility for project planning and implementation.
- Project can take place either during regular school hours or after-school, but must consistently reach a core group of students over time.
  - **In-school project** must address specific grade-level Visual and Performing Arts (VAPA) Standards and must connect to other classroom learning. Project may also address Common Core Standards. For more information about the Standards refer to <http://www.cde.ca.gov/ci/vp/>.
  - **After-school programs** must address multi-grade level learning, VAPA and Expanded Learning Standards. For more information about Expanded Learning Standards, refer to: <http://www.cde.ca.gov/ls/ba/cp/documents/qualstandexplearn.pdf>
- Professional fees for artists must be included: artist fees must be comparable to others employed in the same field and must be 75% of the request and the match to the AIS program.
- Matching funds requirement for this program must be met.

**Duties and Responsibilities should include, but are not limited to:**

**Arts Organization Coordinator should:**

- Develop a specific plan for space, time, equipment and participation with artists and school staff
- Act as facilitator and liaison between the arts organization, school(s), artists, and the CAC
- Comply with CAC reporting requirements

**School Site Coordinator should:**

- Assure that the school provides supplies, materials and equipment necessary for the project
- Reserve an appropriate space for the arts program activity
- Ensure that the students are able to participate

**Joint Responsibilities should include:**

- Providing on-going assistance to the artists and teachers
- Publicizing the project to parents, school administration, county superintendents of education and local governmental officials

**Application Cycle:**

- Deadline: March 10, 2016, 5:00PM (online submission)
- Grant Dates: October 1, 2016 - June 30, 2017

**Review Criteria**

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

- *Quality of project:* Project supports arts learning for identified students. Well-developed project plan with achievable timeline, clear goals and specific learning objectives; detailed arts activities and appropriate support; project design responds to unique identity and character of school community.
- *Artistic merit:* Artists' skills and expertise support the project goals and learning objectives for participants. Samples of artistic work and /or equivalent teaching; bios/resumes from participating artists, schedule of artistic activities, student work samples (for returning applicants).
- *Project impact:* Project activities designed to instigate participant learning in, through and/or about the arts. Articulation of anticipated impact on students, artists, teachers, school and arts organization; well-developed arts activities that are grade-level appropriate, relate to standards and overall project objectives.
- *Sufficient assessment and documentation:* Student assessments align to learning objectives and standards. Clearly articulated assessment tools and methodology; ability to demonstrate the benefits of the project, including qualitative (storytelling) and quantitative results.
- *Fiscal and managerial ability to complete proposed project:* Project is realistic with achievable outcomes, demonstrates accountability and includes an appropriate and complete budget. Quality of project team; viability of project budget; overall fiscal health and organizational capacity of applicant; strength of collaborative partnership and evidence of support (letters of commitment from schools).

**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.

### **California Arts Council Decision-making**

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

### **Grant Amounts**

Requests may be made for up to \$12,000.

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 for that funding, and/or the rank a proposal receives from the review panel.

Should a grant award be made for an amount less than the request amount, the applicant will be required to confirm that the goals of the original request can be met or modified with a lesser grant award.

### **Matching Funds**

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.

### **What the CAC Does Not Fund**

- AIS Projects that charge students for residency activities
- AIS Projects where the primary activity is any of the following:
  - **Artist performances, tours or exhibits**
  - **Artist fellowships or individual artistic projects**
  - **Staffing functions of arts organizations**
  - **Technical assistance to organizations or artist groups**
  - **Art therapy**
  - **Job training**
- 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 start or after the ending date of the grant

### **Timeline**

January 12, 2016	Application available
<b>March 10, 2016, 5:00PM</b>	<b>Application deadline (online)</b>
Late June	Funding decisions
Late June	Funding notifications
October 1, 2016 – June 30, 2017	Funded activity period

### **Grantee Requirements**

- To better inform our elected representatives as to the value of the arts and the use of state funds, 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 AIS grant.
- 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 AIS 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 Shelly Gilbride, Programs Officer at [shelly.gilbride@arts.ca.gov](mailto:shelly.gilbride@arts.ca.gov) or (916) 324-0075.**



# Artists in Schools

## 2015-2016 Planning Grant Guidelines

*Deadline: March 10, 2016, 5:00 pm – (online submission)*



The Mission of the California Arts Council, a state agency, is to advance California through the arts and creativity.

Learn more at [www.arts.ca.gov](http://www.arts.ca.gov)

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**ARTISTS IN SCHOOLS**  
**2015-2016 PLANNING GRANT GUIDELINES**  
**DEADLINE: March 10, 2016 5:00PM**



**Background and Purpose:**

Since 1976, the California Arts Council (CAC) has supported in-school and after-school arts programs that engage local arts organizations and professional artists. The Artists In Schools (AIS) program supports projects that integrate community arts resources—artists and professional art organizations—into comprehensive, standards-based arts-learning at school sites.

A limited number of planning grants are available to support nonprofit arts organizations with no or limited history working with schools, but have identified a school(s) in their community as a possible partner. Awards of \$2,500 in this category assist the arts organization and a school partner to plan a course of action to incorporate community arts resources into the ongoing standards-based arts activities of a school.

**Eligible Request Amount**

Requests for support may be made for \$2,500.

**Applicant Eligibility**

- Previous recipients of AIS Planning Grants are ineligible to apply. Recent (within 5 years) and current recipients of AIS Student Engagement Grants are ineligible to apply.
- The applicant must be one of the following:
  - California-based nonprofit arts organization with a history of arts programming for a minimum of three years prior to the time of application.
  - Local arts agency with a history of arts programming for a minimum of three years prior to the time of application.
  - California-based nonprofit organization (non-arts or multi-genre) with significant arts programming as a part of the mission, vision and budget of the organization. Non-arts nonprofit organizations must have a history of significant arts programming for a minimum of three years prior to the time of application.
- The partnering school must be in California.
- Artists working with the applicant arts organization must show professional experience of **at least three years** in the artistic discipline to be taught or equivalent teaching artist experience; must be residents of California; and may not be full-time students in a degree program.

- The nonprofit arts organization must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- 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 three years prior to the time of application, and have similar organizational goals to the applicant organization.
- Organization can submit only one AIS: Planning Grant application per funding cycle, and cannot apply for an AIS Student Engagement Grant in the same grant cycle.
- Organizations that are successful in securing an AIS Planning Grant in FY 2016-17 will be eligible to apply for AIS program funding in FY 2017-18.

### **Project Requirements**

Funds may support, but are not limited to:

- Staff development workshops for artists and/or teachers
- Curriculum development
- Educational and artistic collaborations between artists and teachers
- Training for artists on classroom management skills and teaching pedagogy
- Training to better understand how to use the Visual and Performing Arts Content Standards or Common Core Standards effectively

### **Application Cycle:**

- Deadline: March 10, 2016, 11:59PM (online submission)
- Grant Dates: October 1, 2016 - June 30, 2017

### **Review Criteria**

Peer Review Panel will evaluate applications based on the following criteria:

- *Quality of project:* Well-developed project plan with achievable timeline,
- *Project impact:* Articulation of anticipated impact on artists, teachers, administrators and school.
- *Sufficient assessment and documentation:* Clearly articulated assessment tools and methodology; ability to demonstrate the benefits of the project.
- *Fiscal and managerial ability to complete proposed project:* Project is realistic with achievable outcomes, demonstrates accountability and includes an appropriate and complete budget. Evidence of support (letters of commitment from schools).

### **California Arts Council Decision-making**

Peer Review Panel will evaluate all completed applications. The final authority for grant decisions is the appointed Council. Subsequent to receiving and reviewing the staff's recommendations, the Council will take into consideration the staff's recommendations and make final funding decisions at a public meeting.

**Grant Amounts**

Requests may be made for \$2,500.

**Matching Funds**

AIS Planning Grants do not require a match.

**What the CAC Does Not Fund**

- AIS Projects that charge students for residency activities
- 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 start or after the ending date of the grant

**Timeline**

January 10, 2016	Application available
<b>March 10, 2016, 5:00pm</b>	<b>Application deadline (online)</b>
Late June	Funding decisions
Late June	Funding notifications
October 1, 2016 – June 30, 2017	Funded activity 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 Shelly Gilbride, Programs Officer at [shelly.gilbride@arts.ca.gov](mailto:shelly.gilbride@arts.ca.gov) or (916) 324-0075.**



# Artists in Schools

## 2016-2017 Professional Development Grant Guidelines

*Deadline: March 10, 2016, 5:00PM – (online submission)*



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**ARTISTS IN SCHOOLS**  
**2015-2016 Professional Development**  
**GUIDELINES**  
**DEADLINE: March 10, 2015, 5:00PM**



**Background**

Since 1976, the California Arts Council (CAC) has supported in-school and after-school arts programs that engage local arts organizations and professional teaching artists. The Artists In Schools (AIS) program supports projects that integrate community arts resources—artists and local arts organizations—into comprehensive, standards-based arts-learning for K-12 students. This new pilot category within the Artists in Schools program recognizes the importance of arts-based Professional Development for educators and administrators to make the arts an essential, fundamental part of school curriculum.

**Purpose**

Awards of \$2500 will support nonprofit arts organizations and teaching artists to plan and deliver Professional Development (PD) opportunities to educators and administrators. The Professional Development project can stand alone, or can be in conjunction with an AIS Student Engagement project at the school. The project must be planned and implemented in collaboration, with full commitment from all participants.

**Professional Development objectives could include, but are not limited to:**

- Integrating standards-based arts instruction with other core academic area content and curriculum.
- Developing team teaching activities for teaching artists and instructional staff
- Developing and implementing specific curriculum activities to include students with disabilities
- Increasing understanding of the Visual and Performing Arts Content Standards and Arts Learning in Common Core
- Develop culturally responsive arts-based curriculum that supports the cultural assets of the local school community, and fosters students' positive self-identification and respect for diverse cultures.

**Eligible Request Amount**

Requests for support will be \$2,500. All grant recipients must provide a dollar-for-dollar (1:1) match. In some instances, in-kind donated services for which a market value can be determined may be used for up to 50% of the required match.

## **Applicant Eligibility**

- The applicant must be one of the following:
  - California-based nonprofit arts organization with a history of arts programming for a minimum of three years prior to the time of application.
  - Local arts agency with a history of arts programming for a minimum of three years prior to the time of application.
  - California-based nonprofit organization (non-arts or multi-genre) with significant arts programming as a part of the mission, vision and budget of the organization. Non-arts nonprofit organizations must have a history of significant arts programming for a minimum of three years prior to the time of application.
- The partnering school must be in California.
- Artists working with the applicant arts organization must show professional experience of **at least three years** in the artistic discipline to be taught or equivalent teaching artist experience; must be residents of California; and may not be full-time students in a degree program.
- The nonprofit arts organization must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- An applicant without nonprofit status may use a California-based fiscal agent 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 agent becomes the legal contractor. The fiscal agent must demonstrate consistent arts programming in California for a minimum of three years prior to the time of application, and have compatible organizational goals to the applicant organization.
- Organization can submit only one AIS: Professional Development application per funding cycle. Applicant cannot apply for an AIS: Planning Grant in the same funding cycle.

## **Project Requirements**

- Project must be locally designed and developed in partnership between an arts organization, participating artists and the school(s).
- The project should demonstrate significant planning and should reflect a collaborative relationship between the arts organization and the school (or school district), and between the participating teaching artists and school-based teachers.
- Matching funds to be allocated for stipend for teachers, supplies, and/or other expenses necessary for successful completion of PD.
- Letter of support from school, demonstrating commitment from school leadership to the project
- Professional fees for artists must be included: artist fees should be commensurate with experience and comparable to fees for other local skilled workers. At least \$1875 (75% of \$2500 grant) to be spent on artists fees.
- Matching fund requirement for this program must be met.

## **Duties and Responsibilities should include, but are not limited to:**

**Arts Organization Coordinator should:**

- Develop a specific plan for space, time, equipment and participation with artists and school staff
- Act as facilitator and liaison between the arts organization, school(s), artists, and the CAC
- Comply with CAC reporting requirements

**School Site Coordinator should:**

- Assure that the school provides supplies, materials and equipment necessary for the project
- Reserve an appropriate space for the arts program activity
- Ensure that the intended staff is able to participate

**Review Criteria**

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

- *Quality of project:* Well-developed project plan with achievable timeline, clear goals and specific learning objectives; project design responds to unique identity and character of school community.
- *Artistic merit:* Artists' skills and expertise support the project goals and learning objectives for participants. Samples of artistic work and /or equivalent teaching; bios/resumes from participating artists.
- *Project impact:* Articulation of anticipated impact on artists, teachers, administrators and school.
- *Sufficient assessment and documentation:* Clearly articulated assessment tools and methodology; ability to demonstrate the benefits of the project.
- *Fiscal and managerial ability to complete proposed project:* Project is realistic with achievable outcomes, demonstrates accountability and includes an appropriate and complete budget. Quality of project team; viability of project budget; overall fiscal health and organizational capacity of applicant; strength of collaborative partnership and evidence of support (letters of commitment from schools).

**Application Cycle:**

- Deadline: March 10, 2016, 5:00PM (online submission)
- Grant Dates: October 1, 2016 - June 30, 2017

**California Arts Council Decision-making**

Peer review panel will evaluate all completed applications. The final authority for grant decisions is the appointed Council. Subsequent to receiving and reviewing the panel

recommendations, the Council will take into consideration the panel’s recommendations and make final funding decisions at a public meeting.

**Grant Amounts**

Requests may be made for \$2,500.

**Matching Funds**

A match is required. The required match may be from any public or private source. In some instances, in-kind donated services for which a market value can be determined may be used for up to 50% of the required match.

**What the CAC Does Not Fund**

- AIS Projects that charge students for residency activities
- 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 start or after the ending date of the grant

**Timeline**

January 12, 2016	Application available
<b>March 10, 2016, 5:00PM</b>	<b>Application deadline (online)</b>
Late June	Funding decisions
Late June	Funding notifications
October 1, 2016 – June 30, 2017	Funded activity 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 Shelly Gilbride, Programs Officer at [shelly.gilbride@arts.ca.gov](mailto:shelly.gilbride@arts.ca.gov) or (916) 324-0075.**





# Veterans Initiative in the Arts

## 2015-2016 Grant Guidelines

*Deadline: March 24, 2016 (Online Submission)*



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Learn more at [www.arts.ca.gov](http://www.arts.ca.gov)

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## VETERANS INITIATIVE IN THE ARTS

2015-2016 GRANT GUIDELINES

DEADLINE: March 24, 2016 5:00PM



### **Background**

The Veterans Initiative in the Arts (VIA) program is rooted in the California Arts Council's (CAC) desire to address the needs and improve the lives of California's veterans through the arts.

### **Purpose**

VIA seeks to increase equity, access, and opportunities for veterans to participate in quality arts programming that is sensitive and responsive to their unique experiences. VIA provides project and partnership support for nonprofit arts organizations, local arts agencies, and veteran's assistance agencies to reach veterans, active military, and their families.

Project should address one or more of the following goals:

- Encourage and support arts learning by, and/or the artistic expression of, veterans.
- Contribute to public understanding of and appreciation for the diverse range of veterans' experiences.
- Provide greater access to the arts for veterans, active military, and their families by reducing barriers to arts participation.
- Explore innovative strategies for new or increased participation.
- Implement artist residencies in places and in a manner which effectively engages veterans in the process of artistic creation.
- Increase partnerships between arts organizations and veterans assistance agencies.

### **Eligible Funding and Grant Amounts**

The Council has allocated \$350,000 to the VIA program. Requests may be made for up to \$10,000. VIA 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.

Should a grant award be made for an amount less than the request amount, the applicant will be required to confirm that the goals of the original request can be met or modified with a lesser grant award.

### **Matching Funds**

All grant recipients must provide a dollar-for-dollar (1:1) cash match. The 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 VIA Arts Program Specialist (see Staff Assistance).

### **Applicant Eligibility**

- The applicant must be one of the following:
  - California-based nonprofit arts organization or local arts agency with a history of arts programming for a minimum of three years prior to the time of application.
  - Veterans assistance agencies: either a local unit of government or a California-based nonprofit organization with a primary mission of providing assistance to veterans and/or their families, and may include, but are not limited to the following:
    - Veterans Service Organizations, Vet Centers, local veterans commissions, veterans housing and medical facilities, and homeless and disabled veterans support agencies. If unclear about appropriate partners, contact the VIA Program Specialist (see Staff Assistance).
- The nonprofit arts organization must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code, or must be a unit of government.
- An applicant without nonprofit status may use a California-based fiscal agent 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 agent becomes the legal contractor. The fiscal agent must also demonstrate consistent arts programming in California for a minimum of three years prior to the time of application, and have compatible organizational goals to the applicant organization.
- Applicants must complete a California Cultural Data Project Funder Report at the time of application.
- 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.

### **Project Requirements**

- Project must engage veterans, active military, and/or their families through quality arts programming. For the purposes of this program, “veteran” is defined as any person who has served in the active United States military.
- Project must be designed and developed in partnership between at least one veteran’s assistance agency and one arts organization as defined above.
- Partners must have defined project and decision-making responsibilities, and each must include a letter of commitment describing its role and intended contributions.
- A public component must be included. Examples may be a culminating presentation, a performance, special event, exhibition, publication, report, etc.
- Project activities must demonstrate high artistic quality and address one or more program goals.
- Program must be free of charge for participants.

### **Application Cycle**

- **Deadline:** March 24, 2016, 5:00PM (Online Submission)
- **Grant Dates:** June 2015 (subject to Council approval) – May 31, 2016

### **Review Criteria**

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

- *Project Design:* Well-developed project plan with realistic timeline, appropriate budget, clear goals and objectives, and achievable outcomes; clearly defined partner roles and responsibilities; strength and appropriateness of marketing and outreach plans; and engagement or support of target audience in project design.
- *Project Impact:* Project’s relevance and benefit to veterans, active military, and their families; degree to which it addresses their needs and adds value to their lives; degree to which it promotes equity, access, and opportunity to engage in or experience arts and culture; strength of program assessment and/or evaluation methodology; strategies to document project outcomes and demonstrate the project’s value (including both qualitative and quantitative results).
- *Artistic merit:* Strength of artistic work samples, support materials, and artistic personnel; past history of arts programming, including schedule of past arts activities. If applicable, appropriateness of lead artists’ skills and expertise to support the project goals and objectives for participants.
- *Management and Leadership:* Fiscal and managerial ability of partnering organizations to implement proposed project; qualifications of project’s team; strength and commitment of proposed partnership(s); and overall fiscal health of applicant and partnering organization(s).

### **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**

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

**1 Ineligible** Inappropriate for CAC support.

**California Arts Council Decision-making**

The final authority for grant decisions is the appointed Council. Subsequent to receiving and reviewing the peer panel’s recommendations, the Council will take into consideration the panel’s recommendations and make final funding decisions at a public meeting.

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**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**

February 2016	Application available
<b>March 24, 2016, 5:00PM</b>	<b>Application deadline (online)</b>
Late June	Funding decisions
Late June	Funding notifications
Late June 2015 – May 31, 2016	Funded activity period

**Grantee Requirements**

- To better inform our elected representatives as to the value of the arts and the use of state funds, you will be expected to include with your grant agreement--copies of signed letters sent to the Governor and your State Senate and Assembly representatives thanking them for your VIA grant.
- Use CAC logos on all printed, electronic materials, and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.

- 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 VIA 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 Jason Jong, VIA Arts Program Specialist at [jason.jong@arts.ca.gov](mailto:jason.jong@arts.ca.gov) or (916) 322-6338.**

# OTIS

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

October 1, 2015

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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 \$70,000 grant to support the *2015 Otis Report on the Creative Economy of the Los Angeles Region and State of California* project which will launch in February 2016.

## **Background**

Originally released in 2007, the *Otis Report* is the first and only report to examine the full impact of the arts on the economy 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 most recent *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 \$293.8 billion in 2013.

## **2015 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 arts education, and artistic and cultural output to economic development.

In keeping with its goal of enhancing Californian's understanding of our state's creative economy, Otis is commissioning the Los Angeles County Economic Development Corporation (LAEDC) Kyser Center for Economic Research to develop the College's ninth annual report on the creative economy. The *2015 Otis Report* will include data and forecasts on the creative economies in Los Angeles and Orange Counties, as well as an enhanced statewide analysis that includes eight regional snapshots.

The proposed contents of each report will be as follows (see Appendix A for detailed descriptions):

- Executive Summary
- Economic Environment
- What is the Creative Economy?
- Employment Trends in the Creative Economy
- Profiles of Creative Occupations
- Self-Employed in the Creative Economy
- Nonprofits in the Creative Economy
- K-12 Arts Education
- Payroll of the Creative Economy
- Economic Impact and Tax Effects of the Creative Economy
- Outlook for the Creative Economy in 2019
- Profiles of Creative Sectors

In addition to the above sections, the statewide analysis will include the following eight regional profiles:

- Bay Area/Silicon Valley
- Sacramento/Capital Area
- Central Valley
- Central Coast
- Southern California (Los Angeles, Orange, Riverside, and San Bernardino Counties)
- Los Angeles Region (Los Angeles and Orange Counties)
- San Diego; and the
- Rest of California

The new regional profiles section will provide the CAC and other stakeholder groups with approximately 32 additional pages of analysis, infographics, and tables that will illuminate key economic data for creative industries by region. As with prior studies, the *2015 Otis Report* will be available to the public free of charge on Otis' website. An important advocacy tool for the arts, the *Otis Report* sounds a constant drumbeat about the contribution of the creative industries to the overall economy, and the need to support the state's creative ecosystem from arts education on up.

#### **Events and Promotion**

To maximize visibility of the *2015 Otis Report*, the College will host and/or participate in a series of targeted events to announce key findings and generate press. They include:

- Public launch event in Los Angeles for the *Otis Report on the Creative Economy of the Los Angeles Region* that will feature a high profile leader in economics, higher education, or media/technology;
- Public hearing and launch event in Sacramento before the Joint Committee of the Arts for the *Otis Report on the Creative Economy of the State of California*;
- Policy briefing in Los Angeles, co-hosted with the City of Los Angeles Department of Cultural Affairs, and targeting Deputy Mayors and cultural "influencers"; and
- Live streaming of the public launch event in Los Angeles.

Otis will work closely with the CAC, LAEDC, and the College's media partners to coordinate the release of the reports and promote the live streaming of the LA event and public hearing in Sacramento. Previous



reports have generated attention from the press. For instance, the *2014 Otis Report* received coverage in *The Los Angeles Times*, *LA Weekly*, *Orange County Register*, and even United Airlines' in-flight magazine *Hemispheres*. Additionally, the *2014 Otis Report* was the subject of a one-hour television special that Otis developed in partnership with KCETLink and its award-winning arts journalism program Artbound. The premiere broadcast reached a local and national audience of more than 360,000 people, according to Nielsen Media Research. It continues to be re-broadcast locally on KCET-HD and nationally on LinkTV drawing an estimated 30,000 additional viewers per broadcast.

#### Summary Timeline

October 2015	LAEDC prepares data, map editorial content, secure venues and speaker
November 2015	Draft reports, draft marketing materials, draft program, design production
December 2015	Proofread reports and marketing materials, write introductions, remarks
January 2016	Prepare final report (hardcopy and electronic), mail invitations, finalize show flow
February 2016	Launch event for the Los Angeles Regional Report in Los Angeles Policy Briefing with City of Los Angeles Deputy Mayors
TBD 2016	Public hearing and launch event for the Statewide Report before the Joint Committee for the Arts in Sacramento

#### Recognition

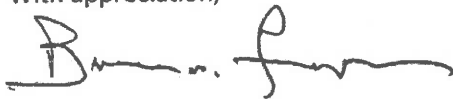
As a supporter of the *2015 Otis Reports*, the CAC's logo will be featured prominently on the inside covers of the reports, the Otis website, invitations, event registration website and signage. The CAC will also be acknowledged in press releases and will receive complimentary priority seating at the Los Angeles event as well as printed and electronic copies of the reports.

#### 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. As the reports evolve, the College remains committed to increasing its distribution and visibility. As a partner with the CAC, Otis is grateful for the opportunity to advance the CAC's mission as the "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) 665-6935 or via email at [bferguson@otis.edu](mailto:bferguson@otis.edu). Alternatively, you may also contact Assistant Director of Strategic Partnerships Arleen Chikami at (310) 665-6995 or [achikami@otis.edu](mailto:achikami@otis.edu). Thank you for your time and consideration.

With appreciation,



Bruce W. Ferguson  
President

Enclosures: Project Budget  
Descriptions of Report Features  
Press Clippings

**Otis College of Art and Design  
2015 Otis Report on the Creative Economy of the  
Los Angeles Region and State of California**

<b>INCOME</b>	<b>CAC Request</b>	<b>Other Support</b>	<b>TOTAL</b>
<b>Request to the California Arts Council</b>	<b>70,000</b>	<b>0</b>	<b>70,000</b>
Corporate		10,000	10,000
Government (secured)		20,000	20,000
Otis Institutional Support		27,500	27,500
Other: estimated ticket sales		2,500	2,500
<b>TOTAL</b>	<b>70,000</b>	<b>60,000</b>	<b>130,000</b>
<b>EXPENSES</b>			
Report Creation	65,000	0	65,000
Launch Event in Los Angeles	0	25,000	25,000
Marketing and Promotion	0	5,000	5,000
Design and Printing	4,000	6,000	10,000
Guest Speaker Honoraria	0	10,000	10,000
Sacramento Committee Hearing	1,000	0	1,000
City of Los Angeles Policy Briefing	0	1,500	1,500
Live Streaming Services	0	5,000	5,000
Supplies and Materials	0	5,000	5,000
Other: documentation	0	2,500	2,500
<b>TOTAL</b>	<b>70,000</b>	<b>60,000</b>	<b>130,000</b>
	54%	46%	100%

## 2015 Otis Report on the Creative Economy of the Los Angeles Region and State of California

### Descriptions of Report Features:

**Executive Summary.** This section will introduce the reader to the definition of creative sectors and creative occupations, outline the scope of the report, present key findings and conclude with recommendations for future steps.

**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.

**What is the Creative Economy?** Defines the set of industries and occupations that make up the creative economy for the purpose of this research study.

**Employment Trends in the Creative Economy.** Use employment trends in the creative sectors of the economy to describe the size and director of the creative economy and its sectors.

**Profiles of Creative Occupations.** Uses data from government sources and elsewhere to describe creative occupations to identify where they are found across the industries of the economy, and to briefly describe other attributes such as training/education requirements, compensation, and work/employment arrangements. Five-year trends will be also be included.

**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.

**Self-Employed in the Creative Economy.** Use Census and other data sources to describe those who are not picked up in the industry employment statistics.

**K-12 Arts Education.** Detailed information on arts education is available from the California Department of Education: male/female ratios, total enrollment, number of classes, and the number of FTE teachers, average class size, and major university classes. Data is provided for multiple years to allow comparisons over time. Data published by the Department of Education that offers a more detailed break out of class enrollment, not just in the traditional arts but also subjects that align with the definition of the creative economy (e.g, architecture, graphic design, and industrial design).

**Nonprofit Organizations.** Nonprofits may be found across many creative industries especially in the arts. Available data will be used to report on the presence of nonprofits across the economy, both in terms of the number of nonprofits and in terms of their financial presence.

**Payroll of the Creative Economy.** This section will report overall payroll generated by the creative economy and provide a breakdown by industry.

**Outlook for the Creative Economy in 2019.** Order-of-magnitude forecasts of employment in the major creative industries will be included, using 2014 as the base year. Reports provide an analysis of the major trends that are likely to drive the creative industry of the time period from 2014 through 2019, including cyclical and structural factors in the overall economy.

## Producers make \$102,860? Composers \$63,560? Otis report on jobs and pay

By MIKE BOEHLM

MARCH 12, 2014 4:45 AM



Employment in Los Angeles County's creative industries rose by 6,000 jobs in 2013 after more modest gains the two previous years, according to the latest annual Otis Report on the Creative Economy.

But with 355,600 workers on payrolls, the county's creative sector remained 37,600 jobs below the 2008 level -- a winnowing of about 10% of the creative workforce since the Great Recession.

The report, released Wednesday, is sponsored by Otis College of Art and Design in L.A. and compiled by economists from the Los Angeles Economic Development Corp. who use government data from federal and state agencies.

The pinnacle of wonkery in the Southern California arts scene, the Otis Report provides a potential tool for advocates pushing for better funding of the arts, or for legislation that would benefit the entertainment industry or other creative pursuits. It aims to portray creative work as a fundamental drive shaft of the region's economy, rather than a spare tire.

The report compiled figures on jobs and pay from 2013 for a dozen creative industries that include not just arts and entertainment but also advertising, publishing and three manufacturing and product sales fields: fashion, furniture and toys. Thus defined, the report said, creative sector payrolls accounted for 406,900 jobs in L.A. and Orange counties in 2013 -- 12.5% of the region's economy as a whole.

Wages for creative employees in the two counties totaled \$33.5 billion -- \$30.4 billion in L.A. and \$3.1 billion in O.C.

Orange County, a far different landscape than L.A. because it isn't a force in the entertainment or manufacturing industries, saw a loss of 400 creative-sector jobs in 2013, down to 51,300. That left creative employment in O.C. about 17% below the 2008 total of 61,700.

The decline for 2013 ran counter to overall job growth of 2.5% in Orange County. In L.A., a 1.7% employment increase in the creative industries matched job growth in the county economy as a whole in 2013.

The report's authors forecast better things ahead -- a combined gain to about 415,000 creative jobs in the two counties between 2013 and 2018 that would, nevertheless, leave creative payrolls nearly 40,000 jobs below 2008 levels.

The Otis Report notes that with creative sector employers reducing their workforces since 2008, self-employment has risen -- up about 10% in L.A. County to 137,000, and up 9% in O.C. to 24,000. (The self-employment figures are for 2012 rather than 2013.)

Because some of the self-employed also show up on payrolls as they try to cobble together a living, their numbers can't simply be added to payroll employees to produce a combined workforce total.

Of the 58 categories of work Otis has identified across 12 creative industries, only a dozen showed any growth in L.A. between 2008 and 2013. And only five added 1,000 jobs or more over that span.

The industries covered in the report range from industrial design and art galleries, with 400 and 800 payroll employees in L.A., respectively, to the mammoth but nevertheless downsized movie industry, which listed 101,800 people on its payrolls in 2013.

Film jobs were down about 8% from 2008, when the industry had 110,400 workers on payrolls. But there was a glimmer of recovery in 2013, with a gain of 1,300 jobs, not quite making up for the 1,600 that had been lost in 2012.

Despite losses, the film industry continued to account for more jobs in L.A. County than the next four creative categories combined.

Film, television, radio and the recording industry -- the main components of the entertainment industry, as defined in the Otis Report -- lost 10,400 jobs between 2008 and 2013, with the movies down 8,600 workers.

Broadcast television is the only entertainment category that has added workers in Los Angeles since 2008. It accounted for 11,400 jobs in 2013, up about 24% over the five years -- a gain of 2,200 jobs. But what broadcast TV gained, cable television lost, cutting 2,100 jobs over the same span -- a decline of about 32% that left the cable workforce at 4,600 in 2013.

Jobs in the performing arts -- L.A. County companies devoted to live theater, dance, music and other kinds of performance -- declined 12% between 2008 and 2013 -- a loss of 700 jobs that winnowed employment to 5,100. Museums added 100 jobs over the same period, employing 3,900 people in 2013.

More Angelenos have been describing themselves to the IRS as "independent artists, writers and performers" -- a broad category of freelancers that can include art conservators, costume designers, fashion models and journalists as well as movie stars, film directors and visual artists. There were 11,300 of these independent creators in L.A. in 2013, up about 11% from 2008.

Being an agent or manager for such folks -- and for workers in other sectors, such as athletes -- was a growing job description. L.A. harbored 7,600 agents and managers in 2013, a five-year gain of about 21%.

The Otis Report documents just how badly print media have declined as a large share of the advertisers and readers switched to online media. Newspapers, magazines and book publishers shed 37% of their L.A. County workforce between 2008 and 2013, a loss of 4,200 jobs that left the sector with 7,200 employees in 2013. Print publishing has been overtaken by Internet publishing and broadcasting, which added 1,600 jobs from 2008 to 2013, up to 8,300.

Out of 70 "creative occupations" in L.A. County for which earnings figures were available, only five paid a six-figure median salary.

They were advertising and promotions managers (\$133,320), art directors (\$130,700), marketing managers (\$129,190), software designers (\$114,980) and producers/directors (\$102,860). About 45,000 people in L.A. County fit those job descriptions. Median means half the workers in a job make more and half make less.

In Orange County, 11 occupations paid a six-figure median -- and college and university arts and liberal arts teachers accounted for the discrepancy.

Teaching architecture pays a median of \$66,590 in L.A. County and \$124,830 in O.C. In fact, seven of the eight teaching categories for which figures were available for Orange County paid a six-figure median. In L.A. there were no six-figure wages among the nine teaching categories. (Library science teachers came closest, at \$96,050; teachers of art, music and drama made \$70,320 in L.A., with no figure available for Orange County.)

Kimberly Ritter-Martinez, an economist on the team that wrote the Otis Report, said it's probably not a case of Orange County institutions of higher learning being all that lavish toward their faculty. Instead, she said that L.A. has far more colleges and vocational schools than O.C., and they probably employ a larger share of part-time faculty whose earnings would skew the median wage downward.

Other examples of median earnings for creative work in L.A. County:

Writers and authors, \$95,810; film and video editors, \$85,800; architects, \$81,380; librarians, \$71,350; curators, \$65,350; music directors and composers, \$63,560; fine artists, including sculptors, painters and illustrators, \$58,370; graphic designers, \$52,440; camera operators in film and television, \$49,290; reporters, \$37,490.

Film projectionists are the creative sector's worst-paid workers, at \$21,660. No earnings figures were available for actors, dancers, choreographers or musicians.

Public television station KCET has scheduled an hourlong broadcast about the Otis Report on March 24 at 8 p.m.

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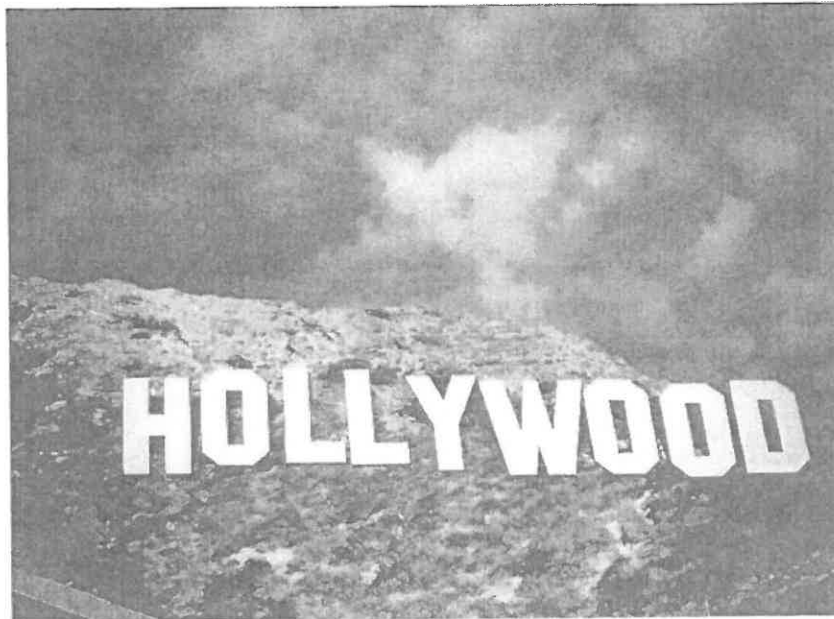


LA WEEKLY

# ENTERTAINMENT LEADS A CREATIVE ECONOMY WORTH \$293.8 BILLION TO CALIFORNIA

BY DENNIS ROMERO

THURSDAY, APRIL 16, 2015 | 2 MONTHS AGO



Matteo Maere/Flickr

We criticize Hollywood a lot. It's a white bubble of an industry in a city that is majority brown. And its moguls and creatives are helping to push our cost of living, including sky-high rents and home prices, through the roof.

But the entertainment industry does bring dollars to our community. That's a fact.

The 2014 Otis Report on the Creative Economy of California was released this week, and it concludes that the creative industries, including entertainment, visual arts, fashion and publishing, generate \$293.8 billion to California's economy.

Whoa.

Interestingly, the report says that the "direct labor income" of the publishing and printing industries is worth more than that of entertainment.

More than 32 percent of the \$71.4 billion taken home by culture workers in California goes to employees in publishing and printing, says the report from the Westchester-based Otis College of Art and Design.

Entertainment workers took home 23.2 percent of that cash.

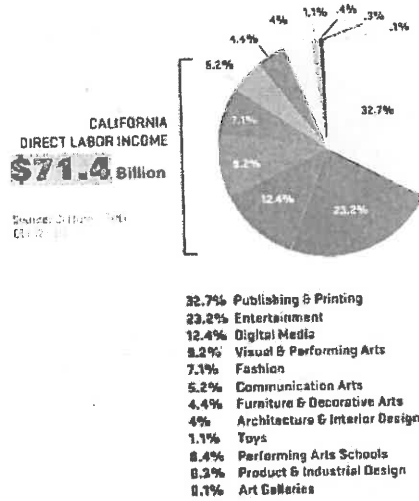
So maybe state lawmakers and Gov. Jerry Brown erred when they decided to give Hollywood \$1.6 billion in tax money over five years in the name of job salvation. It looks like industries like, oh, say, journalism, are just as important to California.

However: The report says that entertainment employed the most people, 164,000, with publishing and printing responsible for 131,200 jobs. Fashion has 120,100 hires, Otis says.

And keep in mind that both entertainment and fashion are based in Los Angeles. In fact, L.A.'s fashion industry is the largest in the United States.

Otis says one out of every 10 California workers is employed in the culture industries. And it's a business that's growing. Otis' interim president Kerry Walk says:

With jobs in the creative industries projected to grow 4% statewide – an increase of more than 27,000 – it is critical that leaders from the public, private and nonprofit sectors work together to develop and sustain the talent pipeline that feeds the creative economy of California. A necessary first step is investment in accessible, high-quality arts education, but championing policies and practices that encourage creative placemaking, entrepreneurship and innovation are also required for growing the talent pipeline.



Oris

While we tend to hype the money and growth attached to Silicon Valley and the tech business, a summary of the report says, "Direct employment in California's creative industries (694,900) was more than two and a half times the number of workers that are employed by the computer and electronic manufacturing sector (262,900) ..."

Says Los Angeles County Economic Development Corporation chief economist Robert A. Kleinhenz:

The 21st-century California economy depends on invention, innovation and ideas. Its high-tech sectors and other leading industries benefit greatly from synergies with California's creative industries.

Send feedback and tips to the author. Follow Dennis Romero on Twitter at @dennisromero. Follow L.A. Weekly News on Twitter at @laweeklynews.

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### Her Sister's Wedding Not Only Changed Kellee's Life Forever, It's Also Changing The Face Of The Online Bridal Industry

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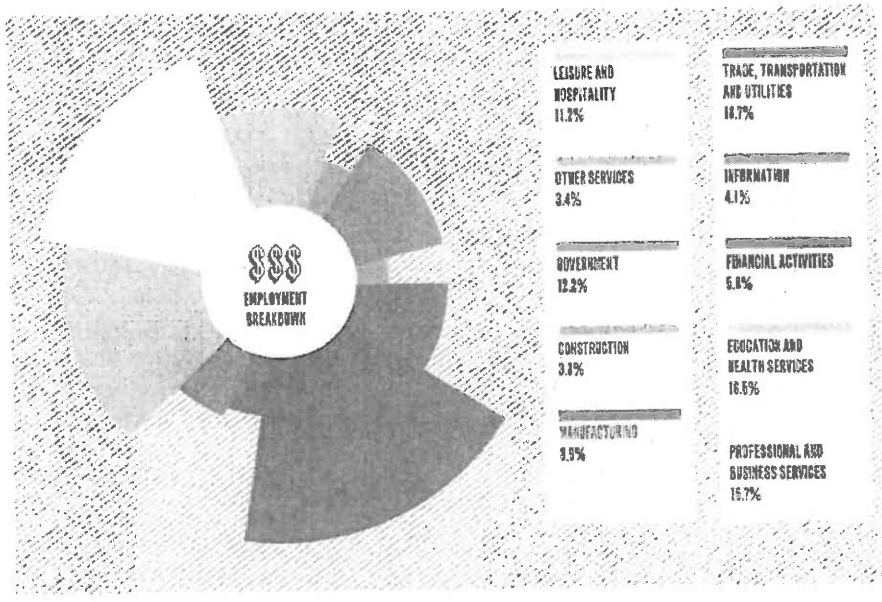
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# SNAPSHOT: L.A.

Comprising Los Angeles County and Orange County, the Los Angeles Metropolitan Area is the second-largest in the United States. Here's what makes its economy tick



### Global economy



Home to more than 13 million people and a GDP in excess of \$860 billion, Los Angeles boasts the third-largest metropolitan economy in the world, according to the 2014 Brookings Global MetroMonitor. Known for its diversity, business executives from all around the world have established themselves here, with more than 4,500 foreign-owned firms a testament to the region's appeal as an FDI destination.

### Creative economy



The importance of creative industries to the greater Los Angeles region—not just as a cultural but also an economic force—was affirmed in the 2014 *Cities Report*, which found that they accounted for 12.5 percent of jobs and 10.6 percent of output in 2013. In L.A. County alone, one in seven workers are in creative occupations, representing more than 40 percent of all such employees in California.

### Tech-driven economy



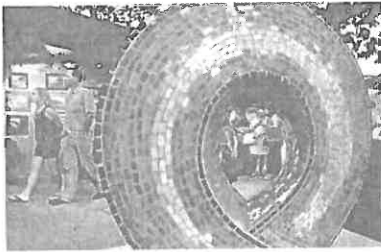
The high-tech sector runs deep in L.A., spanning industries as diverse as aerospace, entertainment and health. And it's thriving, says a 2014 report by the LAEDC's Institute for Applied Economics, which found that 968,500 people were employed in high-tech jobs in 2013—more than any other metro region in the nation—with an average wage that was almost 70 percent higher than those in other industries.

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# ORANGE COUNTY REGISTER

## Nonprofit arts can be good for Orange County business

BY TIMOTHY MANGAN  
2015-07-25 20:35:08



It's the time of year when all roads lead to Laguna Beach. Or, to be more exact, the main road, the 133, which snakes through the canyon into town with seemingly everyone jammed onto it.

Blame it, at least partly, on the arts.

The city's three arts festivals – Art-A-Fair, the Sawdust Art Festival and the Festival of Arts (along with its most famous element, the Pageant of the Masters) – are in full swing. Thousands come for the day, or spend a night, visit the beaches, eat a meal, shop, take in some crafts and culture.

And they contribute to an underappreciated engine of Orange County's economy.

A few years ago, Laguna Beach decided to put a number on the financial contribution of the arts. A study undertaken with Americans for the Arts estimated that nonprofit art and culture industries generated \$49.1 million in economic activity for the town of 23,000.

Local arts groups spent nearly \$28 million, and their audiences dropped an additional \$21 million, together supporting more than 1,300 full-time jobs and producing \$4.6 million in local and state tax revenue. The study is being updated this year.

Call it a trend. Nonprofit arts organizations are increasingly taking a look at themselves in economic, rather than artistic, terms. They are making a case for the arts from an accountant's point of view, ordering studies that assign real cash value to creative activities, establish their relationship to local economies and show how they drive economic activity in their area.

The nonprofit arts, supporters contend, are good for business.

"We know that the 'art for arts' sake' argument – that the arts are good for quality of life and for civilized society to embrace – those arguments do not necessarily resonate with certain key decision makers," says Rick Stein, executive director of Arts Orange County, an advocacy group. Economic-impact studies help him when he speaks to government officials, local businessmen and philanthropists who don't necessarily understand or value the arts.

"You want to articulate a case for support that reaches the broadest possible universe of potential supporters," says Terry Dwyer, president of the Segerstrom Center for the Arts in Costa Mesa. "And there may be some people who aren't necessarily interested in attending one of your performance series but they are interested in the fact that the not-for-profit provides service to a community and has a significant economic impact.

"So it's like a business that is successful: Their \$100 (donation) might generate \$200 of economic impact."

The center hopes to undertake a study of its own economic impact on local business soon. But it's already easy to see how its performances ripple through the area.

The center's budget is some \$50million a year. A great deal of that goes directly into the local economy, including as pay for its more than 100 full-time and many more part-time employees.

But the indirect impact of the center's activities is perhaps more interesting.

"When we have a Broadway show running, it's very hard to get a reservation in the restaurants that surround us," Dwyer says. "Business owners around us are anxious for us to be successful, to program more and more and more, because it's bringing consumers into the neighborhood that their businesses then receive business from."

Local hotels also benefit. The center uses the nearby Westin and Wyndham to house visiting performers.

The numbers quickly add up. In October, for instance, the touring musical "The Lion King" will be in town for four weeks, which means a month of hotel rooms for the 30 to 50 cast members and crew.

The Mariinsky Ballet and Orchestra visits in late September, which will mean a week of hotel rooms for 100 musicians and dancers.

"There's an enormous amount of room nights that we're contributing to this local economy in that fashion," Dwyer says. Not to mention tax revenue.

One way to capture the value of the "creative economy," which includes nonprofit arts organizations as well as for-profit industries such as filmmaking and fashion, is to study the annual Otis Report on the Creative Economy of the Los Angeles Region (which includes Orange County). The numbers for O.C. show a bustling creative sector that has a big effect on the economy as a whole.

The 2014 Otis Report, released earlier this year, counted 51,300 people working in the county's creative economy, or 3.5 percent of the total workforce. When "indirect" and "induced" jobs are added to that – jobs that are created when "firms in these industries make purchases from their suppliers and vendors" and when wages are spent – the total of O.C. creative jobs comes to 85,700, with an income of \$4.9 billion.

Creative industries here generated \$600 million in revenue from property, state and local personal income and sales taxes.

The numbers add up to a compelling argument for supporting the arts through public policy and spending, said Kimberly Ritter-Martinez, an economist at the Kyser Center for Economic Research and a principal contributor to the Otis Report.

K-12 arts education should be increased, she says, "using that as creativity training, which is so important for preparing young people for the 21st-century workspace," where innovation is thought to be crucial for success. In California, funding for arts education took a big hit with the passage of Proposition 13 in June 1978 and has never fully recovered.

What's more, she asserts, the arts help attract and retain skilled workers to a region.

"Highly educated, creative people want diverse cultural amenities where they live, so the arts make an area more attractive by improving the overall quality of life. And that in turn attracts businesses and firms to a region, and it also brings in tourists, who bring with them outside money into the region."

So far, though, that argument hasn't resonated for public officials here, says Stein at Arts Orange County.

"Orange County lags behind the rest of the state in terms of public funding for the arts," he observes. "The only involvement at all by the county in any kind of arts activity is the John Wayne Airport Arts Commission and the exhibitions that take place within John Wayne Airport."

County Supervisor Shawn Nelson disagrees with that characterization of the county's spending on the arts, and points to the summer concert series in county parks. "I consider that art," he says.

Nelson says the county has little discretion in how it spends the money it gets from the state, and there's not much left over to spend on the arts.

"I have no issue with government in general being involved with the arts," he says.

Twenty years ago, Laguna Beach came up with a plan to support its vibrant arts scene with public money and fuel the local economy at the same time. It was a 2 percent hotel bed tax, or transient occupancy tax. The proceeds go to Laguna arts nonprofits and the local visitors' bureau.

Paul Freeman, mayor of Laguna Beach from 1996-97 and 2000-01, was a member of a small group of business owners and educators who helped spearhead the effort to get the levy passed.

"If we strengthened culture and art in Laguna Beach – visual arts, performing arts, arts education and public art – it would serve to strengthen the distinctive character of the city and thus be a bigger draw for people interested in culture and art," Freeman said of the group's motivation. "For the hoteliers I think part of the appeal was putting more fannies in beds."

Half of the bed tax goes to Visit Laguna, the city's marketing arm, which promotes cultural tourism. The other half is doled out to the three big arts institutions – Laguna Playhouse, Laguna Art Museum and the Laguna College of Art and Design – Laguna's arts commission (which re-grants the money to smaller arts groups) and to supporting public art work in parks and city spaces.

Freeman estimates the tax has raised \$20million since 1996.

One measure of its success, he says, is that the local hoteliers have never voted it out, though they have the power to do so. And the beauty of it is the tax isn't paid by locals.

With money from the bed tax, the Laguna College of Art and Design helps defray costs for scholarships and its art gallery downtown, which is brimming with visitors this time of year, says Jonathan Burke, president of the college.

"It's not insubstantial," Burke says of the amount the college receives from the tax, without naming an exact figure. "It's an important number and it really does benefit the college."

"It's great to have what we call a government grant. And I think it's very progressive of the city to really think about a mechanism, a way of supporting the arts. What it does is it really helps the arts nonprofits in the city. For some of them it's a survival mechanism."

At the same time, it helps keep people coming back for more, clogging up the 133 and downtown, as the arts thrive in little Laguna Beach.

"It's a kind of virtuous circle," Burke says.

**Contact the writer:** 714-796-6811 or [tmangan@ocregister.com](mailto:tmangan@ocregister.com)

Building Public Will for the Arts materials not received by packet  
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# Fred Sands, once the king of high-end L.A. real estate, dies at 77

Steve Marble

OCTOBER 26, 2015, 7:28 PM

**F**red Sands, whose name once was plastered on real estate signs throughout Los Angeles' most affluent neighborhoods before he shifted his focus to turning around distressed shopping centers, has died at the age of 77.

Sands, who was active in the L.A. arts scene and became a noted arts collector, died Friday of a stroke while in Boston.

The son of a New York cab driver, Sands built what would become the largest independent residential real brokerage in California, generating roughly \$9.5 billion in sales by the end of the century.

When he sold his firm to Coldwell Banker in 2000 for more than \$100 million, Sands seemed to disappear from the public landscape.

*Article continues below ↓*

But not for long.

After seeing money to be made in rebuilding and rebranding ailing shopping centers, Sands began to acquire distressed malls through an arm of Vintage Capital Group, which he headed. The firm also invested in midsize companies that appeared poised to grow.

*Article continues below ↓*

His philosophy on turning around a flat-lining shopping center seemed both simple and sensible — make malls more of a social experience.

“We put in music, put in benches and automatically people stayed,” Sands said of a turnaround project in Albuquerque. “The population is getting older and they want to sit down. When they get hungry, they want something to eat.”

A noted supporter of the arts, Sands was a founder of the Museum of Contemporary Arts and

served on the board of the Los Angeles Opera. He was appointed to the President's Advisory Committee on the Arts by President George W. Bush and served on the California Arts Council.

Born in New York City on Feb. 16, 1938, Sands moved with his family to Boyle Heights when he was 7. He went on to attend UCLA before plunging into real estate, flipping homes before he got his real estate license.

Yet even Sands turned to a real estate agent in 2013 when he and his wife bought a beach house in Malibu for close to its \$14.7-million asking price.

Sands is survived by his wife, Carla; son Jonathan; daughter Alexandra and a brother, William.

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# Poet Laureate's Poem for CSU student killed in Paris Attack

## 23-year-old Nohemi Gonzalez was a student at CSU Long Beach.

By Kathryn Herr | [kathrynherr@cbsfresno.com](mailto:kathrynherr@cbsfresno.com) (<mailto:kathrynherr@cbsfresno.com>)

Published 11/17 2015 12:34AM Updated 11/17 2015 12:34AM One of those killed in the Paris attack was a California student.

23-year-old Nohemi Gonzalez was a student at Cal State Long Beach.

She was attending design school as part of a study-abroad program in France.

A vigil was held on campus for Gonzalez Sunday in Long Beach.

And a special part of the service was a poem written by the U-S Poet Laureate right here in Fresno.

Herrera was on the faculty here at Fresno State. He wrote the poem for Nohemi Gonzalez and for other C-S-U students.

"All it is is a few words, a few caring words," Herrera said.

U-S Poet Laureate Juan Felipe Herrera saw the coverage of the Paris attacks from his home in Fresno.

"I was just moved to write a poem about her, as best as I could, and as quickly as I could," Herrera said.

He wrote "Nohemi - a Song for Paris:"

"Mimi, can I call you that  
This is a song for you  
With candles we stand and we kneel  
this is how it is now," Herrera read from the poem.

He sent the poem to his former boss and friend - Cal State University chancellor Timothy White Sunday morning.

A few hours later, White read the poem at the vigil for Gonzalez at Cal State Long Beach.

"We stand, we play Lennon's piano, Imagine - we say  
a world without violence -



we want to imagine that in your name  
Nohemi Gonzalez of El Monte," White read from the poem.

Students, staff, and Nohemi's family all got to hear those those words.  
As Herrera said - it's a place to start, and start healing.

"Here is your song Mimi  
We light Nohemi a candle  
the candle waves across the stars  
close they are so close because  
Nohemi & Paris are in our hearts  
Because Nohemi & Paris are in our hearts," Herrera read.

The full poem can be found here: <https://www.csulb.edu/poem-nohemi>

And for information on Herrera's Poet Laureate project La Casa de Colores, visit the Library of Congress's website at: <http://www.loc.gov/poetry/casadecolores/>

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