

**NOTICE OF PUBLIC MEETING****Thursday, December 15, 2016  
10 a.m. to 4 p.m.****California Museum of Photography  
3824 Main St.  
Riverside, CA 92501  
(951) 827-4787**

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|-----|-------|--|---|
| 1.  | 10:00 | Call to Order<br>Welcome from Riverside Arts Council and ARTSblock   | D. Harris<br>P. Brien<br>T. Stallings             |
| 2.  | 10:10 | Roll Call and Establishment of a Quorum  | M. Moscoso  |
| 3.  | 10:15 | Approval of Minutes from September 22, 2016 ( <b>TAB 1</b> )   | D. Harris   |
| 4.  | 10:20 | Chair's Report ( <b>TAB 2</b> )  | D. Harris   |
| 5.  | 10:30 | Director's Report ( <b>TAB 3</b> )   | C. Watson   |
| 6.  | 10:40 | Grant Guidelines 2016-2017— <i>Voting Items</i> <ul style="list-style-type: none"><li>i. Veterans Initiative in the Arts (<b>TAB 4</b>)</li><li>ii. Research in the Arts (<b>TAB 5</b>)</li><li>iii. Arts and Public Media (<b>TAB 6</b>)</li><li>iv. JUMP StArts (<b>TAB 7</b>)</li></ul> | P. Beasley<br>L. Baza<br>A. Kiburi<br>S. Gilbride |
| 7.  | 11:20 | Programs Final Report 2014-2015 ( <b>TAB 8</b> )   | S. Gilbride                                       |
| 8.  | 11:50 | Cultural Districts: Program Overview and Recommendations<br>( <b>TAB 9</b> )   | J. Cusick<br>C. Watson<br>C. Fitzwater            |
| 9.  | 12:50 | Lunch—Personnel Closed Session   | D. Harris   |
| 10. | 1:15  | Museum Tour  | K. Poindexter                                     |

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|-----|------|--|-------------------------|
| 11. | 1:45 | Grantee Spotlight: Arts for Incarcerated Youth Network and The Unusual Suspects  | E. Ledesma<br>M. Denton |
| 12. | 2:30 | Public Comment (may be limited to 2 minutes per speaker)   | D. Harris               |
| 13. | 3:00 | Council Member Updates and Reports (3 minutes each)  | D. Harris               |
| 14. | 3:30 | Agenda Items for Future Meetings   | D. Harris               |
| 15. | 3:45 | Adjournment: In memory of Leonard Cohen, Pauline Olivera, Ramon “Chunky” Sanchez, Will Sims, and the victims of the Oakland warehouse fire <b>(TAB 10)</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 Analyst, Mariana Moscoso, at (916) 322-6335 or [mariana.moscoso@arts.ca.gov](mailto:mariana.moscoso@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 will be sent electronically (email)  
by Tuesday, December 13**

December 15, 2016

## Chairman's Report

Riverside, California



*Our lovely host city Riverside, California*

*Population: 300,000+ (similar to Stockton, Anaheim, Bakersfield)*

*In 1873, three Brazilian orange trees were planted to great success. By the 1880s there were over 250,000, and when refrigerated railroad cars were mass produced in the 1890's, in 1895 Riverside became the richest per capita city in the US. Below is one of the original three trees.*



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### **CHAIRPERSON'S ACTIVITIES: October-November 2016**

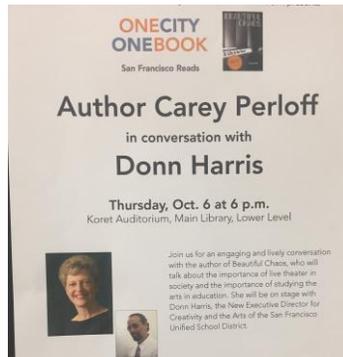
**October 3:** Created new pilot program for arts to be included in the educational program for English Language Learners in SFUSD. Prior to this, state mandates for language classes in effect knocked out any option for the ELL students to have an arts class. The proposal placed arts teachers into the ELL classroom to design integrated activities based on whatever art form had been selected and tied to the goals of the language development classroom.

**October 5:** Cultural Districts Listening Tour hit Youth Radio in Oakland.

**October 6:** I was invited to interview Carey Perloff, the Artistic Director of the *American Conservatory Theater* since 1992, on stage at the SF Public Library's Koret Auditorium. Her recent memoir, *Beautiful Chaos*, was this season's One City, One Book selection for San Francisco. For an hour she entertained us with tales of theatrical mayhem, including her disastrous first two years, when she offended the subscription holders by changing a scheduled work, dealt with a racially charged incident in the graduate school program, offended the Archdiocese by staging a play where the Pope reverses some sacred prohibitions, and survived a coup of sorts led by the managing director, who had wanted her job. Twenty-five years later,

ACT is a groundbreaking American artistic institution, blending classics with new works, known for its Pinter and Stoppard productions, a pioneer in race-neutral casting and diversity in its school at all levels, and Carey Perloff is a world-renowned Director, brilliant, funny, insightful and tough as nails. Our interview can be seen on You Tube:

<https://www.youtube.com/watch?v=msaO04VfTM0>



**October 20:** At ACT, hosted a night for educators at the opening of Tom Stoppard's *The Hard Problem*.

**October 25-28:** Attended the Arts Schools Network conference in Dallas. Described in the last section of the report.

**October 30:** Introduced Venezuelan Maestro Gustavo Dudamel to the audience in Oakland's Paramount Theater. He was up here with the LA Philharmonic and the Youth Orchestra of Los Angeles to give a rousing performance of classic and modern works, followed by a Chez Panisse dinner attended by arts philanthropist and Swedish diplomat Barbro Osher, Israeli Nobel Prize (Chemistry) nominee Dr. Alex Pines and John Meyer of Meyer Sound, who gave me an hour lesson on acoustics that I started out struggling to understand and by the halfway point was fully lost, although I have since studied up so as not to have wasted his time. Those loud restaurants where you can't hear your dinner date? John Meyer says a few carefully placed mics and thoughtful selection of building materials and your table can be a cocoon.

**November 2016:** The month could be described as a period of establishing and strengthening partnerships, reminding me again of the flourishing arts non-profit scene in the Bay Area and the generosity of hard-working artists who give of their time to the schools. Among the partners: SHN Productions, The Curran Foundation, ACT, Theater Bay Area, SF Bay Area Theater Company, Attitudinal Healing Connection, Arts Education Alliance of the Bay Area, Boys and Girls Clubs of Northern California, SF Arts Commission, The Haas Foundation, the SF Opera, Ballet, Symphony, Youth Speaks, SF Jazz, SF Conservatory of Music, California College of the Arts and Jinho Ferreira, friend of our Craig Watson.

**November 8, 2016:** SF voters pass Prop A, allocating \$100 million to the project I manage, and California voters pass Prop 51, another \$47-\$60 million headed our way down the road. Only \$100 million or so short – \$100 per San Franciscan would net us about \$85 million.

## THOUGHT LEADERSHIP IN THE ARTS:

1983-2017-2050

The last week of October in Dallas, Texas, the national Arts Schools Network held its annual conference. About 300 people attended, including some international guests from Singapore and Scotland. Hosted by the outstanding arts high school, **Booker T. Washington School of Performing and Visual Arts, led by Principal Dr. Scott Rudes** – which happens to be the cornerstone of their fully integrated Arts District, perhaps 20 square blocks of theaters, arts institutions, eateries and open air performance spaces, the conference encompassed a few themes. Partnerships was one, and I was asked to lead and summarize the Thought Leadership strand across three days, which encompassed 8 speakers, a range of topics and approaches, and left me thinking about where the arts world will be mid-century, as many of us touched on the theme of the future in our presentations.

By way of context, the year 2050 is as distant from us looking ahead as 1983 is in the past. If we want to get an idea of what 33 years of progress could look like, 1983 might be a good place to begin. The Internet's official beginning was that year, although few of us knew it; the first mobile cell phone call was placed that year as well. President Reagan mentioned Star Wars (or SDI) in 1983. Michael Jackson did the moonwalk in public for the first time, aired at a Motown 25 celebration where he performed Billie Jean. Yet classic, traditional painting was still valued:



John Beerman The Wedding  
Australia, 1983

If we were to track the changes from 1983 until now using a statistical quotient and add another acceleration factor to the changes we anticipate between now and 2050, what might things look like? Cars have not changed all that much, we're not flying around in personal aircraft, although the number of international airports in the USA has gone from approximately 55 in 1983 to the current 88, a 60% increase. The airport we flew into for this meeting, Ontario in Southern California, although nominally an international airport in 1983, did not have regular flights to the Bay Area until the mid-'90s. We did not have Ipads, Smart Phones, affordable home computers, the Internet as a public resource, vocabulary like *gigabytes*, *unfriend* or *blog*. (*In fact "unfriend" is not recognized by Microsoft Word, is underlined in red.*) Extrapolating from these changes, are we looking at technological innovations that includes embedded brain-chips, expensive elite levels of data access, a wireless network as ubiquitous as oxygen? And these are the least fanciful wanderings of the mind. Sociologically, I wrote in a case statement for the fund-raising campaign we are currently undertaking:

. . . . diverse futurists have predicted that the second half of the 21<sup>st</sup> Century will encompass a host of changes: social fluidity on a level never before seen, yet success and influence may very well be random and unpredictable, eroding work ethic and preparation as success becomes the equivalent of a lottery ticket – call it the ‘Justin Bieber’ syndrome – do you catch the right eye at the right moment on the Internet?; unknowable technological advances surging past any values-based ethic to outrace the market for new applications and devices, the moralist overwhelmed by the capitalist and the technologist; the rise of a significant multi-racial class of Americans, with viewpoints and influence that will challenge the norm and even those outside of the norm; an economic environment that could be dangerously volatile and open for exploitation and the exclusion of the most vulnerable parts of our population, set against – or balanced by – a fierce social justice movement that has roots throughout the country – are these the makings of a class warfare scenario, and at what level?; and the possibility of a severely polarized political environment, as the chasms of prior years could combine into a singular whole, a gaping ideological Grand Canyon across which building a bridge could be a near impossibility.

And these too may be mild compared to what will actually happen. And how does this affect the art world? What influences will come to bear on the creative class, influencing their output and the orientation of their work?



Jean-Michel Basquiat, *Philisitines*  
1984, USA, Neo-Expressionism



Georg Baselitz, *Adieu*  
1982, E. Germany



Julian Schnabel, *King of the Wood*  
1984, USA, Neo-Expressionism

These Neo-Expressionist works were part of a new movement that was a reaction to the Minimalist works of the prior era, a return to unbridled emotion, mythological themes and the use in the imagery of fragments and shards, a commentary on the cheap mass production of the Reagan era, which in itself was a reaction to the Renaissance-style object construction and artistic direction of the 1960s, when handicrafts had made a resurgence and clothing, furniture, and even appliances were valued for authenticity and aesthetic quality. The ‘80s tried to negate the ‘60s, at least politically and economically; the artistic world found itself with shards of both, and tried to create a pastiche that encompassed the themes of both and more.

And this may be the way to look at the genres of our 2050 mid-century benchmark. The influences that we can predict with only minimal certainty – technology, small and symmetrical objects, dark or chrome-plated, shiny and smooth; the fatigues and armament of desert warfare, with their bleached earth tones, muted camouflage and sand-blasted visibility interference; the noise and intrusion of drones, and whatever their next incarnation will be; the makers’ movement, if it survives, with its retro-futuristic dynamic, using broken pieces of technology to construct

quasi-functional singular objects; imagery that stems from the scatter plots and multi-dimensional grids of our stat-maniac social structures. This is primarily about imagery and visual art up to this point; to address literature, film, music, performance art would require a massive dissertation of uncertain guesswork and fanciful supposition. For the purposes of looking ahead to 2050, naming the influences and trends and the reactions to movements may be the best we can do – put them all in the mix and try to keep an eye on the swirling currents that may eventually combine in some new way to give us an arts movement unrelated to anything we’ve ever seen.

As conceived by ASN President Pamela Jordan of the *Idyllwild Arts Academy* and executed by ASN Executive Director Kristy Callaway, in Dallas some of the best minds in arts education grabbed pieces of this and in their sessions challenged our minds and spirits with their knowledge and their personal stories: Jeffrey Kimpton of *Interlochen* and Kyle Wedberg of the *New Orleans Center for the Creative Arts* dealt with the leaders and students of the future, respectively, with an eye toward diverse skill sets and diverse backgrounds; Onye Ozuzu of *Columbia College of Chicago* gave us a window on the new American diversity and how it is playing out in the early millennial years; Patricia Decker of *NYU* and Sally Gaskill of *Indiana University* looked at auditions and arts careers, the two bookends of the student educational experience; Allison Ball of *Young Arts* discussed Creative Mentorship and the relationship between the veteran artist and the student; *Orange County School of the Arts’* Ralph Opacic led us through a strategic planning protocol that was future-oriented and stressed partnerships and connections, and he was joined by Kyle Wedberg for a session on new arts schools models – charters, State schools, other non-District entities that are challenging the current norm, pushing it hard so that Districts may never be the same.

Having just returned to a School District after a nine-year stint at a charter school, this latter was the perfect segue to my summary session on Thought Leadership. It was the last day of the conference, and members of my new District community and all the presenters mentioned above were in attendance. The bar has been raised by ASN on this topic, and the California Arts Council has tackled it and pushed it forward as well. It is my good fortune to be involved with both organizations as we surge forward to the new world of the arts and arts education, and to ride the current wave of optimism and enthusiasm as we see resources increase, the arts being put into service for social needs like health and rehabilitating the incarcerated, and the arts degree becoming a tool that could lead anywhere, as its graduates’ qualities of fluid thinking and complex analysis are finally being recognized for the essential component to the social fabric they always have been. I was reading Abraham Lincoln’s speeches the other day, and within my “two kids of people” concept – *those with and without an arts education* – I’m convinced the man had an arts education, even if it was informal. And he changed the world.

Respectfully submitted, 15 December 2016,

A handwritten signature in cursive script that reads "Donn K. Harris". The signature is written in dark ink and is positioned below the typed name.

Chairman, California Arts Council

To: California Arts Council

From: Craig Watson

Re: Brief Update to last Director's Report

Since my last Director's report (dated November 9 and also copied behind this memo), there are a few important updates I want to share with the Council.

### **December 15 meeting in Riverside**

The Council was sent a copy of the meeting agenda earlier this week and you may have noticed a change from our original plan. We had expected to hear a presentation from our grantee, the National Arts and Disabilities Center at UCLA. Due to scheduling conflicts, they will instead present at our first meeting in 2017. In their place, we will be hearing from two of our grantees working in juvenile justice. We will hear from the director of the Arts for Incarcerated Youth Network (AIYN), a new State/Regional Network grantee, and also a representative from Unusual Suspects (a founding member of AIYN), one of our JUMP StArts grantees.

### **Tragedy in Oakland**

The terrible tragedy of the Oakland fire has caused an outpouring of concern across the state and nation. We know the Council and the entire arts community is particularly sensitive to the circumstances surrounding this terrible loss of life. Both through social media and our own direct communications, we are staying in touch with our Oakland-based arts community and encouraging donations to a relief fund set up by Bay Area nonprofit Gray Area Foundation for the Arts in collaboration with the Mayor of Oakland and the Red Cross. We have also drafted a message of support and concern to all those affected by the fire and have asked Donn and Nasha to review before we distribute widely.

We also know that the presentation we will hear at our meeting from our consultants on the Cultural Districts program will give the Council an opportunity provide overall input to our plan. And specifically, against this backdrop of the Oakland fire and concerns over artist housing, artist safety and artist work space...the Council, staff and consultants can share ideas that will further gird our plan in response to these issues.

Finally, we will be closing our meeting in memory to singer/songwriter Leonard Cohen, musician Ramon "Chunky" Sanchez and the victims of the Oakland fire.

### **Speech by Rip Rapson, President, The Kresge Foundation**

Finally, I want to point out the speech that is copied in your Council book, behind my Director's report. Delivered on December 6 in Washington D.C., Rapson gives a powerful and persuasive message on urgency and efficacy of including the arts in ANY conversation on community and economic development. His words are particularly helpful to those of us still working on how best to advocate for our budget, our programs and the centrality of our work. I encourage you to read this soon!

“Why the Arts Must be at the Table”  
Creative Placemaking: The Role of Arts in Community Development  
The Wilson Center  
December 6, 2007  
Rip Rapson  
President, The Kresge Foundation

Thank you Jane for such a lovely introduction.

### **The New Reality**

Since the time this event was conceived so many months ago, one thing has remained remarkably constant, while another has become a bit topsy-turvy.

The remarkable constant has been Jane Chu. Her grace, her thoughtfulness, her unwavering advocacy for the centrality of arts and culture in our nation’s daily life. In her peripatetically miraculous visits to hundreds and thousands of communities from Alaska to Alabama, from New Hampshire to Nevada, she has reminded us continually and powerfully that it is through arts and culture that our nation uplifts the routine and tests the profound . . . that it interrogates the meanings of its past while probing the possibilities of its future. We are deeply in your debt Jane. It has been a deep honor and privilege to be an observer of your journey.

The slightly topsy-turvy thing is, of course, the political environment. It’s a little like waking up after a medical procedure and realizing that you no longer possess a part of you that you thought was pretty important. The levels and intensity of uncertainty, angst, polarization, and fear that have been manifest in the post-election discourse make clear that something to which we have grown accustomed and on which we have come to rely *is*, in fact, missing.

Actually a great many things are. The inviolability of the nation’s social compact that valorizes every individual’s worth and dignity . . . . A commitment to civil, balanced discourse . . . . A celebration of shared destiny . . . Each of us could embellish on the list pretty much indefinitely.

### **The Role of Arts and Culture**

But the question for today is what, if anything, this has to do with the arts and cultural universe – or, alternatively, what path the arts and culture universe proposes to follow in this new reality.

It depends a little bit on what end of the telescope you’re looking through.

If we look through the narrow end, we can discern questions about the viability, relevance, and vitality of our national arts and culture infrastructure. Will the NEA survive in any recognizable form? The NEH? Will federal arts funding be preserved? Will Shaun Donovan and Jane Chu’s pathbreaking efforts to integrate arts and culture into other federal activities endure? These are

vitality important questions, and I hope today's conversations suggest a framework and set of strategies for thinking about them.

But if we look through the broader end of the telescope, a more granular set of images emerge – a pointillistic reflection of thousands of communities engaged in acts of artistic expression, cultural affirmation, and creative exploration. Those images, I would suggest, create a more immediate portrait of how our arts and cultural energies will be intertwined with our country's future.

In a word, arts and culture – in its full complexity and splendor of organizations, genres, and forms of participation – are central to defining community life. Have been . . . are now . . . and will be.

Fused as an integral component of community development, the arts reflect and help shape the social, physical, cultural and economic identity of a place – tapping deep reservoirs of heritage, bridging across difference, erecting new platforms for civic participation, and forging paths of revitalization for disinvested and otherwise marginalized communities.<sup>1</sup>

### **Three Aspects of Arts and Culture's Importance to the New Reality**

So as we immerse ourselves in the volatility, uncertainty, chaos, and ambiguity of the next years, arts and culture may be far more important than conventional thinking might have it. Let me suggest three broad reasons that may be so.

*First, they will assume elevated importance because of their power to avow and fortify bedrock values of community tolerance, cohesion, and inclusion.*

To be sure, Kresge's values are not everyone's values, but on the morning after the election I tried to identify for the Kresge staff the principles for which the Foundation stands as it seeks to advance opportunity in American cities. I said:

- We stand for the elevation of our shared destiny, *not for* an invidiously corrosive social, economic, and political ethic that enshrines individualism and self-advancement as the ultimate public virtue.
- We stand for deep, abiding, authentic respect for one another's worth and decency, *not for* a denigration and marginalization – indeed demonization – of those whose skin pigment, physical conditions, sexual orientation, gender, or faith differs from our own.
- We stand for the benefits of working in true partnership with individuals and organizations allied in common purpose for the advancement of the public good and the promotion of structures of mutual assistance, *not for* a hunkering down into silos of fear that attempt to deny the forces of equity and social change and wall off compassion for the less fortunate.

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<sup>1</sup> See generally, Jackson, M.R., "Developing Artist-Driven Spaces in Marginalized Communities: Reflections and Implications from the Field," *Leveraging Investments in Creativity* (Urban Institute: 2012).

- We stand for the imperative of a creative problem-solving that calls on community wisdom, intergenerational exchange, and principled disagreement, *not for* the false comfort of facile judgments about complex, interconnected problems or the bombastic certitude of rhetorical hyperbole.
- And we stand for opportunity structures that dismantle, and substitute for, the persistent and pervasive racial, economic, and political barriers that so shamefully impede pathways to equality and justice for low-income people and people of color, *not for* the enshrinement of those barriers in public policy and the perpetuation of racial and ethnic division.

The arts impel us toward an affirmation of these values. In the words of the inimitable Rocco Landesman: “Art is not so much the predication of, as the elaboration of, our humanity.”<sup>2</sup>

*Second, the arts will play an elevated role because they propel us inexorably toward constructively disruptive civic reflection.*

We’re not entering an era of stasis and comfort. Forgive my optimism, but I’d like to think that that is an invitation to creative redirection, not panic and despair. A time to draw on the power of arts and culture:

- The power to interrupt our certitude by seeking to explain but declining to resolve . . .
- to detect order within disorder and to animate the dormant . . .
- to dislodge our inertias by drawing us outside of ourselves to question the ways we see the world . . .
- to substitute the unexpected and fresh for the conventional, insular, and stale . . .
- to offer beauty and confront us with the reality of the repellent . . .
- to present a vision of connection rather than an apologetic for isolation . . .
- to leave us no option but to wrestle with what is good and what is bad, what is false and what is true.<sup>3</sup>

Stated differently, the creative powers resident in every community of America can help reset the civic table. Let me quote Rocco once again:

There are laws in civil society and physics. There are rules in games and in the classroom. In art, the rush comes when we overturn the laws and break the rules and create something new. Yet, because it comes from a long and accretive tradition, we feel we know it – like we have always known it. Surprise and recognition at once.<sup>4</sup>

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<sup>2</sup>Landesman, Rocco. “The Play’s The Thing,” address to The American Academy of Arts and Letters’ Blashfield Foundation Address. May 18, 2011.

<sup>3</sup>The recitation is inspired by John Tusa’s remarkable book *Art Matters: Reflecting on Culture*, page 22 (Methuen Publishing Ltd., London: 1999).

<sup>4</sup>Landesman, *op. cit.*

*The third reason the arts will have an elevated role in our future is the reason we gather here: their ability to drive creative placemaking.*

Places define us. We attach to a place with an emotional energy and a sense of long-term commitment that is often definitional to how a community works, to how individual identity is formed, to how collective norms are constructed.

As our discussions throughout the day will cast in bright relief, creative placemaking has the potential to do more than embellish a location. It holds the promise of creating an essence – identifying, elevating, or assembling a collection of visual, cultural, social, and environmental qualities that imbue a location with meaning and significance.<sup>5</sup> When we're able to connect to a city or a neighborhood through an individual or shared cultural experience, there's a magnetic pull. You want to stay committed. You want to invest. You want to build a future. These are the conditions for civic transformation. They were before the election. They will be after the election.

Just a single example: the Wing Luke Museum in Seattle. Wing Luke is an historic immersion in the experience of Asian Pacific immigrants, tethering the museum to the community and *vice-versa*. One is struck, however, by the absence of a kitchen, cafeteria, or snack bar inside the museum.

It's an unequivocal statement. By sending visitors out into the museum's largest exhibit – the community itself – Wing Luke drives home the point of the inseparability of the institution and its home. It's an act of outward-looking leadership, a leadership that is concerned not only with the well-being of the institution itself, but also with the well-being of the greater community it seeks to serve and represent.

We'll hear countless other examples today. Arts and culture helping define the routines of daily life. . . Arts and culture contemplating community building as a creative act by becoming knitted into the patchwork of land use, housing, transportation, health, environmental, and other systems necessary for stronger, more equitable, and vibrant places.

As we absorb the politics, intrigue, and tweetsphere of next generation Washington, let's not confuse that with the real work being done in real time in real places. And let's keep in mind that because the crucibles of change are increasingly local, cultural creativity may well become the driving force of community revitalization. It promises more adaptive ways of seeing, understanding, experiencing, and transforming where we live . . . how we work . . . what we dream.

### **Implications for Philanthropy**

So what does all of this mean for an institution like Kresge?

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<sup>5</sup>McMahon, Edward, "The Place Making Dividend." Planning Commissioners Journal, " No. 80, page 16 (Fall 2010). - See more at: [http://kresge.org/about-us/presidents-corner/connecting-detroit%E2%80%99s-assets-through-strategic-placemaking#\\_ftn2](http://kresge.org/about-us/presidents-corner/connecting-detroit%E2%80%99s-assets-through-strategic-placemaking#_ftn2).

*First, Kresge, like so many of our peers, will continue doing what we have been doing, tempered by an understanding that new challenges will place adaptability at a premium.*

We'll stay focused on creating opportunity in America's cities. This country is so sprawling, so endowed with human richness, and so chaotically decentralized that there is room among the interstices of broad policies and programs to find your place – a place to lift up and make your mark . . . a place to forge common bonds of understanding and purpose . . . a place to serve in the shadows to ignite the spark that will make light. A block, a neighborhood, a workplace, a city.<sup>6</sup>

That is core to the alchemy of arts and culture.

*Second, we need to have the back of our grantees and partners, equipping them with what they need to navigate in more turbulent water.*

A resilient and vibrant arts community isn't something that philanthropy can fund into existence. It has to thrive organically – as it has throughout history. But can it be nurtured? Should it be nurtured? Of course. It's just a question of how.

Artists and arts organizations are in it for the long-term. So must we be. I believe this is one of the highest values of ArtPlace. Jamie and his extraordinary staff are exploring the kinds of capacities that need to be built by the time ArtPlace sunsets in order for front-line arts and culture workers to take their rightful place in community problem-solving. Kresge, like the other dozen foundations in the ArtPlace consortium, needs to go to school on Jamie's work.

*Third, we need to widen the aperture of community leadership.*

It is painful to observe the face of America changing at a rate that outpaces our political absorptive capacity. Arts and culture can provide a partial antidote, lifting up new lenses to interrogate inclusive, distributive, and racially-aware leadership patterns at the local level.

Indeed, artists themselves can emerge as compelling leaders in a community's revitalization, working hand-in-glove with leadership from traditional sources of power and influence.<sup>7</sup> There is probably no more compelling example than Theaster Gates' mobilization of artists, architects, developers, educators, and community activists and residents to integrate the arts into the process of neighborhood transformation.

In a related vein, working across disciplines, across sectors, and across geographies has to become habit. The election underscored the necessity of reaching beyond our normal envelopes of comfort in forging connections with a more expansive set of actors – particularly with an eye toward genuine inquiry into alternative points of view. Lyz Crane will moderate a fascinating discussion this afternoon on this aspect of creative placemaking.

*And fourth, we have to communicate, communicate, and communicate some more.*

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<sup>6</sup>Stolen from my dear friend Alan Stone.

<sup>7</sup> See, e.g., National Committee for Responsive Philanthropy. "Fusing Arts, Culture and Social Change: High Impact Strategies for Philanthropy." A Philanthropy at its Best Report, October 2011.

We need to convey unambiguously what we stand for, how we work, what we've accomplished, what we have yet to learn. But we also need to turn those capacities inside-out and listen with an extreme care and empathy to those whose perspective may be foreign to ours. Again, there is no better vehicle than arts and culture.

### **Final Thoughts**

We are about to experience a recalibration of every conceivable dimension of civic life. Nothing is as it has been. We are different now, and we move differently together.

But we cannot lose sight of the unique power of arts and culture to draw people of different backgrounds and beliefs into the common, safe space of creative problem-solving. . . We cannot forget that arts and cultural workers can turn things inside-out and upside-down to help communities work at the sharp edge of the transformationally unexpected and unconventional . . . And we cannot sacrifice our belief in the power of arts and culture to help residents of neighborhoods and communities harness the energies of shared purpose in service of their patrimony, their values, their aspirations.

So my thanks to all of you who are prepared to step forward . . . . It's your time to challenge . . . to create . . . . and to lead.

Thank you.





# Memorandum

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Sacramento, CA 95814  
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**Date:** December 15, 2016

**To:** California Arts Council Members

**From:** Programs Committee Staff: Ayanna Kiburi, Shelly Gilbride

**Re:** Informational Memo for Guideline Approval: Veterans Initiatives in the Arts, Research in the Arts, Arts and Public Media, and JUMP StArts

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Guidelines for four programs are coming to Council for approval on December 15, 2016. Since these programs are intended for specifically targeted communities, the staff reached out to experts in each field to read and provide input on the guidelines. Staff considered all of the feedback and made appropriate changes. Readers for each program are listed below.

## ***1. Veterans Initiative in the Arts (VIA)***

Based on feedback about the VIA program from grantees, experts in the field, and our 2016 peer panel, the Programs staff sought input on revisions to the VIA guidelines from the following readers:

**Steve Dilley**, Director, Veterans Arts Project

**John Kraft**, Director, Field Operations, Veterans Services Division, California Department of Veterans Affairs

**Elizabeth Washburn**, Founder, Combat Arts San Diego

Feedback on portions of the guidelines were provided by:

**Daniel Bernardi**, Professor, School of Cinema at San Francisco State University; Artistic Director, Veterans Documentary Corps

**Keith Jeffreys**, Executive Director, United States Veterans Artists Association

**Jo Anne Martinez**, Founder, Women Veterans Connect; Co-Chair & Advisor, Veterans and Family Advisory Council, U.S. Department of Veterans Affairs

Changes reflected in the guidelines include the following:

- Simplification and clarification of the program's purpose
- Emphasis of project design on direct engagement and/or arts-learning.
- Requirement for artists involved in implementation to provide qualifications as a teaching artist/arts therapy practitioner.
- Removal of organizational partnerships as a project design requirement

## **2. Research in the Arts (RA)**

As noted in the Research in the Arts allocation rationale provided at the Council meeting on September 22, staff conducted significant background research when developing the framework for the RA guidelines. Staff followed up with many of the same experts in the field who were interviewed during the preliminary stages of the program. Readers for the RA guidelines included:

**Sunil Iyengar:** Director of the Office of Research and Analysis at the National Endowment for the Arts

**Molly McCarthy:** Associate Director of the UC Davis Humanities Institute

**Danielle Sherwood:** Cost Policy Analyst UC Davis

**Shannon Jackson:** Associate Vice Chancellor for the Arts and Design; Cyrus and Michelle Hadidi Chair in the Humanities; Professor at UC Berkeley

## **3. Arts and Public Media (PM)**

The new Arts and Public Media (PM) program guidelines were developed from the Arts and Public Media report which received extensive input and vetting from nearly 20 representatives from the field. The following readers offered additional input and feedback on the draft PM guidelines.

**Juan Devis:** Senior Vice President, Content, Development and Production at KCETLink

**John Lightfoot:** Senior Programs Officer, Cal Humanities

## **4. JUMP StArts (JUMP)**

JUMP StArts is currently undergoing a program evaluation. The evaluators have provided a series of recommendations to increase the impact of the JUMP StArts program (see TAB 7). In addition to the evaluation, staff also received feedback on the JUMP StArts program guidelines from the following readers:

**Julie Kendig:** Centers for Research on Creativity, Principle Investigator for JUMP StArts evaluation

**Jessica Biale:** Researcher, JUMP StArts evaluation

**Kaile Shilling:** Executive Director, Arts for Incarcerated Youth Network

See TAB 7 for details on the recommended changes to the JUMP StArts guidelines.



# Veterans Initiative in the Arts

## 2016-2017 Grant Guidelines

*Deadline: March 29, 2017 – (online submission)*



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

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## California Arts Council



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Edmund G. Brown Jr.

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Chair

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Christopher Coppola  
Juan Devis  
Kathleen Gallegos  
Jaime Galli  
Louise McGuinness  
Steve Oliver  
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## Executive Staff

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Craig Watson

### Deputy Director

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### Programs Officer

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### Address

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**Website:** [www.arts.ca.gov](http://www.arts.ca.gov)

### Office Hours

8:00 a.m. - 5:00 p.m.  
Monday through Friday

**Purpose:** The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**The Council:** The appointed Council of the CAC consists of 11 members who serve staggered terms. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

**Mission:** To advance California through the arts and creativity.

**Funding:** The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are usually matched by foundations, individuals, earned income, government agencies, or other organizations.

**Information Access:** Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Each meeting provides a designated time for public comment, although comments may be time-limited.

**Grants Panels:** Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions.

**Appeal Process:** Appeals to CAC funding decisions must be submitted on an official Appeal Form, available from the CAC, and postmarked within 45 days of the decision. Appeals are granted only on the following grounds:

1. Panel's assessment was based on a misstatement of factual information as contained in the application such that it negatively influenced the panel's recommendation; and/or
2. Incorrect processing of the required application material such that it negatively influenced the panel's assessment of the applicant's request for funding.

**Note:** Dissatisfaction with award denial or with award amount is not grounds for appeal.

**Requirements:** The CAC is mandated both by federal and state regulations to fund only organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); 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 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

**Ownership, Copyrights, Royalties, Credit:** The CAC does not claim ownership, copyrights, royalties, or other claim to artworks produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such materials for official, noncommercial purposes, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity, and appropriate credit for CAC partial support.

## VETERANS INITIATIVE IN THE ARTS

2016-2017 GRANT GUIDELINES

DEADLINE: March 29, 2017 5:00 PM

*Apply at [cac.culturegrants.org](http://cac.culturegrants.org)*



### **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 support for nonprofit arts organizations, local arts agencies, and veteran's assistance agencies to reach veterans, active military, and their families.

Projects should:

- Develop the artistic abilities and creative expression of veterans, active military and/or their families.
- Provide greater access to the arts for veteran communities.
- Contribute to the public understanding of and appreciation for the diverse range of veterans' experiences.

### **Available Funding and Request Amount**

The Council has allocated \$350,000 to the VIA program. Requests may be made for up to \$10,000. The request and match combined cannot exceed 50% of the applicant organization's total organizational income for the last completed fiscal year.

### **Matching**

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

### **Eligible In-Kind Match:**

- Value of non-cash donations provided by third parties. These can be in the form of space, consultancy, training, services, supplies, and other expendable property.
- In-kind goods and services may not be provided by either the applicant organization or any individual or organization that is being compensated as part of the grant contract. In-kind donations by state entities are ineligible.

### **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 or unit of government with a history of arts programming for a minimum of three years prior to the time of application.
  - Veteran’s assistance agency (either a local unit of government or a California-based nonprofit organization) with a history of arts programming for a minimum of three years prior to the time of application.
    - Veteran’s assistance agencies must have a primary mission of providing assistance to veterans and/or their families, and may include, but are not limited to: Veterans Service Organizations, Vet Centers, local veterans commissions, veterans housing and medical facilities, and homeless and disabled veterans support agencies.
    - If you have questions regarding the eligibility of your organization, contact the VIA Arts Program Specialist (see Staff Assistance).
- The applicant 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 sponsor 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 sponsor becomes the legal contractor. The fiscal sponsor 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. A fiscally sponsored applicant organization must have a history of arts programming for a minimum of three years prior to the time of application.
- All applicants, including non-arts nonprofit organizations, must complete and submit a DataArts CAC Funder Profile at the time of application <http://www.culturaldata.org/>.
- Artists working with the applicant organization must show professional experience of at least three years in the artistic discipline of the project, or equivalent teaching-artist or arts therapy experience if applicable to project; must be residents of California; may not be engaged in project as students in a degree program; and can only be a part of one VIA application in any one grant cycle.
- Applicants to this program are not restricted from applying to and receiving funding from other competitive CAC grant programs for which they may be eligible, as long as those funds support distinctly separate projects or activities.

### **Project Requirements**

- Project must serve veterans, active military, and/or their families. **For the purposes of this program, “veteran” is defined as any person who has served in the active United States military.**
- Project activities must demonstrate high artistic quality and address the program purpose.
- Project design must include opportunities for direct engagement and/or arts-learning.

- Project must engage veterans as active participants in the planning and/or implementation of the project.
- Project plan must demonstrate a thoughtful approach to engagement, tailored to and appropriate for the specific veterans community.
- A public component is encouraged where appropriate, but not required. Examples may be a culminating presentation, a performance, special event, exhibition, publication, report, etc.
- Program must be free of charge for participants.
- Matching funds requirement for this program must be met.

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

- Hospitality or food costs
- 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)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the grant

### **Application Process**

**CAC Culture Grants** is our online portal for the grant application and review process. CAC does not accept applications through any other means for this program. To apply, new applicants must sign up for a user account to access the CAC Culture Grants system, while returning applicants will log in with an existing user account. Detailed instructions and support can be found at [www.arts.ca.gov](http://www.arts.ca.gov) and via the portal at <https://cac.culturegrants.org>.

### **Review Criteria**

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

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives, and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant

involvement, strength and appropriateness of marketing and outreach plans; and engagement or support of target audience.

- **Artistic Merit:** Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and implementation.
- **Community Impact:** Project demonstrates reach and/or depth of engagement in an identified community. Project responds to a need or set of priorities identified with the community to be served. Project implementation and evaluation involve significant community participation in accordance with the identified project outcomes.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project’s team, viability of project budget, and overall fiscal and managerial health of applicant and any partnering organizations.

**Peer Panel Evaluation and Ranking Process**

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A 6-point ranking system will be implemented. Panelists’ ranks are averaged to obtain the final score.

**6-Point Numerical Ranking System**

For each of the rankings listed below, the description refers to the contents of the application submitted, including work samples and attachments.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
<b>4</b>	<b>Good</b>	Meets the majority of the review criteria; however, areas of the application need improvement, development or clarification
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<b>2</b>	<b>Weak</b>	Significant inadequacies in addressing review criteria
<b>1</b>	<b>Ineligible</b>	Inappropriate for CAC support. Incomplete applications, applications with significant ineligible expenses, and proposals that do not meet program requirements are deemed ineligible.

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

**Council Decision-making**

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

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.

### **Timeline**

January 17, 2017	Application available
<b>March 29, 2017, 5:00 PM</b>	<b>Application deadline (online)</b>
June 2017	Funding decisions
June 2017	Funding notifications
June 30, 2017 – June 30, 2018	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 signed grant agreement, copies of signed letters sent to the Governor and your State Senate and Assembly representatives thanking them for this specific CAC 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 the accomplishments of this grant 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.**



# Research in the Arts

## 2016-2017 Grant Guidelines

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**Research in the Arts**  
**2016-2017 GRANT GUIDELINES**  
**DEADLINE: March 29, 2017, 5:00 PM**  
**Apply at [cac.culturegrants.org](http://cac.culturegrants.org)**



**Background**

A new pilot grant program, the Research in the Arts grant program was developed in order to foster original research on the value and impact of the arts. A growing body of international scholarship illustrates the profound impact that the arts have in many aspects of human experience. This scholarship is utilizing both experimental and analytical methodologies to construct data sets that measure, assess, and defend the vital impact of the arts. Research can lead to the development of crucial tools for the field, and for the information of our legislators and other key decision makers.

**Purpose**

The Research in the Arts program is designed to extend the capacity of California institutions to contribute meaningfully to research in the arts. This program is also intended to foster public will for the arts by developing crucial tools with which to educate key stakeholders and the public. In the pilot year of the program, the CAC will award project grants of up to \$50,000 to California-based scholars and research teams. At the end of the 2-year grant period, grantees will produce an article-length research paper ready for publication, which may also be accompanied by a practice-based research product, if appropriate to the project proposal.

**Available Funding and Request Amounts:**

The Council has allocated \$200,000 for the pilot year of the Research in the Arts Program. Requests may be made for up to \$50,000 with a mandatory 1:1 match. The request and match combined cannot exceed 50% of the applicant organization's total organizational income for the last completed fiscal year. The award may be used for summer compensation. The CAC award may not be used for course buy-out or academic month salary, or for indirect costs. This restriction does not apply to matching funds. Neither the award nor the match may be used to supplant existing research funding streams.

**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. A combination of cash and in-kind contributions may be used to match the grant request, with a maximum of 50% in-kind contributions permitted with the approval of the Research in the Arts Program Specialist (see Staff Assistance).

**Eligible In-Kind Match:**

- Value of non-cash donations provided by third parties. These can be in the form of space, consultancy, training, services, supplies, and other expendable property.

- In-kind goods and services may not be provided by either the applicant organization or any individual or organization that is being compensated as part of the grant contract. In-kind donations by state entities are ineligible.

### **Applicant Eligibility**

- Lead applicants must be California-based non-profit, tax-exempt entities or units of government, including but not limited to institutions of higher learning. Applicants will take full responsibility for the administration of grant funds, but may partner with additional organizations to facilitate the project.
- The applicant organization must be able to demonstrate, at minimum, a three-year history of arts-based research.
- The applicant 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.
- Use of fiscal sponsors is not allowed.
- Applicants must complete a California Cultural Data Project Funder Report at the time of application.
- Matching funds requirement for this program must be met.
- Applicants to this program are not restricted from applying to and receiving funding from competitive CAC grant programs, as long as those funds support distinctly different projects or activities.

### **Project Requirements**

- By the end of the 2-year grant period, the applicant must develop and complete a project addressing the program's purpose.
- Requests may be made to support a discrete component of a larger research project, as long as the stated outcomes are completed by the end of the grant period and all grant funds are expended.
- At the end of the grant period, the applicant must produce at least one article-length research paper ready for publication and dissemination by the California Arts Council. Practice-based research products may also accompany the final paper.
- Projects may include the acquisition of primary data, but must also include analysis of that data. Projects solely dedicated to the acquisition of primary data sets will not be considered.
- Eligible projects may include individual scholars or teams of researchers, and must focus on the value and impact of the arts in dedicated artistic and/or interdisciplinary contexts.
- Collaboration between researcher/evaluators and artists/practitioners is highly recommended.
- Research subjects should include California-based artists, organizations and/or initiatives, though subjects from outside of California may also be included.
- Applicant organization is responsible for adherence to all laws and regulations regarding responsible conduct of research, including the registration of an IRB, if applicable.

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

- Activities or services not directly related to the purpose of this grant program
- Hospitality or food costs
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- Non-arts organizations not involved in arts activities (as applicants)
- For-profit organizations (as applicants)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
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### **Review Criteria**

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

**Project Design:** Application articulates a clear research question, or set of research questions, and maps viable avenues to collect, evaluate, and analyze data pertinent to those questions. The application includes evidence to support the relevance of the research agenda, and outlines a methodology that is both rigorous and appropriate to the specific investigation.

**Impact and Contribution to the Field:** The study responds to key questions in the field of arts research, and demonstrates the potential to contribute to this body of work in a significant manner. The research agenda does not replicate, but rather evolves from current scholarship, and demonstrates innovation in method as well as its objects of inquiry. The application includes a plan for wide dissemination of research outcomes.

**Artistic and Scholarly Merit:** Investigative team demonstrates necessary expertise and qualifications, and a history of success in similar undertakings. Research subjects are artistically relevant and represent the highest level of excellence in their fields and/or disciplines. Institutional support for the project is clearly demonstrated.

**Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project’s administrative team, the viability of the project budget, and the overall fiscal and managerial health of both the applicant and partnering organizations.

**Peer Panel Evaluation and Ranking Process**

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A 6-point ranking system will be implemented. Panelists’ ranks are averaged to obtain the final score.

For each of the rankings listed below, the description refers to the content of the application, where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
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**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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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.

### **Timeline**

January 2017	Application available
<b>March 29, 2017, 5:00 PM</b>	<b>Application deadline (online)</b>
May 2017	Funding decisions
June 2017	Funding notifications
July 1, 2017 – June 30, 2019	Funded activity period (per grant agreement)

### **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 agreement-- photocopies of signed letters that you have sent to the Governor and your State Senate and Assembly representatives thanking them for your grant.
- Use CAC logo 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 the project and activities supported by this grant, verbal credit must be given to the CAC.
- A Final Report summarizing 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, [shelly.gilbride@arts.ca.gov](mailto:shelly.gilbride@arts.ca.gov)/ 916-324-0075  
or Josy Miller, Arts Education Programs Specialist, [josy.miller@arts.ca.gov](mailto:josy.miller@arts.ca.gov)/916-322-6385**



# Arts and Public Media

## 2016-2017 Grant Guidelines

*Deadline: March 8, 2017, 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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## California Arts Council



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Website: [www.arts.ca.gov](http://www.arts.ca.gov)

#### Office Hours

8:00 a.m. - 5:00 p.m.  
Monday through Friday

**Purpose:** The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**The Council:** The appointed Council of the CAC consists of 11 members who serve staggered terms. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

**Mission:** To advance California through the arts and creativity.

**Funding:** The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are usually matched by foundations, individuals, earned income, government agencies, or other organizations.

**Information Access:** Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Meeting dates and locations are posted at [www.arts.ca.gov](http://www.arts.ca.gov). Each meeting provides a designated time for public comment, although comments may be time-limited.

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**Appeal Process:** Appeals to CAC funding decisions must be submitted on an official Appeal Form, available from the CAC, and postmarked within 45 days of the decision. Appeals are granted only on the following grounds:

1. Panel's assessment was based on a misstatement of factual information as contained in the application such that it negatively influenced the panel's recommendation; and/or
2. Incorrect processing of the required application material such that it negatively influenced the panel's assessment of the applicant's request for funding.

**Note:** Dissatisfaction with award denial or with award amount is not grounds for appeal.

**Requirements:** The CAC is mandated both by federal and state regulations to fund only organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); 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 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

**Ownership, Copyrights, Royalties, Credit:** The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity, and appropriate credit for CAC partial support.

## **ARTS AND PUBLIC MEDIA 2016-2017 GRANT GUIDELINES**

**DEADLINE: March 8, 2017, 5:00PM**

***Apply at [cac.culturegrants.org](http://cac.culturegrants.org)***



### **Background**

The newly revised Arts and Public Media program supports nonprofit media projects that demonstrate a clear approach to building public awareness and support for the arts. This grant program is rooted in the California Arts Council's (CAC) vision to create a state where the arts are a central component of daily life and accessible to all, reflecting contributions from all of California's diverse populations and fostering civic engagement.

An extensive evaluation project and subsequent report titled "[Nonprofit Media Coverage of the Arts in California: Challenges and Opportunities](#)" informed the CAC's approach to supporting nonprofit media organizations in California, specifically as it relates to arts and culture coverage and related projects.

### **Program Goals**

The Arts and Public Media program supports the production and programming of multiplatform media projects that engage Californians with authentic local stories and experiences centered on the value of arts, culture, and creative expression.

This program will support projects that meet the following goals:

- Demonstrate the impact and benefits of arts, culture, and creative expression through professional media storytelling and/or reporting.
- Foster community dialogue and engagement through innovative multiplatform arts and culture-based project activities, including but not limited to radio or television broadcast, digital media, interactive strategies, and/or live public events.
- Feature California and/or California-related artists and arts organizations, community arts projects, and/or arts education initiatives.
- Activate community partners from various arts and media, and non-arts and non-media sectors.
- Promote civic engagement, encourage collective problem solving, and build bridges across cultures.
- Recognize that arts and culture have a direct impact on the health, welfare, and economic well-being of all Californians and their communities.
- Provide paid opportunities for media professionals such as producers, directors, writers, designers, reporters, etc.

### **Eligible Funding and Grant Request Amount**

The Council has allocated \$200,000 to the Arts and Public Media program. Requests for support may be made for up to \$15,000. The request and match combined cannot exceed 50% of the applicant organization's total organizational income for the last completed fiscal year.

### **Matching**

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

### **Eligible In-Kind Match:**

- Value of non-cash donations provided by third parties. These can be in the form of space, consultancy, training, services, supplies, and other expendable property.
- In-kind goods and services may not be provided by either the applicant organization or any individual or organization that is being compensated as part of the grant contract. In-kind donations by state entities are ineligible.

### **Applicant Eligibility**

- An applicant must be one of the following:
  - California-based nonprofit media organization\* with a history of arts programming for a minimum of two years prior to the time of application.  
*\*Organizations with media production, distribution, or directly related support services as central mission and activity.*
  - Local arts agency or unit of government managing a local public media station.
- The nonprofit 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.

### **Project Requirements**

- Project content and activities must address the program goals.
- May be an expansion of existing projects *or* a new project (ie. grant does not support "business as usual" or general underwriting purposes).
- Project must include the development of a thorough plan that includes a detailed timeline indicating a thoughtful approach to engaging the community, as well as space, time and equipment requirements.
- Involve appropriate media professionals: producer, director, writer, designer, reporter, as needed.
- If proposing to work with additional project partners, submit letters of intent from each potential partner.
- Matching funds requirement for this program must be met.

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

- Hospitality or food costs
- 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)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes
- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the grant

### **Application Process**

**CAC Culture Grants** is our online portal for the grant application and review process. CAC does not accept applications through any other means for this program. To apply, new applicants must sign up for a user account to access the CAC Culture Grants system, while returning applicants will log in with an existing user account. Detailed instructions and support can be found at [www.arts.ca.gov](http://www.arts.ca.gov) and via the portal at <https://cac.culturegrants.org>

### **Review Criteria**

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

- **Project Design and Implementation:** Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and civic engagement in accordance with stated program goals.
- **Community Impact:** Project meets stated program goals and demonstrates reach and/or depth of engagement in an identified community. Project content and activities respond to a need or set of priorities identified with the community to be served. Project execution and evaluation involve significant community outreach, new audience cultivation, and community participation in accordance with the identified program goals.

- **Artistic and Professional Merit:** California-based media professionals involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design.
- **Management and Leadership:** Ability of applicant organization to implement proposed project is clearly demonstrated by viability of project budget and overall fiscal and managerial health of applicant organization.

**Peer Panel Evaluation and Ranking Process**

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A 6-point ranking system will be implemented. Panelists' ranks are averaged to obtain the final score.

**6-Point Numerical Ranking System**

For each of the rankings listed below, the description refers to the contents of the application submitted, including work samples and attachments.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
<b>4</b>	<b>Good</b>	Meets the majority of the review criteria; however, areas of the application need improvement, development or clarification
<b>3</b>	<b>Marginal</b>	Does not meet the majority of the review criteria in a significant manner
<b>2</b>	<b>Weak</b>	Significant inadequacies in addressing review criteria
<b>1</b>	<b>Ineligible</b>	Inappropriate for CAC support. Incomplete applications, applications with significant ineligible expenses, and proposals that do not meet program requirements are deemed ineligible.

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

**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.

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.

### **Timeline**

January 17, 2017	Application available
<b>March 8, 2017 5:00PM</b>	<b>Application deadline (online)</b>
June, 2017	Funding decisions
June, 2017	Funding notifications
June 30, 2017 – June 30, 2018	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 agreement-- photocopies of signed letters that you have sent to the Governor and your State Senate and Assembly representatives thanking them for your grant.
- Use CAC logo 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 the project and activities supported by this grant, verbal credit must be given to the CAC.
- A Final Report summarizing 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 XXXX**



# 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 5, 2016  
**To:** California Arts Council Members  
**From:** Josy Miller, Arts Education Programs Specialist  
**Re:** Revisions to 2016-17 JUMP StArts Guidelines

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## ***Background***

At the April 22<sup>nd</sup>, 2016 meeting, Council approved funding for an evaluation of the JUMP StArts grant program. Through a competitive RFP process, staff identified the Centers for Research on Creativity as the evaluator and initiated a six-month contract with that organization beginning in late July. While the evaluation is still in process, the investigative team has compiled a set of recommendations based on their findings in order to inform revisions to the 2016-17 JUMP StArts guidelines, which are included with this memo.

## ***Considerations and Recommendations from JUMP StArts Evaluators***

The key evaluation outcomes that are informing program guideline revisions include the following:

1. **Transient Context:** Given the transient nature of youth engaged in the juvenile justice system – typically juvenile offenders are sentenced to a maximum of 28 days in an incarceration setting – the arts organizations providing service have an ever-changing roster of participants, a reality that significantly compromises their work. Given such a short contact window, teaching artists are often limited in their ability to cultivate trust and commitment from the youth, again compromising the positive impact of the program.
  - **Recommendation:** Broaden the language of the guidelines to encompass both target population and program settings. By replacing the language of serving “wards of the juvenile court system” to “youth in the juvenile justice system, including corrections facilities, group homes, day/night reporting centers and/or community court schools,” JUMP StArts will now be able to support bridge programs that engage students both during and after their incarceration. The evaluation team has indicated that this change alone will dramatically increase the effectiveness of the grant program.
2. **Collaboration:** Throughout the state, the quality of working relationships between arts providers and probation departments varies widely. In cases in which these relationships are collaborative and openly communicative, service to incarcerated youth and youth on probation is particularly effective, meaningful, and robust.

- **Recommendation:** In an effort to bolster ongoing communication between the arts provider and the juvenile justice setting, staff has added a requirement within the guidelines that each entity designate a program coordinator. These coordinators have both distinct and joint responsibilities for ensuring that the program is implemented effectively.
3. Professional Development: As an increasing amount of evidence becomes available regarding the impact of arts programs for incarcerated youth, the number of arts providers interested in doing this work is also growing. This evolution in the field requires support both in terms of professional development for teaching artists in order to prepare them to work in these specific settings, and in facilitating conversations between providers so they can more easily share tools, tactics, and areas of expertise.
- **Recommendation:** Though this recommendation is outside the purview of the program guidelines themselves, the evaluators strongly encourage the CAC to prioritize support for convenings and other avenues of resource sharing and professional development for program providers. In their interim report, the evaluation team acknowledged that in their interviews of all current JUMP StArts grantees, the desire for such support was articulated repeatedly.
4. Assessment: The bulk of the evaluators' work concerns the ways in which provider programs conduct assessment, both internally and in compliance with CAC grant requirements.
- The recommendations regarding assessment are still in process. However, the evaluation team does feel ready to recommend an alteration in the assessment of "recidivism" as a key outcome to the assessment of "re-offense rate," as youth are often returned to incarceration settings for parole violations that are not crimes (e.g. missing school). The team is clear to note that the information regarding the specific violation of parole is held by the county probation department; thus, an arts organization's ability to track and assess its impact on re-offense rates is dependent on the quality of its relationship with the county probation department.

#### **Other Significant Changes to JUMP StArts Guidelines**

- In order to be consistent with other programs that have planning grants, staff has included planning grant parameters within the body of the overall JUMP StArts guidelines, rather than separating them out as a discrete document.



# JUMP StArts

## 2016-2017 Grant Guidelines

*Deadline: March 8, 2017, 5:00 PM – (online submission)*



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**California Arts Council**

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Edmund G. Brown Jr.

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**Arts Council Members**Donn K. Harris,  
ChairNashormeh Lindo,  
Vice Chair*Larry Baza**Phoebe Beasley**Christopher Coppola**Juan Devis**Kathleen Gallegos**Jaime Galli**Louise McGuinness**Steve Oliver**Rosalind Wyman*

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**Executive Staff****Director**

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**Website:** [www.arts.ca.gov](http://www.arts.ca.gov)**Office Hours**

8:00 a.m. - 5:00 p.m.

Monday through Friday

**JUMP StArts**  
**2016-2017**  
**GRANT GUIDELINES**  
**DEADLINE: March 8, 2017 5:00 PM**  
*Apply at [cac.culturegrants.org](http://cac.culturegrants.org)*



**Background**

Starting out as a pilot program in 2013, the JUMP StArts program is rooted in the California Arts Council's (CAC) commitment to ensuring that art is accessible to all Californians, including the young, vulnerable, and at-risk. JUMP StArts was designed as an intervention in the school-to-prison pipeline, mobilizing partnerships between arts organizations and juvenile justice entities to create programs that foster positive socio-emotional, behavioral, academic and developmental outcomes for system-engaged youth.

**Purpose**

JUMP StArts supports high quality arts education and artist(s)-in-residence programs for youth within the juvenile justice system. Activities may take place in classroom, after-school, and social service settings, or in corrections facilities. The proposed project must be designed and developed in partnership between an arts organization and a probation department/social service entity for juveniles. The project should demonstrate significant planning, and should reflect a collaborative relationship between the partnering organizations.

The proposed project/program must address the following:

- Provide opportunities for arts participation and arts education to at-risk youth in the juvenile justice system, including corrections facilities, group homes, day/night reporting centers and/or community court schools.
- Develop or strengthen partnerships between social service providers/juvenile justice facilities for the target population and arts organizations/artists serving the same.
- Identify potential criteria for measuring long-term success. Identify goals and set measurable objectives for the duration of the grant.
- Demonstrate the value of arts education and arts participation for at-risk youth to juvenile justice and social service entities.
- Increase opportunities for California teaching artists and artists-in-residence at juvenile justice facilities.

**Eligible Funding and Grant Request Amount**

Requests for support may be made for up to \$30,000. Project budget (request plus match) cannot exceed 50% of the applicant organization's total income from its most recently completed fiscal year.

## **Matching**

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

### **Eligible In-Kind Match:**

- Value of non-cash donations provided by third parties. These can be in the form of space, consultancy, training, services, supplies, and other expendable property.
- In-kind goods and services may not be provided by either the applicant organization or any individual or organization that is being compensated as part of the grant contract. In-kind donations by state entities are ineligible.

## **Applicant Eligibility**

- The applicant must be a California-based non-profit organization, unit of government, education or social service agency.
- The applicant 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.
- The applicant may be either the arts partner or juvenile justice facility/agency partner, except for the following scenarios:
  - The applicant must be the arts partner if the partnership is composed of one arts nonprofit and multiple facilities/agencies.
  - The applicant must be the facility/agency if the partnership is composed of one facility/agency and multiple artists or arts nonprofits,
  - The applicant must be the facility/agency if the partnership is composed of one facility/agency and one individual artist.
  - *This program is not designed to accept applications with partnerships between multiple juvenile justice facilities/agencies and multiple arts organizations/multiple groups of teaching artists.*
- The applicant organization will assume fiscal/contractual responsibilities, if awarded a grant.
- Use of Fiscal Agents not allowed.
- Artists working with the applicant organization must show professional experience of **at least three years** in the artistic discipline they will teach; must be residents of California; and may not be engaged in this project as a part of curriculum in a degree program. An artist can only be a part of one JUMP StArts application in any grant cycle.
- Applicants may submit only one application per funding cycle.
- Applicants may not receive a JUMP StArts Planning Grant and Project Grant in the same grant cycle.

- Applicants to this program are not restricted from applying to and receiving funding from other competitive CAC grant programs for which they may be eligible, as long as those funds support distinctly separate projects or activities.
- All applicants, including non-arts nonprofit organizations, must complete and submit a DataArts CAC Funder Profile at the time of application <http://www.culturaldata.org/>.
- Applicants that are juvenile justice agencies must submit an arts programming budget.

### **Project Requirements**

- The project must provide arts learning opportunities to youth involved with the juvenile justice system, utilizing California-based teaching artists or artists-in-residence.
- The project must attend specifically to the needs of the target community, utilizing ongoing assessment metrics to collect and respond to feedback from participants and key stakeholders.
- The project must be designed and developed in partnership between applicant and one or more partner organizations, including at least one **arts partner** with a history of serving the target population and at least one **juvenile justice/services partner** serving the same. Partner commitment letters are required at time of the application.

#### **Arts partner definition:**

- Arts and arts education nonprofits with a history of serving the target population  
OR
- Individual or groups of artists/teaching artists not associated with an arts nonprofit, but with a history of serving the target population

#### **Juvenile justice facility/agency partner definition:**

One of these entities serving youth engaged by the juvenile justice system, including:

- Juvenile halls
- Court schools
- Community schools
- Social service agencies or nonprofit organizations targeting the population in these or other settings

If unclear about appropriate partner(s), contact Arts Education Programs Specialist, Josy Miller (see Staff Assistance).

- *Given the transient context for system-engaged youth, applicants are encouraged to consider partnering with multiple agencies that serve youth in various aspects of their incarceration, probation, and re-entry, to ensure consistent engagement, and to maximize program impact.*
- The project should demonstrate significant planning and should reflect a collaborative relationship between the arts organization and the facility/agency. Both the applicant and the partner organization should have defined project and decision-making responsibilities. Project must include a Project Coordinator from the arts organization and a Coordinator from each partnering organization (see duties below).
- Matching Requirement must be met.

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

#### **Arts Organization Coordinator should:**

- Develop a specific plan for space, time, equipment and participation with artists and partner agency staff
- Act as facilitator and liaison between the arts organization, facilities, artists, and the CAC
- Comply with CAC reporting requirements

**Partner Facility Coordinator should:**

- Assure that the facility 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
- Ensure that teaching artists and all personnel from arts organization that will be interacting with students have training in facility safety and behavioral protocols

**Joint Responsibilities should include:**

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

**JUMP StArts Planning Grant**

Planning grants are available to support either arts organizations or juvenile justice facilities/agencies that have identified a partner and are in the process of developing an arts for incarcerated youth project. These planning grants give organizations the opportunity to take the time to design the project thoughtfully, and to include meaningful contributions to that design from both partners. The planning grants also can be used to pilot aspects of the program and to conduct any necessary training and/or professional development for the project staff. Planning grants are ranked Yes-CAC Will Fund/No-CAC Will Not Fund based on the strength and merit of the plan.

- Previous recipients of a JUMP StArts grant are ineligible to apply for a planning grant.
- Applicants may not receive a JUMP StArts Planning Grant and JUMP StArts Project Grant in the same cycle.
- Planning grant requests may be made for \$2,500 for a one-year grant, and do not require a match.

**What the CAC Does Not Fund**

- Hospitality or food costs
- 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)
- Fundraising activities or services such as annual campaigns, fundraising events, or grant writing
- Programs of other state or federal agencies
- Programs or services intended for private use, or for use by restricted membership
- Projects with religious purposes

- Operational, administrative or indirect costs of schools, colleges, or universities, or any activities that are part of the curricular base of these institutions
- Trusts, endowment funds or investments
- Capital outlay, including construction; purchase of land, buildings, or equipment other than consumable production materials; or for the elimination of accumulated deficit
- Out-of-state travel activities
- Expenses incurred before the start or after the ending date of the grant period

### **Application Process**

**CAC Culture Grants** is our online portal for the grant application and review process. CAC does not accept applications through any other means for this program. To apply, new applicants must sign up for a user account to access the CAC Culture Grants system, while returning applicants will log in with an existing user account. Detailed instructions and support can be found at [www.arts.ca.gov](http://www.arts.ca.gov) and via the portal at <https://cac.culturegrants.org>.

### **Review Criteria**

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

*Project Design and Implementation:* Project design indicates realistic timeline, appropriate budget, clear artistic and community-based objectives and achievable outcomes. Design articulates methods to evaluate and measure success, collect and analyze data, and document activities. Design demonstrates depth of participant involvement and clear plans for community outreach and marketing.

*Artistic Merit:* Artists involved in the project demonstrate skills, expertise, and experiences that are central to the outcomes of the project design. California artists are engaged at every stage of project design and execution.

*Community Impact:* Project demonstrates reach and/or depth of engagement in an identified community. Project responds to a need or set of priorities identified with the community to be served. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.

*Management and Leadership:* Ability of applicant organization to implement proposed project is clearly demonstrated by qualifications of project's team, viability of project budget, and overall fiscal and managerial health of applicant and partnering organizations.

### **Peer Panel Evaluation and Ranking Process**

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A 6-point ranking system will be implemented. Panelists' ranks are averaged to obtain the final score.

For each of the rankings listed below, the description refers to the content of the application,

where the application is defined as the entire grant proposal that articulates the content of programs and services to be rendered by the applicant.

<b>6</b>	<b>Exemplary</b>	Meets all of the review criteria to the highest degree possible
<b>5</b>	<b>Strong</b>	Meets all of the review criteria in a significant manner
<b>4</b>	<b>Good</b>	Meets the majority of the review criteria; however, areas of the application need improvement, development or clarification
<b>3</b>	<b>Marginal</b>	Does not meet the majority of the review criteria in a significant manner
<b>2</b>	<b>Weak</b>	Significant inadequacies in addressing review criteria
<b>1</b>	<b>Ineligible</b>	Inappropriate for CAC support: incomplete applications, applications with significant ineligible expenses, and proposals that do not meet program requirements

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

**California Arts Council Decision-making**

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

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.

**Timeline**

January 18, 2017	Application available
<b>March 8, 2017, 5:00 PM</b>	<b>Application deadline (online)</b>
April 2017	Funding decisions

June 2017	Funding notifications
July 1, 2017 – June 30, 2018	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 agreement—photocopies of signed letters that you have sent to the Governor and your State Senate and Assembly representatives thanking them for your grant.
- Use CAC logo 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 the project and activities supported by this grant, verbal credit must be given to the CAC.
- A Final Report summarizing 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: Josy Miller, Arts Education Programs Specialist at [josy.miller@arts.ca.gov](mailto:josy.miller@arts.ca.gov) or (916) 322-6385.**



# 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 15, 2016

**To:** California Arts Council Members

**From:** Shelly Gilbride, Programs Officer

**Re:** Informational Memo Regarding FY14-15 Final Reports

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The Programs Staff has conducted an analysis of all FY14-15 grant programs based on final report documentation from our grantees. In FY14-15 final reports, the CAC started collecting demographic data in a new way that allows us to have a better understanding of the communities that are served by our grant funding. Our FY14-15 grant programs included Artists in Schools, Creative California Communities, JUMP StArts, Local Impact, State-Local Partnership, Statewide and Regional Networks, and Veterans Initiatives in the Arts.

#### **OVERALL STATISTICS:**

Activities funded in the FY14-15 grants generally took place between April 2015 and June 2016.

- Over \$5.5 Million distributed
- 475 Grantees in 7 grant programs
- Over 11 Million individuals benefitted
- Over 550,000 artists were directly involved in programs
- Over 800,000 youth benefitted

#### **Geographic Reach**

As to be expected, grantees are clustered in and around California's urban centers where there are many arts organizations. The map included with this memo shows the geographic reach of CAC funding, including grantees in the far North in Modoc County and in the rural areas of Riverside County in the South.

#### **Demographic Data**

The CAC asks grantees to indicate racial and ethnic identifiers of the communities that they serve, as well as demographic identifiers such as youth at risk and individuals living below the poverty line. Following the data collection model of the National Endowment for the Arts, grantees are asked to select as many identifiers as apply to their community, but are asked to select only identifiers that represent more than 25% of the population directly benefited by the project.

**Statistics from Core Project-Based Programs: (AIS, LI, CCC)**

- Over 13,000 artworks were created
- Single most selected ethnic identifier is Hispanic/Latino. In all 3 programs, over 50% of grantees indicate that more than 25% of the population served by their programs is Hispanic/Latino.
- In all 3 programs, an overwhelming majority of grantees selected multiple racial identifiers, indicating that they are serving multicultural communities.
- In all 3 programs, 30-40% of the population has limited English proficiency.
- In AIS, over 50% of organizations indicated that Individuals below the Poverty Line and Youth at Risk each represented over 25% of the population served.

Detailed analysis for the CCC program follows.

# CREATIVE CALIFORNIA COMMUNITIES

## 14-15 Final Report Overview

FY 14-15 Creative California Communities served close to 100,000 people between Spring of 2015 and Spring of 2016, with close to 2,000 artists participating. Close to 5,000 artworks were created, many in unlikely places, by partnerships that involved over 150 public and private collaborators. Lasting partnerships were developed, connecting the arts to offices of tourism, housing agencies, tribal organizations, libraries, and many city officials and departments.

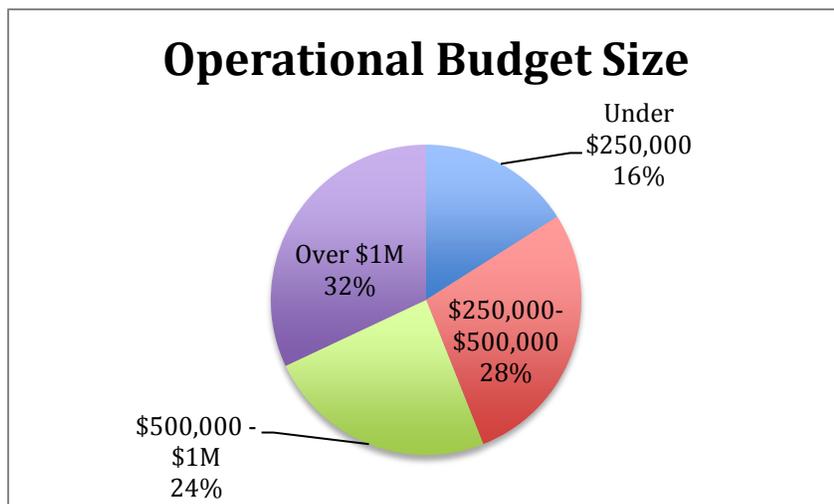
Through this program, incredibly creative events occurred, including the following:

- CA's incredible natural treasures and urban parks were celebrated in music and visual arts
- 3 different projects in 3 different locations explored the issue of poverty through 3 different artistic mediums
- Innovation and technology were celebrated in light and video installations
- Emerging artists were mentored and master artists were commissioned in dance and traditional music
- New ways for artists to create, sell and promote their work were formed, from traditional artisan marketplaces to creative hubs to online content development platforms
- Lasting public art pieces were created using local talent and celebrating local culture

### Grant distribution

Organizations funded through this grant program varied in organizational size and geography. Funded projects occurred in rural communities in Mariposa, Merced and Humboldt counties as well as in CA's largest metropolitan areas – the Bay Area, Los Angeles and San Diego. Due to the diversity of projects, there was not a strong correlation between either the organization size or the grant size and the numbers of people served, numbers of artists involved, or number of artworks made.

- The funded organization with the smallest operating budget and the organization with the 2<sup>nd</sup> largest budget received same grant amount.
- The 3 largest grants went to mid-sized organizations (under \$1M).

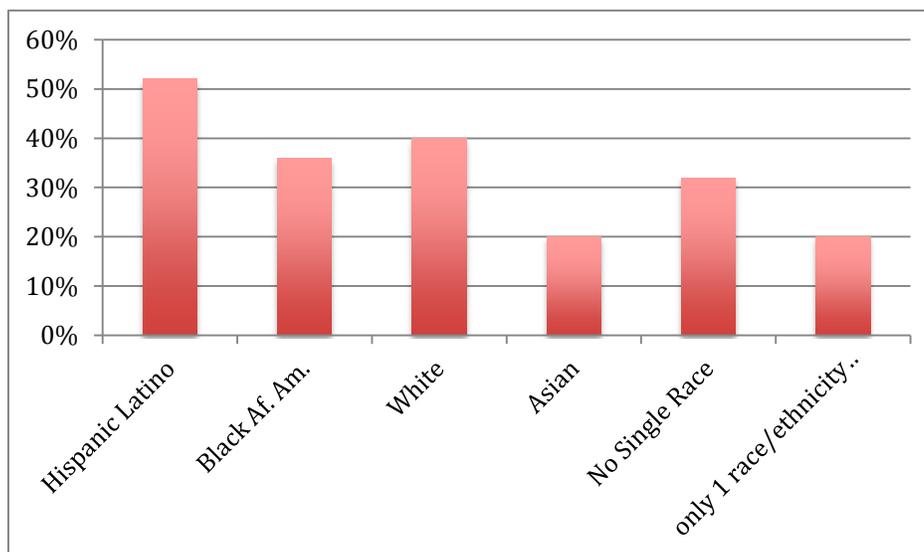


## Demographic Data: Communities Served

### *Racial and Ethnic Identifiers*

In order to ensure that CAC grantmaking represents the diversity of our minority-majority state, the CAC asks grantees to indicate racial and ethnic identifiers of the communities that they serve. Following the data collection model of the National Endowment for the Arts, grantees are asked to select as many identifiers as apply to their community, but are asked to select only identifiers that represent more than 25% of the population directly benefited by the project.

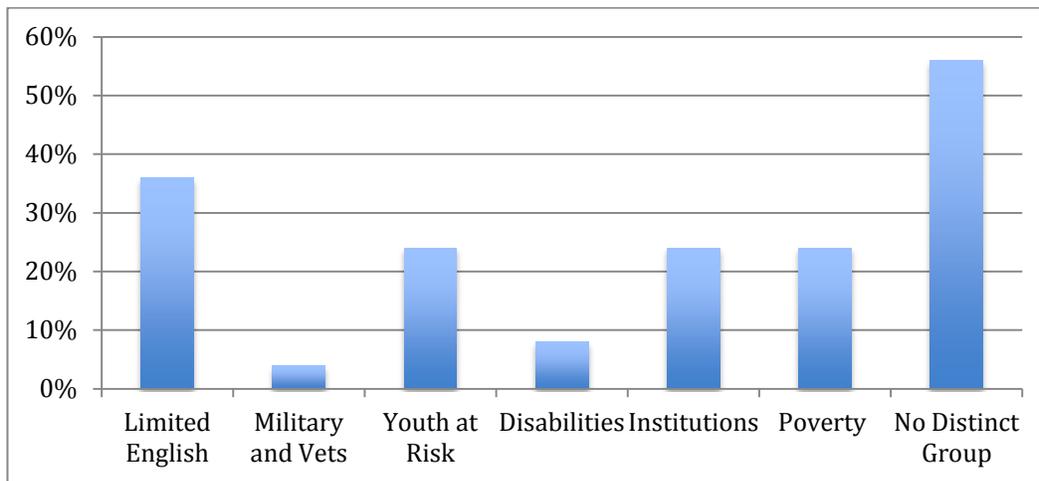
- Most grantees selected more than one racial identifier. 20% of grantees identified a single racial identifier, indicating that those projects served a racially homogenous community. There was equal distribution amongst the racial categories of those that selected a single racial identifier.
- 20% of grantees indicated only one racial identifier. Most grantees selected more than one, indicating significant racial diversity within the target communities served by each project.
- Those that identified “No Single Race” included organizations dedicated to culturally specific forms like Los Cenzontles and Gamelan Sekar Jaya.
- Latino/Hispanic populations has the greatest representation. Over 50% of CCC grantees identified that more than 25% of the total community that they served was Latino/Hispanic



### *Other Demographic Identifiers*

Creative California Communities projects often target underserved communities, but many are also working in public spaces and are not exclusive to specific underserved communities. These identifiers only take breadth of service into account, not depth. For example, the Armory Center and the LA Poverty Department created a theatre piece devised and performed by artists living in poverty, but did not indicate those living in poverty as an identifier. This is perhaps because the large audiences for the

work meant that even though the artists living in poverty received an incredible depth of experience, they did not represent more than 25% of the total population served by the project.



### **Common Challenges and obstacles**

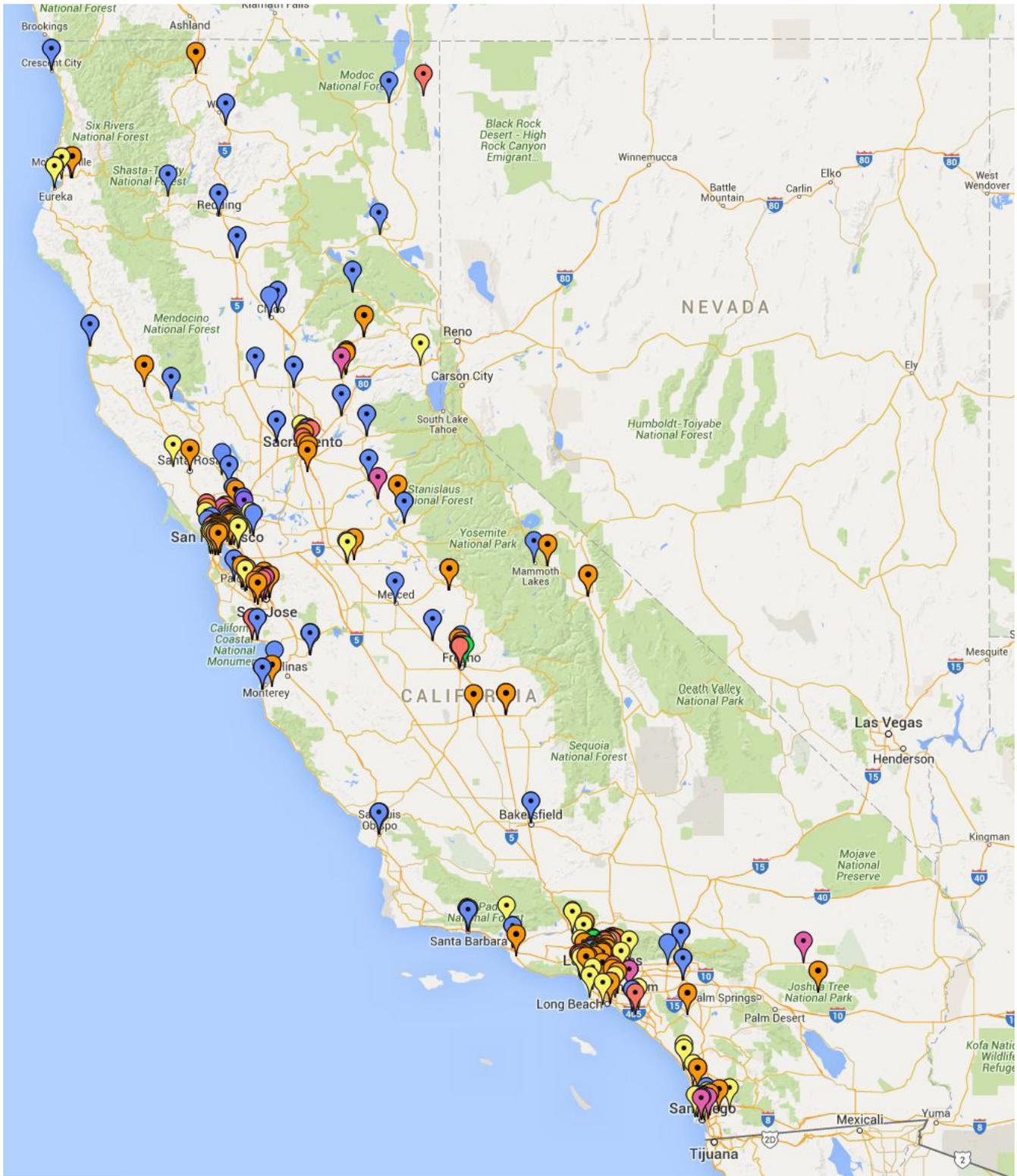
All grantees stated that they achieved their initial goals and established relationships with other organizations and institutions within their communities. All grantees indicated that their CCC project was a positive experience. Almost all indicated that they needed to make adjustments to their work as they negotiated various cross-sector relationships. Many ran into unexpected implementation challenges such as too much or too little crowd-sourced content, or varying levels of understanding about the work by all partners. The most common challenges related to the difficulties of effective collaboration, including the following:

- Establishing and maintaining effective cross-sector relationships, including the development of shared understanding, shared language, shared priorities, clear roles and efficient resource allocation.
- Managing expectations and budgets as projects grew in scope as they generated interest and excitement in communities.



# MAP: 2014-15 California Arts Council Grantees

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





# 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 15, 2016

**To:** Council Members

**From:** Craig Watson, Director

**Re:** Cultural Districts: Program Overview and Consultant Recommendations

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## **Background:**

Assembly Bill 189 charged the California Arts Council with establishing criteria and guidelines for state-designated cultural districts, with the following required components of a public program:

- (1)** Establish a competitive application system by which a community may apply for certification as a state-designated cultural district.
- (2)** Provide technical assistance for state-designated cultural districts from, among others, artists who have experience with cultural districts and provide promotional support for state-designated cultural districts.
- (3)** Collaborate with other public agencies and private entities to maximize the benefits of state-designated cultural districts.

In June 2016 the CAC retained the services of consultants Jessica Cusick and Maria Rosario Jackson – experts in public and community arts – as the facilitators of our program development process. In this tab you will find comprehensive recommendations from our consultants in the form of a report and the three key associated appendices. Additional supporting appendices will be distributed at the Council meeting.

We ask that you thoroughly review all materials in this tab prior to the Council meeting. The consultant recommendations for our program are based on findings from extensive research conducted by the consulting team, along with the information gathered through a comprehensive public input process that the team conducted in coordination with CAC staff. More than 750 members of the public participated in this process. We thank the many Council members who also participated in this public process by attending a public input meeting(s) or otherwise contributing.

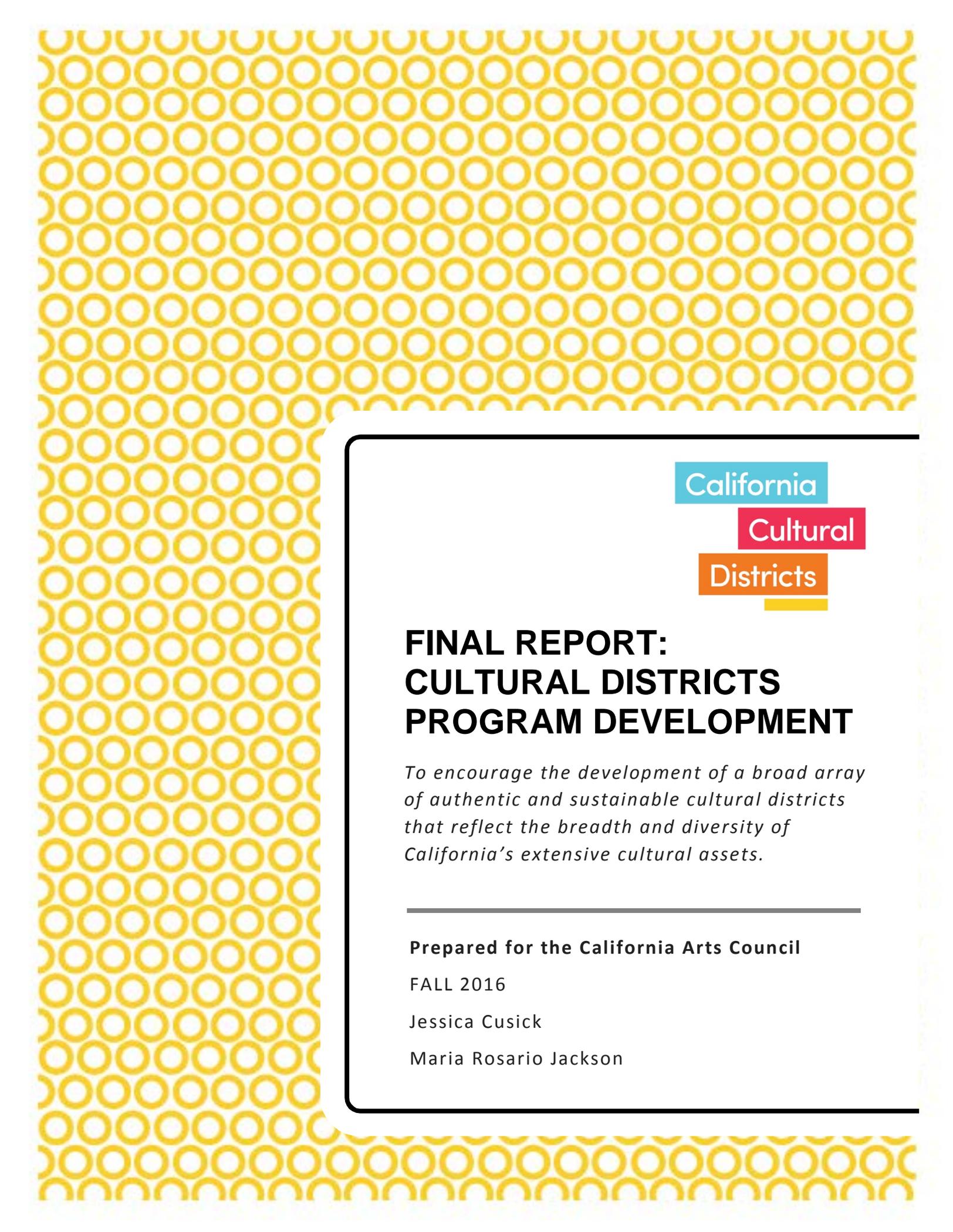
## **December 15<sup>th</sup> Council Meeting:**

At our Council meeting Jessica Cusick will present an overview of the report included in this tab and will walk Council through the recommended implementation plan. This will be your opportunity to ask questions and to provide overall input on the plan, which will be implemented beginning in January 2017. One hour has been allocated for the presentation and Council discussion.

### **Consultant Bios:**

**Jessica Cusick** is president of Cusick Consulting, established in 1999, which specializes in cultural policy, planning, and community development through the arts. Clients include the cities of Fort Worth, Pasadena and Ventura, Los Angeles County, the Houston Midtown Redevelopment Authority, and the Seattle Public Library, among others. She was the cultural affairs manager for the City of Santa Monica from 2005 through early 2016, where she oversaw significant expansion on the City's support for artists and the creative sector, including the establishment of an artist fellowship program. She has taught in graduate programs at several institutions, including Claremont Graduate University, Otis College of Art and Design, the University of Houston, and the University of Southern California. Ms. Cusick has a degree in art history from the Sorbonne in Paris and a master's degree from New York University. In 2014, she was awarded l'Ordre des Arts et des Lettres, one of France's most illustrious titles, for her distinguished career in the arts.

**Dr. Maria Rosario Jackson's** expertise is in comprehensive community revitalization, systems change, the dynamics of race and ethnicity and the roles of and arts and culture in communities. She is Senior Advisor to the Kresge Foundation and consults with national and regional foundations and government agencies on strategic planning and research. In 2013, with U.S. Senate confirmation, President Obama appointed Dr. Jackson to the National Council on the Arts. She is on the advisory board of the Lambert Foundation and on the boards of directors of the Alliance for California Traditional Arts and LA Commons. Previously, for almost 20 years, Dr. Jackson was based at the Urban Institute, a public policy research organization based in Washington, D.C. There she was a senior research associate in the Metropolitan Housing and Communities Policy Center and founding director of UI's Culture, Creativity and Communities Program. At UI, she led pioneering research on arts and culture indicators, measuring cultural vitality, the role of arts and culture in community revitalization, development of art spaces, and support systems for artists. She also was a senior researcher on studies of public housing programs, use of urban parks, handgun violence prevention and teacher training initiatives for urban schools.



California

Cultural

Districts

# FINAL REPORT: CULTURAL DISTRICTS PROGRAM DEVELOPMENT

*To encourage the development of a broad array of authentic and sustainable cultural districts that reflect the breadth and diversity of California's extensive cultural assets.*

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Prepared for the California Arts Council

FALL 2016

Jessica Cusick

Maria Rosario Jackson

## I. PROPOSED PROGRAM PURPOSE, GOALS AND STRUCTURE

The California Arts Council's (CAC) cultural districts program will assist Californians in leveraging the state's considerable assets in the areas of culture, creativity, and diversity, as initially set out in the enabling legislation, [AB 189](#). A cultural district is generally understood as a well-defined geographic area with a high concentration of cultural resources and activities<sup>1</sup>.

The California cultural districts program will have the following goals:

- To encourage the development of a broad array of authentic and sustainable cultural districts that reflect the breadth and diversity of California's extensive cultural assets
- To identify, support, and connect centers of arts and cultural activity throughout the state through the certification process
- To provide increased access to the arts and culture through the development and preservation of cultural centers throughout the state
- To foster increased opportunities for artists, craftsmen, and other small businesses contributing to the creative economy
- To encourage the retention of homegrown assets and actively work to mitigate displacement
- To support enhancements to the built environment and resident's pride and stewardship of place by helping to foster remarkable places
- To contribute to increased public awareness of, and visits to, California's centers of cultural activity

California's cultural districts initiative offers an opportunity to create a program that is tailored to the nature and circumstances of a large, populous, and diverse state. It is recommended that the program be built around three major components: 1) certification, 2) funding, and 3) a resource center, which will be put in place over time. In addition, because of the tremendous interest in cultural districts, and the complexity of tailoring a program to adequately support the full range of types of cultural centers throughout the state, the consultants propose that the program be initiated via a two-year long pilot, where a select cohort of designated districts actively engage in refining the final design of the program. Applications for the pilot cohort will be solicited in early 2017 with the goal of selecting a small group of 10 to 15 districts that represent the many possible manifestations of cultural centers present in California. At a minimum the cohort should include districts from urban, suburban and rural locations, as well as districts with an emphasis on cultural consumption, cultural production and cultural heritage. Further it should include districts that are at varied points in the life-cycle, from emerging to established.

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<sup>1</sup> See glossary, appendix 1.

## II. RESEARCH AND PUBLIC INPUT METHODS

This report, and the associated recommendations for a state cultural districts program, are based on findings from research conducted by the consulting team, along with the information gathered through a comprehensive public input process that the team conducted in coordination with the CAC staff.

### *Research*

The consulting team engaged in a research process over several months which consisted of literature review, document review and interviews. The team compiled information on cultural districts nationally, including program materials and evaluations from several state programs, and conducted interviews with 25 selected local and national experts and thought leaders in a number of fields. Respondents include arts administrators, artists, community developers, and government officials, among others<sup>2</sup>.

### *Public Input*

Broad participation in public meetings, along with a robust survey response, provide a clear sense of hopes and concerns regarding state cultivation of cultural districts. Specifically, five public meetings, with over 400 participants, were held in Escondido, Fresno, Los Angeles, Oakland and Redding. Preliminary findings from the initial research phase were included in the materials presented at these meetings, and were also used to shape an on-line questionnaire completed by 326 respondents<sup>3</sup>. Participants at the public meetings had the option of submitting comment cards regarding their hopes and concerns for the cultural districts program, as well as providing formal testimony. The consultants also gathered feedback during two panel sessions at conferences for the art and design communities in Sacramento and San Jose. Finally, interested parties were given the option of organizing an in-person feedback session in their community, with a set of standard questions, although no information was received from these sessions.

The geographic distribution of the meetings along with the geographic distribution of survey respondents resulted in perspectives from people in diverse regions throughout the state. Most meeting participants and survey respondents were from the arts and cultural sector; primarily artists and arts administrators, along with a number of business owners and government officials. There was limited participation from developers and elected officials.

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<sup>2</sup> See appendix 2 and 3 for a list of interviews and sample interview protocol

<sup>3</sup> See appendix 4 for a summary analysis of the survey responses

### III. OVERVIEW OF FINDINGS FROM NATIONAL REVIEW

As of this year, thirteen states have established statewide cultural district programs, while two others, Arkansas and California, have enacted cultural district policies but have yet to launch programs. In addition, several states are considering cultural district legislation. Rhode Island has the oldest program, established in 1998, and the newest, in South Carolina, was just launched in 2014. These programs have certified over 250 districts collectively, although the number of districts per state varies tremendously. In addition to state certification programs, cities throughout the country have mechanisms in place to designate cultural districts at the local level.

The National Assembly of State Arts Agencies (NASAA) has developed two comprehensive reports<sup>4</sup> on state mandated cultural district programs, which provide valuable insights into the approaches taken by various states. The following summary of programs by state was developed by NASAA:

State	Number of Districts (Year Program Began)	Certification Cycle	Recertification Process	Decertification	Evaluation/Metrics Method
CO	18 (2010)	Biennial (pending)	Yes (every 5 years)	n/a	Annual report
IA	35 (2005)	Ongoing	Yes (every 10 years)	No	Periodic evaluation by the department of revenue
IN	6 (2008)	No policy; in practice about every other year	n/a	Yes, but no formal process	Annual report
KY	6 (2011)	Annual	Yes (each year district files public value report)	Yes	Annual report, site visits
LA	78 (2008)	Annual	n/a	Yes	Annual report
MA	32 (2010)	Rolling applications	Yes (every 5 years)	No formal process	Annual report, site visits
MD	24 (2001)	Biannual	Yes (every 10 years)	n/a	Annual report
NM	8 (2008)	Biennial (districts in cities w/ population over 50,000 can self-designate)	Yes (every 5 years)	Yes	Annual report, site visits
OK	7 (2013)	Triennial	Yes (every 3 years)	n/a	Annual report, site visits
RI	9 (1999)	Ongoing	n/a	No formal process	State tax office collects data on tax incentives; state arts agency has conducted one survey
SC	6 (2014)	Ongoing	Yes (every 5 years)	No	Annual report
TX	28 (2009)	Annual	Yes (every 10 years)	n/a	n/a
WV	8 (2005)	Ongoing	Can be evaluated every 3 years	Yes	State arts agency evaluation any time after first 3 years

<sup>4</sup> [NASAA policy brief](#) and [NASAA strategy sampler](#)

The consultants sought to answer the following questions through the national review.

1. *What are the main benefits of cultural district designation?*

While the benefits of becoming a certified cultural district vary by state, most of the programs offer access to selected state resources, from grants to tax credits and other financial incentives, as well as partnerships with various state agencies which take many forms, from expedited permit review to special marketing initiatives. In addition, most of the programs offer technical assistance, including peer to peer learning opportunities such as convening.

2. *What factors contributed to the success of cultural districts in programs throughout the country?*

Some of the contributing factors to a successful cultural district include a pre-existing density of cultural resources in an area with a cohesive identity, which as the legislation notes can take many forms, and range from facilities to programs, and from historic and cultural resources, to creative individuals. One of the best ways to document the density of cultural resources in an area is to undertake a comprehensive approach to the development of a cultural asset inventory<sup>5</sup>; one that goes beyond just cultural organizations and facilities, and is inclusive of the many diverse contributing elements that make for a vibrant cultural center.

Other success factors include clearly articulated goals, such as the retention of artists or an increase in annual visitors; dedicated staff (full or part-time), along with multi-sector leadership, where non-profit organizations have come together with businesses and government to foster and manage the district; partnerships that go beyond the leadership of the district and involve the broader community; and finally, the ability to track and capture data that correlates to the district's goals.

3. *What have been some of the outcomes of a cultural districts initiative?*

Successful cultural districts offer many beneficial outcomes to the geographic area in which they are located and the surrounding community. Nationally, the beneficial outcome that has gotten the most attention is that cultural districts tend to become destinations for both locals and visitors, and as such contribute to economic influx and revitalization. Cultural districts are also being viewed as a tool to assist with the retention of homegrown assets and uses, including artists and arts organizations, as well other culturally and ethnically diverse facilities and uses, and small businesses.

4. *What are some of the challenges that are being experienced in cultivating cultural districts?*

In a review of the evaluations conducted by four of the existing state programs, as well as in interviews conducted with thought leaders, some key challenges to implementing successful

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<sup>5</sup> See glossary, appendix 1

cultural districts programs emerged. The most often cited, at both the state and district level, is the lack of dedicated leadership and staffing. Another related challenge is the lack of clearly documented objectives and corresponding data. At the district level people cited displacement or the loss of existing assets, with the accompanying loss of authenticity, as one of the primary challenges to anticipate and prevent.

#### **IV. IMPLICATIONS FOR CALIFORNIA'S PROGRAM FROM BOTH THE RESEARCH AND PUBLIC INPUT**

1. *Program priorities vary by geographic area and include access to a broad range of resources, both informational and financial.*

The most desired benefits of certification include recognition, funding, and tools to help preserve existing cultural resources, with a focus on equitable development and ways to mitigate displacement especially in communities that feel vulnerable given rapid development, escalating real estate prices, and other contextual circumstances. Combined these represent the top three categories identified in both the survey and the comment cards. Another priority that emerged is assistance in developing better partnerships with local government, as well as a better understanding of the value and importance of artists and cultural resources.

2. *Community impacts as a result of cultural districts elicit enthusiasm as well as concerns regarding access, competition, and additional pressure on fragile cultural centers*

Benefits associated with cultural districts range from an increased pride of place, to enhanced marketing opportunities for arts and cultural organizations as well as local businesses. Expanded cultural tourism is also frequently cited, in particular by rural and smaller communities.

Survey respondents were evenly split between those with no concerns, and those with concerns, while most participants at the public meetings did submit areas of concern. The most often cited concern is a top down planning approach and the associated lack of equitable distribution of resources. This was also stated as a desire for an inclusive and transparent process; one that does not pit cultural districts in the same town against each other, or arts against heritage, or small rural areas against more developed communities. In the survey 32% of respondents articulated some aspect of this issue.

Of equal importance is the concern that cultural district certification will exert increased pressure on cultural centers, leading to even more rapid gentrification and corresponding displacement. This mirrors the fact that one of the most urgent needs or benefits is access to comprehensive information on land-use controls<sup>6</sup> and other ways of preserving existing 'organic' cultural

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<sup>6</sup> See glossary, appendix 1

districts. Another key issue across the board is how to ensure that artists and other creatives, who traditionally are the engines of cultural district creation, benefit from the increased attention and resources flowing to certified districts.

3. *Strong and complex demand for the program calls for a two-year pilot approach including an opportunity for program co-design with intended beneficiaries.*

The anticipation initially expressed after the legislation's adoption in late 2015, when the CAC received inquiries from over 400 individuals and organizations, has been confirmed by extensive participation in this initial planning process by people throughout the state. There is tremendous interest on the part of artists, cultural organizations, and local government in the prospect of certification as a state cultural district. The CAC can most likely anticipate a correspondingly large volume of applications, depending on the requirements articulated for certification, and that the initial application process and first group of certified districts will be subject to considerable attention and scrutiny. A pilot program, one that engages a select group of district participants in a well-documented refinement of the certification process and associated requirements, will help to ensure the success of the program over the long-term. By engaging artists, arts organizations, community developers, the business community, and local government representatives in a transparent, community engaged design<sup>7</sup> process, the CAC and the state can benefit from the collective insight of a wide cross-section of disciplines and approaches.

## V. RECOMMENDED INITIAL CAC APPROACH TO IMPLEMENTATION

The following are key recommended elements for CAC's approach to the cultural districts program.

1. *An accessible certification process, refined through a two-year pilot, will be the core of this important new state initiative.*

The cultural district certification process, managed by the CAC, will be the core of California's new cultural district initiative. It will start with a two-year pilot in which a small (10 to 15) representative cohort will actively participate in shaping the final certification process and related benefits and services. This initial group will be selected through an open application process, and will play a critical role in ensuring, through their feedback and experience, that the full program, once launched, is accessible and supportive. And that it works for various types of cultural centers, in a wide variety of urban, suburban and rural settings.

The district typology that is recommended includes the general categories in the table below. It is important to note that in regard to the cultural focus, it is likely that many districts will include

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<sup>7</sup> See glossary, appendix 1

aspects of each, but will none the less have a higher concentration of one of the three. Districts will be asked to identify according to this broad typology. So, for example, a district might be rural, focused on cultural consumption and established, etc.

<b>CONTEXT</b>	<b>FOCUS</b>	<b>LIFE-CYCLE</b>
urban	cultural production	emerging
suburban	cultural consumption	mid-point
rural	cultural heritage	established

The pilot cohort will help shape the final cultural district certification process and as such it is vitally important that they collectively represent all of the possibilities listed above and also include districts with a range of partnership approaches and goals.

Ideally, in order to structure and document the feedback of the pilot cohort to shape the final certification process, it is recommended that the CAC allocate resources to hire a developmental evaluation<sup>8</sup> team that can work with the CAC and the initial cohort throughout the two-year pilot.

It is recommended that this pilot cohort of certified cultural districts receive an array of benefits as part of the process that could include the following.

- Official state certification – each district will enter into a memorandum of understanding (MOU) with the CAC certifying state designation as a cultural district for a period of five years and granting the district the right to use the state cultural district brand in its marketing
- Branding materials – including the state cultural district logo, as well signage and banner templates
- Technical assistance - including at a minimum an annual convening session, as well as peer to peer and other group learning opportunities given available resources
- Joint marketing support – leveraging resources from state tourism partners
- A stipend – recommended at \$5,000 per district per year, to be used to support participation in the developmental evaluation process that will lead to the refinement of the design of the cultural districts program
- Participation in developmental evaluation – the pilot cohort will receive support from the consulting team conducting the developmental evaluation of the cultural districts program, including at a minimum one site visit per year

2. *Development of a funding stream will be critical to the long-term success of the cultural districts initiative, and ultimately to the state’s ability to effectively leverage California’s extensive diverse cultural resources.*

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<sup>8</sup> See glossary, appendix 1

Many of the cultural districts programs throughout the country provide grants to support the work of the districts, in addition to access to other resources, such as tax incentives, regulatory assistance, and other forms of support. Each state is providing the support through different methods and sources. Massachusetts and Colorado have particularly large grant programs, in Colorado's case funded through a partnership with a private foundation. In some cases, such as in Texas, certification makes the entity eligible to apply for grants. Maryland and Louisiana focused primarily on tax incentives. Although there are many benefits that the CAC can confer working within existing resources and by partnering with other state agencies, over time one or more funding stream will need to be identified and cultivated for the cultural districts initiative to reach its full potential.

3. *Development of a comprehensive resource center is key to California's ability to foster a wide range of authentic sustainable cultural districts.*

For the cultural districts initiative to be able to properly serve a state as complex as California, with its breadth and diversity, and its corresponding varied needs, the CAC will need to foster a clear understanding of the many different approaches to cultivating and managing diverse types of cultural districts. This can be achieved through the development of a comprehensive resource center, complete with a resident expert staff person, to complement the certification program. This on-line repository of knowledge will be marketed and made available to all interested parties, from diverse policy sectors.

Development of this resource is particularly critical since each cultural district will need to assemble a different group of tools and solutions to achieve its goals, from artist retention to heritage preservation or cultural development. Many of the mechanisms for impacting land use, as well as the development incentives available to foster or preserve concentrations of cultural resources, need to be initiated at the local level. By making available select models and best-practices, along with a compilation of existing land use tools, financial and regulatory incentives, and other information on the development and management of cultural districts, the CAC will be able to support a thoughtful and varied approach to cultural districts throughout the state, one that encourages an organic, locally focused, approach to cultivating and preserving cultural assets. The on-line resources will be complemented by a program, or programs, to facilitate peer to peer learning, such as convening and regional networks.

The documents listed in the bibliography, along with the resources referenced in the glossary can provide an excellent starting point for the resource center. In addition, several states that have cultural district programs have extensive on-line resources. It is recommended that the CAC explore partnering with a university or other educational institution, to develop the full content of the on-line resource center.

The pilot cohort will also play a role by providing a constructive critique of initial resources and by sharing additional models and tools that work in their community. The resource center will

also play a critical role in supporting places and organizations that are interested in becoming certified, but are just beginning to coalesce.

4. *Additional considerations for the CAC as it embarks on implementing the new legislation, in partnership with other state departments, the cultural community and the private sector.*

- a. To ensure that this new program reaches its full potential, it is recommended the CAC dedicate staff to the initiative that can develop the agency's knowledge and expertise in this complex, multi-disciplinary area and take an entrepreneurial approach to partnership development. As the program grows, the associated time requirements could quickly translate to a full-time staff person or equivalent. In addition, the agency will need to identify resources to work with the initial cohort on the two-year pilot.
- b. The critical role partnerships play in effective cross-sectoral work emerged as primary theme in the research, at all levels, local, regional and state; and as such, partnership development will be a critical component of this initiative. The CAC has played an important leadership role over the last few years in developing new programmatic partnerships that foster greater engagement and understanding of the value of the arts within government as well as the private sector. The Arts in Corrections partnership with the California Department of Corrections & Rehabilitation (CDCR) is an excellent example of this approach. Staff has begun to cultivate partnerships for the cultural districts initiative, forging official strategic partnerships with Visit California and the California Department of Transportation (Caltrans) which will provide increased visibility and marketing support for the pilot cohort, and improved understanding and access to Caltrans resources for cultural district events and for local identifiers such as public art or signage, respectively. Given the overlap between the missions of the following agencies and cultural districts, the Office of Historic Preservation, the Office for Business and Economic Development, and the Department of Housing and Community Development all offer substantial opportunities for partnership in implementing the cultural districts initiative.
- c. One of the potential sources of a funding stream for the cultural districts initiative is a partnership with a foundation, or a coalition of foundations, interested in developing stronger, more livable communities. For the last several years, particularly at the national level, there has been a revival of interest in cross-sectoral, comprehensive, place-based strategies to revive disinvested neighborhoods and communities. Alongside this revival of interest has been a heightened interest in the roles of art, culture and heritage as a driving element of community revitalization. This is evident in funding programs focused on creative placemaking<sup>9</sup> and, relatedly, a growing interest in community engaged design. Understanding the possible intersections between cultural districts and these funding and community development impulses is crucial.

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<sup>9</sup> See glossary, appendix 1

- d. Economic incentives for the development of cultural resources, along with regulatory or land-use tools that can be used to preserve existing cultural centers are two of the most eagerly anticipated benefits of this initiative. While many of these will need to be cultivated and implemented at the local level, the CAC could potentially encourage their adoption by making them a requirement of state certification and encouraging the involvement of community development and urban planning fields in the cultural district development work. Tools that may prove to be beneficial to cultural district development may include business improvement districts<sup>10</sup>, land trusts, community benefit agreements, rent stabilization tactics, small business development programs, and a host of other tactics and tools frequently used by community developers and urban planners. There is also an opportunity to collaborate with planners and community developers to create and experiment with new tools that do not readily exist. This includes the possibility of a cultural impact assessment potentially aligned or embedded with widely practiced environmental impact assessment processes -- possibly as a component of the requirements under the California Environmental Quality Act (CEQA), for example.

## VI. PROPOSED REQUIREMENTS FOR THE INITIAL APPLICANTS

Applications for the pilot cohort will be solicited in early 2017 with the goal of selecting a small group of districts that represent the many possible manifestations of cultural districts present in California. At a minimum the cohort should include districts from urban and rural locations, as well as districts with an emphasis on cultural consumption, cultural production and cultural heritage. A framework for that selection process is attached in appendix 4, with key requirements highlighted below.

Only partnerships will be eligible to apply, ones that include, at a minimum, a cultural non-profit or artist collective, a local business or business association, and a branch of local government and/or a community development corporation. The majority of organizations in the partnership must be located in the district. In addition, to be eligible to apply, the cultural district must have at a minimum completed a preliminary cultural asset survey or inventory, as outlined in appendix 7.

Ensuring that all parties have a good understanding of the full array of cultural assets present in the district will be critical to its long-term success. A comprehensive approach to cultural assets helps to ensure authenticity and the preservation of homegrown assets, both of which were indicators of a successful district based on the research. These were also areas of particular concern for the public based on the comments and survey.

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<sup>10</sup> See glossary, appendix 1

The application and review process will have three steps, including an open call for initial letters of interest, site visits for semi-finalists, and an invited finalist application. A multi-disciplinary and multi-sector selection panel, along with representatives from other state agencies that are partnering on the initiative, will review each phase and select the pilot cohort.

## VII. RECOMMENDED TIMELINE AND BUDGET FOR THE PILOT

The application and selection process for the pilot cohort could be implemented over approximately six months if adequate staff and financial resources are available. Proposed key milestones include the following:

- **January 2017**
  - Issue notice of opportunity for the pilot cohort and request letters of interest (open for 8 weeks)
  - Issue an RFP for developmental evaluation consultant(s) to support the pilot process
- **February 2017**
  - Conduct application/LOI webinar
  - Develop lists of potential panelists
- **March 2017**
  - Letters of interest due to the CAC
  - Appoint panel
  - Select developmental evaluation team
  - Publish guidelines for the final application
  - Identify site visitors and finalize site visit protocol
- **April/May 2017**
  - Panel selects semi-finalists (late April)
  - Conduct site visits for semi-finalists
- **May 2017**
  - Notify finalists, finalist application period opens
- **June/July 2017**
  - Final applications due (allow a minimum of 30 days from notification)
  - Panel selects pilot cohort

In order to execute the pilot program as recommended, including stipends for the cohort, two annual convening sessions, and the extensive participation of a developmental assessment team, the CAC will need to identify between \$150,000 and \$175,000 per year for the two year period, in addition to dedicating a substantial amount of staff time.

## VIII. CONCLUSION

With the adoption of AB 189, the state legislature put in place an important new tool for the development, support, and preservation of California’s extensive and diverse cultural assets. Implementing the program will require a carefully tailored approach, one that harnesses the creative energy of the many individuals and organizations working in the field, and considers the unique circumstances of California.

As stated earlier in this report, the recommendations for the program’s structure and the selection of the initial group of designated districts are based on research, best practices, and public input regarding the divergent needs of individuals, organizations, and communities throughout the state. Working with a select group of intended beneficiaries to refine these recommendations as they are put into practice offers an exciting opportunity to innovate and craft a program that is truly responsive to, and reflective of, the breadth and complexity of the state. In implementing these recommendations, the CAC has the potential to build a new set of resources and partnerships that will complement the work it and other state agencies are doing to support thriving communities throughout the state.

**LIST OF APPENDICES:**

1. Glossary of terms
2. Selection framework for the pilot cohort
3. Template for preliminary cultural asset inventory
4. List of interviews
5. Interview protocol
6. Summary analysis of survey responses
7. Strategic Partnership Details (Visit California and Caltrans)
8. Bibliography

# CALIFORNIA CULTURAL DISTRICTS

California

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Districts

## APPENDIX 1

### GLOSSARY

**Business improvement district (BID)** - A defined area within which businesses pay an additional tax or fee in order to fund improvements within the district's boundaries. An example of a business improvement district with a cultural and historic focus is the new Central Avenue Historic District BID in Los Angeles <http://www.centralavenuehistoricdistrict.org/>

**Community engaged design**, as defined by the Surdna Foundation, one of the leading funders of the approach, is when *community members contribute to decisions, policies and projects that impact their lives. We believe that artists, architects, and designers can play an important role in translating community values into design solutions that will benefit the communities where they live and work.* Although most often used in reference to the design of physical resources, it also applies to policies and programs.

For additional information on community engaged design please see this site funded by the Surdna Foundation <http://communityengageddesign.org/about-us/>

**Creative placemaking**, as defined by the National Endowment for the Arts is *when artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work - placing arts at the table with land-use, transportation, economic development, education, housing, infrastructure, and public safety strategies.*

For additional information on creative placemaking please see ArtPlace America <http://www.artplaceamerica.org> and the Our Town Program at the National Endowment for the Arts <https://www.arts.gov/grants-organizations/our-town/introduction>.

**Cultural asset inventory** is a compilation of the people, places, organizations, and events that contribute to the history and culture of a neighborhood or district. It can take many forms including a list, a database or a map. Communities throughout the country, and throughout the world, are finding it to be a valuable tool in understanding the unique qualities that they value in a place. In California, the Alliance for Traditional Culture (ACTA) recently completed a 'cultural treasures' inventory for four communities.

For additional information on cultural asset inventories or mapping please see ACTA, <http://www.actaonline.org/content/building-healthy-communities-cultural-treasures> or the

examples available on the National Endowment for the Arts website at <https://www.arts.gov/exploring-our-town/showcase/type/Asset-Mapping> or the comprehensive Australian site <http://camra.culturemap.org.au/>. Two useful handbooks on cultural asset mapping are available at the following links: one from Ontario Municipal Cultural Planning [http://www.ontariomcp.ca/toolkits/CulturalResourceMapping\\_digital.pdf](http://www.ontariomcp.ca/toolkits/CulturalResourceMapping_digital.pdf) and from the Creative City Network of Canada <https://www.creativecity.ca/publications/ccnc-toolkits.php>

**Cultural district** is generally understood as a well-defined geographic area with a high concentration of cultural resources and activities. In AB 189, the legislation that establishes cultural districts in California, the following inclusive language is used to describe districts and the purposes they serve: “*state-designated cultural district*” means a geographical area certified pursuant to this chapter with a concentration of cultural facilities, creative enterprises, or arts venues that does any of the following:

- (1) *Attracts artists, creative entrepreneurs, and cultural enterprises.*
- (2) *Encourages economic development and supports entrepreneurship in the creative community.*
- (3) *Encourages the preservation and reuse of historic buildings and other artistic and culturally significant structures.*
- (4) *Fosters local cultural development.*
- (5) *Provides a focal point for celebrating and strengthening the unique cultural identity of the community.*
- (6) *Promotes opportunity without generating displacement or expanding inequality.*

General information on cultural districts is available from Americans for the Arts at <http://www.americansforthearts.org/by-program/reports-and-data/toolkits/national-cultural-districts-exchange-toolkit>

Examples of cultural districts are available on the National Endowment for the Arts website at <https://www.arts.gov/exploring-our-town/showcase/type/Cultural-District-Planning>

**Developmental evaluation** is an emerging approach to evaluating complex processes that was pioneered by Michael Quinn Patton, and is considered to be particularly applicable to situations where a funder is developing and testing its strategies while it proceeds with a project or program. It is intended to combine the rigor of evaluation with the flexibility required for a project still in development.

Two publications on developmental evaluation are available from the JW McConnell Family Foundation here:  
<http://www.mcconnellfoundation.ca/assets/Media%20Library/Publications/A%20Developmental%20Evaluation%20Primer%20-%20EN.pdf>  
<http://mcconnellfoundation.ca/assets/Media%20Library/Publications/DE%20201%20EN.pdf>

**Land-use tools** are multiple and varied, with the most common being land-use restrictions generally accomplished through zoning. Various articles on land-use written for non-planners are available here at Planners Web <http://plannersweb.com/topics/basic-tools/zoning-land-use-regulations/>. A primer on land-use in California is available through the Office of Planning and Research <https://www.opr.ca.gov/docs/StrategiesforSustainableCommunities.pdf>

**Technical assistance** (TA) is the process of providing the expertise needed to an individual or organization in order to assist with a specific issue or to promote greater capacity within the organization. Some of the most common ways of providing technical assistance include one-on-one consultation, peer to peer learning, or through an on-line information resource. A resource for technical assistance in California is the Center for Non-Profit Management <https://cnmsocal.org/>

**Types of cultural districts** - this report proposes a basic typology for cultural districts in California, including geographic context (urban, suburban, & rural), focus (consumption, production, heritage) as well as where the district is in a life-cycle (emerging, mid-point & established).

- **Cultural consumption** district means a district that emphasizes experiencing art, with a concentration of venues and facilities where the public can go and have a range of art experiences. An example might be a theater district.
- **Cultural production** district means a district that emphasizes the creation of art, craft, and other creative products, with a concentration of artist studios, creative workplaces, and other assets focused on production. An example might be an artist studio district.
- **Cultural heritage district** means a district that focuses on a particular culture, tradition or history. An example might be a Chinatown district or a downtown historic district.
- **Emerging** means a district that is just forming or has been in existence, as a partnership or management structure with staff and programming, for less than five years.
- **Established** means a district that has been in existence with a management structure, staff, and programming for more than ten years.
- **Mid-point** means a district, with a management structure, staff, and programming, that has been in existence for between five to ten years

# CALIFORNIA CULTURAL DISTRICTS



## APPENDIX 2

### RECOMMENDED SELECTION FRAMEWORK FOR THE PILOT COHORT

The California Arts Council's (CAC) Cultural Districts program will assist Californians in leveraging the state's considerable assets in the areas of culture, creativity, and diversity, as initially set out in the enabling legislation, [AB 189](#). A cultural district is generally understood as a well-defined geographic area with a high concentration of cultural resources and activities.

California's cultural districts initiative offers an opportunity to create a program that is tailored to the nature and circumstances of a large, populous, and diverse state. It is recommended that the program be built around three major components: 1) certification, 2) funding, and 3) a resource center, which will be put in place over time. In addition, because of the tremendous interest in cultural districts, and the complexity of tailoring a program to adequately support the full range of types of cultural centers throughout the state, the consultants propose that the program be initiated via a two-year long pilot, where a select cohort of designated districts actively engage in refining the final design of the program.

An initial cohort of ten to fifteen districts will be selected through an open application process. Applications will be solicited in early 2017 with the goal of identifying a small well rounded group of communities that are diverse in make-up, geography and purpose, and that represent the many possible manifestations of cultural districts present in California.

The typology of districts envisioned is discussed in the overall report, and is based on a flexible matrix that includes the following.

CONTEXT	FOCUS	LIFE-CYCLE
urban	cultural production	emerging
suburban	cultural consumption	mid-point
rural	cultural heritage	established

So, for example, a district might be rural, focused on cultural consumption and established, etc. At a minimum the cohort should include representatives of each of these types.

## **A. RECOMMENDED ELEMENTS OF THE APPLICATION AND SELECTION PROCESS**

The selection of the initial pilot cohort will take place through a three phase process, starting with an open call to all interested communities to submit a letter of interest (LOI). A panel will review the initial submittals and select a group of semi-finalists who will receive site visits. Findings from the site visits will be reviewed and a group of finalists will be invited to submit a full application.

At each stage of the process, applicants will be grouped by type, and each group will be reviewed separately to help ensure adequate representation of all types of cultural districts in the pilot cohort and to help ensure a fair and equitable review of all applications. The following are recommendations for the selection process and review criteria that will need to be operationalized by CAC staff in keeping with existing applicable CAC processes, criteria, and conventions.

The application materials and process are envisioned as the first step in technical assistance and will be developed accordingly, with the goal of cultivating widespread understanding of the potential benefits of cultural districts, and the tools associated with the designation, at the local and the state level. For example, the guidelines for the LOI could provide examples of the types of resources each partner might bring to the table in the final application, which would help applicants in both planning and negotiating a final partnership.

## **B. MINIMUM ELIGIBILITY**

The following are recommended as the minimum requirements that would need to be met for groups to be eligible to apply for cultural district certification during this pilot round.

- Only partnerships will be eligible to apply
  - At a minimum the partnership must include a cultural non-profit or artist collective, a local business or business association, and a branch of local government
  - The partnership needs to be formalized, including formal acknowledgement by the local government partner through a letter or resolution by the time of final application.
  - Local community development corporations (CDCs) can serve as a partner in lieu of government, which could be particularly important in low-income neighborhoods and traditional ethnic heritage communities
- The majority of organizations in the partnership must have offices or facilities or conduct a majority of the organization's programming within the area seeking designation as a district.
- There will be two tracks within the certification process, urban and rural, with different eligibility requirements in regards to geographic boundaries.
  - Urban cultural districts are generally expected to be a contiguous geographic area that is walkable.

- Rural districts do not need to be walkable or even contiguous, but will need to make the case for how the participating areas/entities are complementary and synergistic
- Completion of a preliminary cultural asset inventory by the time of the final application. A template will be provided for applicants who have not yet undertaken this process.
  - Ensuring that all parties have a good understanding of the full array of cultural assets present in the district will be critical to its long-term success. A comprehensive approach to cultural assets helps to ensure authenticity and the preservation of homegrown assets, both of which were indicators of a successful district based on the research, including extensive public input.

### C. ACCESS

The staff at the CAC will work to include in the process as broad a cross-section of places and groups as possible, including those that may not initially appear to have the administrative capacity or the structure to apply, in an effort to ensure that the pilot cohort is ultimately as representative of the state as possible. Staff will work with partner organizations throughout the state to notify groups of this opportunity and will provide application support to all interested parties via email and phone and via an online webinar. It is envisioned that designated staff at the CAC will be available by phone to discuss the application process, to clarify requirements and to direct potential applicants to resources on cultural districts. In addition the CAC will encourage nascent cultural districts to utilize available resources materials and to apply for professional development grants that could support the development of the district for future open applications.

### D. APPLICATION

As previously stated, the application process will unfold in three phases, with each phase designed to solicit the information necessary to identify an inclusive and diverse pilot cohort.

#### 1. Letter of Interest (LOI)

The letter of interest phase will be open to all communities interested in receiving state certification in the first round of the program, and in participating in the pilot cohort by helping the CAC finalize the cultural districts initiative. Applicants will be asked to provide the following information for consideration. In addition, applicants will need to provide three letters of support from individual community members or artists located in the proposed district beyond the participating partners. Applicants will also be required to submit a completed eligibility checklist.

- Who are the partners applying for cultural district designation?

- Briefly describe each of the participating entities and the role each plays in the proposed district
- Where is this place?
  - Provide the location and context – including basic demographic and socio-economic statistics (SES), as well as a map indicating the boundaries of the proposed district
- Where is the district in its lifecycle? Is it established, emerging, or some other point? If other, please describe.
- What is the primary focus or emphasis of the district: cultural production, cultural consumption or cultural heritage?
  - What makes the district distinct and sets it apart?
  - What facilities, activities, events, and history shape the district?
- How is this place used by the community currently?
- How will existing residents and uses benefit from the establishment of a district?
- Do the boundaries of the district overlap with other districts or designations?
  - Such as a city designated cultural district or heritage district, Business Improvement District, Main Street, Promise Zone, etc.
- What types of public infrastructure and amenities, such as public transportation, parks, or plazas, support the district?
- Are there municipal or development plans in place or in process that affect the district? If yes, please describe.
  - Such as a general plan, specific plan, transportation plan, cultural plan, etc.
- What types of space for artists, arts organizations, and cultural activities are currently present in the district? If there is the potential or plans for additional space, please describe as well.
  - Such as affordable housing (rental or purchase), studio and performance space; theaters, modular open spaces, live/work space, etc.
- What are the key issues and opportunities facing the district? And what do you seek to achieve with the cultural district designation?
  - For example: Is displacement of artists a current community concern? If so, how will the proposed district address this concern?

## 2. Semi-Finalist Selection and Site Visits

The panel will review the letters of interest, grouped by type, and select a representative group of approximately 30 semi-finalists to receive site visits. The primary purpose of the site visits will be to meet with the applicants and confirm the information provided in the LOI and provide additional insights to the panel during the final application review process. It is envisioned that a majority of the semi-finalists will be invited to submit full applications unless substantial discrepancies are encountered.

At the time of selection semi-finalists will be reminded that all finalists will be required to submit a basic cultural asset inventory, completed within the last three years, as a part of the final application. The CAC will develop and make available a simple methodology for completing an initial cultural asset inventory that will help ensure that districts have a good understanding of the array of authentic cultural resources shaping the district, from places and organizations to people, history and events.

Site visits will be conducted by CAC staff, panelists, or contractors depending on which option proves to be the most feasible depending on the available resources and timeline. Site visits will adhere to the following general protocol.

Site visitors will be assigned a group of applications and will:

- Read the assigned applications and conduct due diligence, including review of select independent sources of information
- Contact the applicants to set up a tour and interviews with the partners as well as other stakeholders or residents of the district
- Conduct a physical tour the proposed district and develop a written and photographic description of the place designed to ascertain the concentration of cultural resources and the physical qualities of the place
- Conduct interviews with each of the partners using a standard list of questions designed to ascertain the commitment of the partners to the project and the capacity of the professionals participating in process
- Meet with additional stakeholders, including the authors of letters of support designed to ascertain community buy-in for the process and authenticity of proposed district goals and leadership
- Complete a site visit report form

Staff will convene all of the site visitors to discuss the findings and identify the participants who will be invited to submit full applications.

### 3. Full Application

A diverse group of finalists will be invited to submit full applications. The CAC will utilize the same application for all, and will include an introductory section designed to allow the applicant to define the nature of the proposed district, i.e. established or emerging, urban or rural, etc. The first section of the application will include a majority of the questions from the LOI, giving the finalists the opportunity to update or revise the original responses.

In addition, finalists will be asked to provide the following information:

- What are the intended outcomes for the district over the first five-year certification period? How will the outcomes be measured?
- What specifically will the district accomplish in year one? In year two?

- Such as programs, festivals, facility development, artist housing, planning or marketing initiative, fundraising, etc.
- What is the district's budget for the first two years?
- Describe what resources each entity brings to the partnership and how they align with the issues and opportunities facing the district?
- What are the roles and responsibilities of staff, volunteers, and partners organizations in planning and managing district activities?
- Do you intend to collaborate with additional district stakeholders beyond the core partners? If so, please describe.
- Will the proposed cultural district impact the affordability of real-estate for current residents and stakeholders? Please explain.
- How will the applicant work to help maintain current residents and uses?
- If changes in residents and uses are envisioned, please explain how the applicant will work to avoid displacement or other negative impacts.

## E. REVIEW

Applications for the pilot cohort will be evaluated based on the requirements and criteria articulated below at each phase of the selection process, as applicable. The overarching goal will be to identify a cohort that is representative of the state in order to demonstrate the potential of the cultural district program to positively impact diverse neighborhoods, cities, and regions throughout California. The pilot cohort will help shape the final cultural district certification process and as such it is vitally important that they collectively represent rural, urban and suburban areas; districts that are emerging and established; districts with a focus on cultural production, cultural consumption, and cultural heritage; and also include districts with a range of partnership approaches and goals.

### 1. Criteria

In evaluating each applicant the panel will consider the nature of the proposed cultural district, and the following aspects of the applicant's engagement in the promotion, preservation, and interpretation of the arts and culture of the district, as illustrated in the application and supporting materials:

- Presence of a high concentration of artistic, cultural, heritage, or entertainment resources
- Clear articulation of the following elements:
  - Vision for the district
  - Measurable goals and defined evaluation measures
  - Achievable objectives for each of the first two years
  - Defined management budget with associated income and expenses
- Quality, diversity, and commitments of participating partners
- Degree to which the partners reflect the broader community
- Demonstrated authentic community engagement from a broad and representative array of stakeholders
- Presence of clearly defined leadership

- Presence of professional personnel dedicated (full or part-time) to district operations and programming
- Anticipated impact of designation

## 2. Review Panel

The CAC will appoint a panel of qualified professionals to evaluate the applications and to select the pilot cohort. In addition to cultural and geographic diversity, the panel will include representatives from different disciplines and sectors whose expertise reflects the varied fields and skills relevant to development of successful cultural districts, from the arts, to cultural heritage and community development. The same panel will serve throughout the selection of the first cohort, from LOI to final application. Ideally the panel will also include representatives from other California departments and agencies, at a minimum those who are partnering with CAC on the program.

## F. RECOMMENDED TIMELINE

The application and selection process could be implemented over approximately six months if adequate staff and financial resources are available. Proposed key milestones include the following:

- **January 2017**
  - Issue notice of opportunity for the pilot cohort and request letters of interest (open for 8 weeks)
  - Issue an RFP for developmental evaluation consultant(s) to support the pilot process
- **February 2017**
  - Conduct application/LOI webinar
  - Develop lists of potential panelists
- **March 2017**
  - Letters of interest due to the CAC
  - Appoint panel
  - Select developmental evaluation team
  - Publish guidelines for the final application
  - Identify site visitors and finalize site visit protocol
- **April/May 2017**
  - Panel selects semi-finalists (late April)
  - Conduct site visits for semi-finalists
- **May 2017**
  - Notify finalists, finalist application period opens
- **June/July 2017**
  - Final applications due (allow a minimum of 30 days from notification)
  - Panel selects pilot cohort

# CALIFORNIA CULTURAL DISTRICTS

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## APPENDIX 3

### COMMUNITY CULTURAL ASSET INVENTORY *Background, Instructions, and Template*

#### **What is a Cultural Asset? Professor Ross Gibson, Sydney College of the Arts**

*In every community that manages to sustain or revive itself over time, there are cultural factors that contribute to the vitality and robustness of the people living there. These factors are shared and creative, which is to say they are cultural and they are assets that make life valuable, that make life worth living. These cultural assets can be material, immaterial, emotional, or even spiritual. They can be 'solid' things like concert halls, galleries, gardens, parklands and stadiums. They can be special tracts of the natural environment which encourage particular types of cultural activities. Or the climate itself might be a cultural asset if it encourages special kinds of creative and communal activities that bind people together in a place over time. Stories too might be cultural assets if they are attached to particular peoples and places if they are powerful enough to encourage people to care about and care for their place. In these stories, values can circulate, and special memories often reside in particular locations mentioned in the tales. Thus the places mentioned in the stories can be regarded as cultural assets if people tell of these places and visit them regularly and develop regular practices or rituals or ceremonies to care for them.*

<http://camra.culturemap.org.au/page/what-cultural-asset>

#### **BACKGROUND:**

One of the best ways to document the density of cultural resources and activities in an area is to undertake the development of a cultural asset inventory; one that goes beyond just cultural organizations and facilities, and is inclusive of the many diverse contributing elements that make for a vibrant cultural center. A cultural asset inventory can take many forms, from a simple list, to a database or interactive map. In this case the product will be a categorized list, with location and notes sections (see attached template).

Ensuring that all parties have a good understanding of the full array of cultural assets present in the district will be critical to its long-term success. A comprehensive approach to cultural assets helps to ensure authenticity and the preservation of homegrown assets, both of which were indicators of a successful district based on the research conducted to develop this program.

#### **HOW TO COMPLETE THE TEMPLATE:**

Conduct an outreach process to engage members of the community in identifying cultural assets, through an in-person convening, as well as an on-line survey, with the results of both being used to populate your list.

Prepare a list of questions for the survey, and to be used as prompts for the meeting. Possible questions include:

- What contributes to the community's cultural identity?
- Who are the people and organizations that help shape it?
- What places and events give the community its character?
- How does the history of the neighborhood contribute to the community's cultural identity?
- Who are the creative people in the community?
- Where are the places people go to have a cultural experience, of any form?
- What organizations in the community are contributing to the arts and culture? In what ways?

Be inclusive. Reach out as broadly as possible and try and identify partners who will help you reach beyond your organization's usual audience.

Be open to a variety of perspectives. Encourage participants to think broadly about what is important to document and include in the inventory. Include at a minimum the categories in the template, and expand the categories as needed to reflect community perspectives and priorities.

Be sensitive to potential barriers to participation, such as language. Make sure all materials are available in the primary alternate language used in the community, in addition to English. In addition, make sure to include native speakers as translators at the convening.

Additional information about cultural asset inventories or mapping is available through the Alliance of California Traditional Cultures (ACTA) <http://www.actaonline.org/content/building-healthy-communities-cultural-treasures> or the examples available on the National Endowment for the Arts website at <https://www.arts.gov/exploring-our-town/showcase/type/Asset-Mapping> The Artscape website also has a useful toolkit at <http://www.artscapediy.org/Creative-Placemaking-Toolbox/Who-Are-My-Stakeholders-and-How-Do-I-Engage-Them/An-Introduction-to-Cultural-Asset-Mapping.aspx>

# DRAFT: Cultural Asset Inventory Template

*Applicants should use as many pages as necessary.*

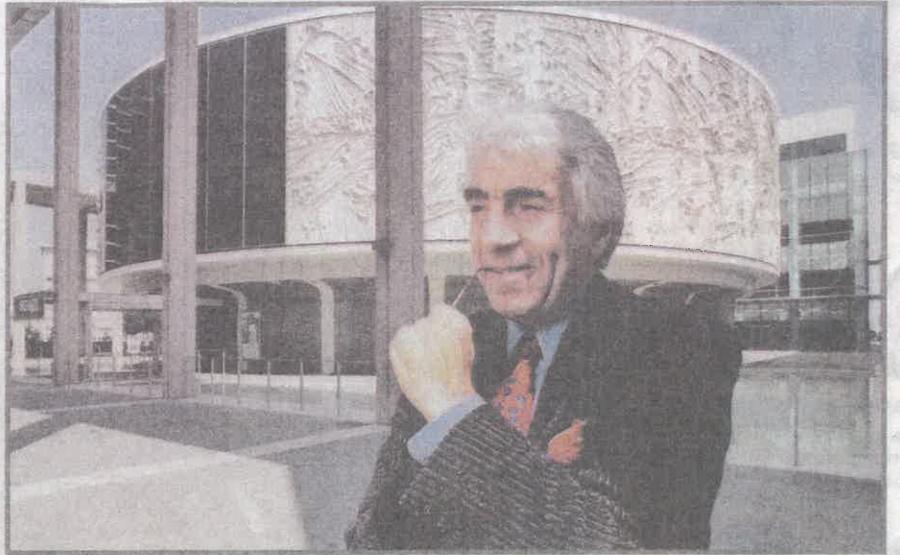
District Name:

Applicant Partners:

DESCRIPTION OF THE COMMUNITY PROCESS:

<b>CATEGORY</b>	<b>ASSETS</b>	<b>LOCATION</b>	<b>NOTES/ADDITIONAL INFORMATION</b>
1. PEOPLE			
2. PLACES			
3. ORGANIZATIONS			
4. EVENTS			
a. Historic			
b. Current			
5. ADDITIONAL CATEGORIES			

## GORDON DAVIDSON, 1933-2016



AL SZAB Los Angeles Times

### ON L.A.'S CENTER STAGE

Theater critic Charles McNulty traces the city's cultural transformation to Gordon Davidson, above, and performers talk about his legacy. **CALENDAR, E1**

# Mark Taper Forum founder and leader

By MIKE BOEHM

**G**ordon Davidson, the Center Theatre Group impresario who launched, defined and for 38 years personified Los Angeles' flagship theater, the Mark Taper Forum, has died, his family said. He was 83.

Davidson died Sunday night after collapsing at dinner, said his wife, Judi Davidson.

Starting in 1967, Davidson's artistic vision, professional connections and business savvy were indispensable in transforming L.A. from a passive backwater where theater-goers largely consumed the Broadway touring shows to a well-

spring for new works that won Tony Awards and Pulitzer Prizes. He directed more than 40 plays and produced more than 300 works for the Center Theatre Group, and he relished the spotlight as L.A. theater's most prominent public face until his retirement in 2005.

As Gil Cates, producing director of the Geffen Playhouse, once put it, "He was the Moses of theater in Los Angeles."

Michael Ritchie, artistic director of Center Theatre Group, on Monday recalled Davidson's personal grace and sense of community, which he said grew over the 35 years they knew each other.

"Gordon was one of the few who made a conscious decision to focus on new plays

[See Davidson, A12]



GORDON DAVIDSON, 1933 - 2016

# 'The Moses of theater' in L.A.

[Davidson, from AI] and unheard voices," Ritchie said, calling Davidson a visionary.

Oskar Eustis, artistic director of the Public Theater in New York, said he was flabbergasted in 1989 when Davidson offered him the job as the Taper's associate artistic director, a position he held until 1994.

"Gordon made a claim that theater was a place not to just reflect America, but to expand our idea of America," Eustis said. "He did that with a showman's flair, a zeal for life and the unwavering support of artists he believed in."

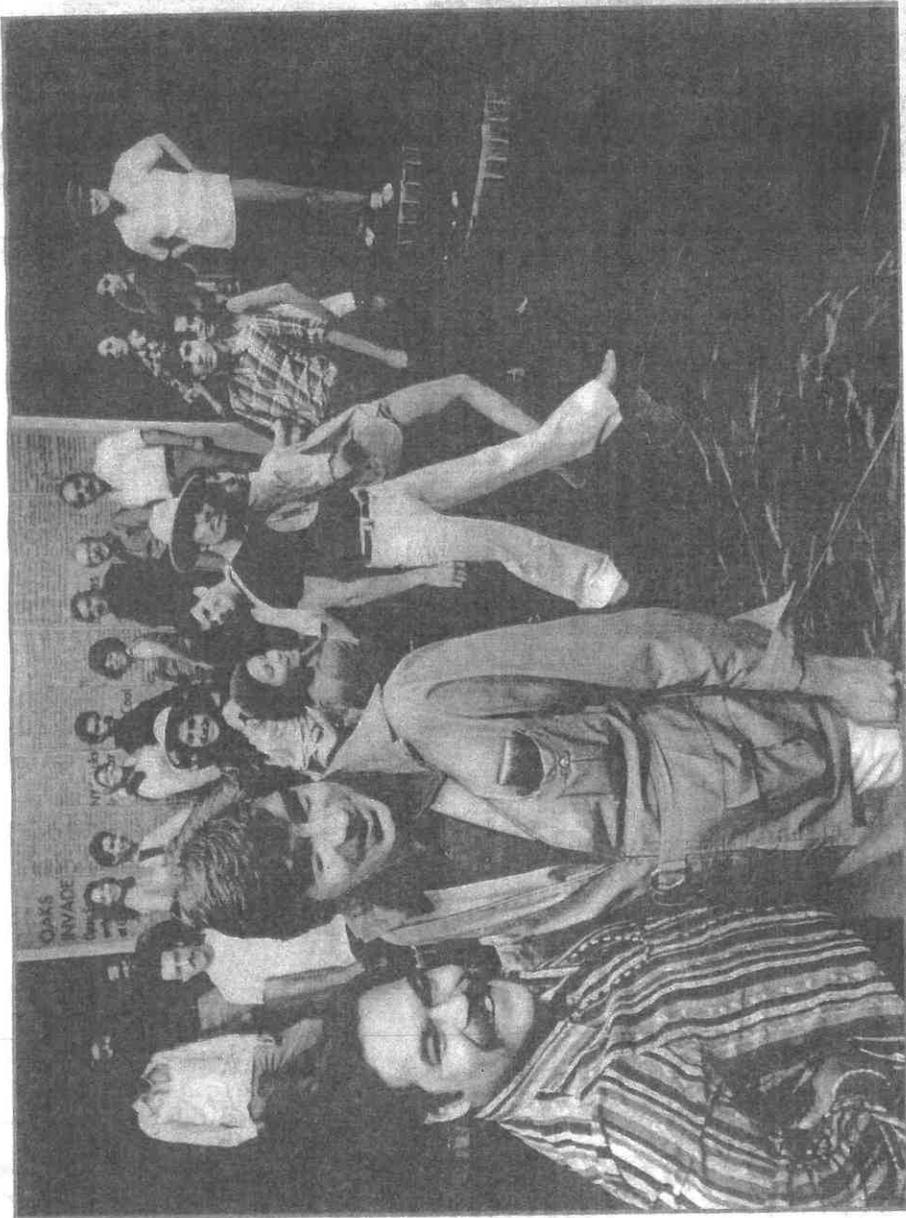
Among Davidson's personal signatures were inexhaustible energy, a willingness to let theater virtually subsume his life, and a natural warmth and amiability that helped him forge connections with audiences and performers. He relished stories that embodied timely political and social issues, and he had an entrepreneur's enthusiasm for the deal-making that brought coveted plays and star actors to the 745-seat Taper and the 2,100-seat Ahmanson Theatre. Davidson realized a long-deferred dream in 2004 with the opening of the 315-seat Kirk Douglas Theatre in Culver City as a home for new and experimental plays.

Davidson and the Taper grabbed attention with their first show, "The Devils," which ruffled some sensibilities with its erotic depiction of Catholic clergy in 17th century France. Local fascination soon turned to national acclaim with "In the Matter of J. Robert Oppenheimer," about the moral stakes for scientists working on the atomic bomb, and "The Trial of the Catonsville Nine," documenting the legal aftermath of a 1968 protest against the Vietnam War draft. Davidson took both shows to Broadway, signaling to an impressed theater establishment that something important was afoot in Los Angeles.

"Mr. Davidson is doing some of the most valuable theater work in the country," New York Times critic Clive Barnes wrote in 1970.

Davidson's sweetest night of personal laurels was the 1977 Tony Awards, when he won best director honors for his staging of "The Shadow Box." Michael Cristofer's play about hospice patients, and the Taper won for outstanding regional theater.

Mark Medoff's "Children of a Lesser God" was another hit Davidson directed on Broadway after its Taper premiere in 1979. The show about a deaf woman and her teacher ran for more than two years on Broadway and its two leads, John Rubinko and the deaf actress Phyllis Frelicher, won Tonys.



Los Angeles Times

Davidson, right, with Luis Valdez, creator of "Zoot Suit," which explored the denial of justice to Mexican Americans during the 1940s.

**ARTISTIC GROUNDBREAKER**



"He created an atmosphere in rehearsal that asked for everyone's input, promoted everyone's very best, he would go into whatever dark corner or step onto any precipice with a writer," Medoff said by email Monday. "My times with Gordon — or Moose, as I called him — were precious and ever illuminating. He loved the work, he loved the people who created the work, and though he was one of the most consequential producers of the living writer in the latter half of the 20th century, he was a man of extraordinary humility, grace and kindness."

In 1978, Davidson and the Taper broke ground with "Zoot Suit," by Luis Valdez, for the first time exploring the denial of justice to one of L.A.'s minority communities, Mexican Americans during the 1940s. In the process, Valdez said Monday, Davidson symbolically opened a rarified institution to "all Angelenos."

Valdez had pioneered Chicago theater presenting socialist politically pointed plays to farmworkers in the mid-1960s, but he recalled approaching "Zoot Suit" cautiously, sticking close to historical facts about the 1943 race rioting between Latino gangs and sailors on ships leave in L.A.

That is, until Davidson urged him to let his imagination run free.

"He put me at ease, and I was able to tap back into my own work," the playwright said later. "He said, Be yourself, get it."

But the 1980s found Davidson and the Taper absorbing more salvos than plaudits. Liberal activism had given way to a cheerful conservatism, personified by Ronald Reagan, and Davidson struggled to find a coherent direction. Critics grew louder.

The Taper didn't begin to rebound until 1990, when Davidson provided a slot at the Ahmanson of the Taper for each of the six new plays August Wilson would write in the 10-part "cycle" dramatizing a slice of the African American experience in each decade of the 20th century.

Davidson was instrumental in launching Robert Schenkkan's "The Kentucky Cycle," with its dark portrayal of American history, and "Angels in America," Tony Kushner's landmark "gay fantasia" about the AIDS epidemic. The two six-hour-plus epics were staged in 1992 — and won back-to-back Pulitzer Prizes in 1992 and 1993, the first plays to receive that honor without a New York staging.

Kushner later said Davidson's embrace of the work in its embryonic stages had been crucial: "When nobody knew what 'Angels' was, Gordon immediately loved it and supported it and



GENARO MOLINA/Los Angeles Times

**PROLIFIC**

Davidson directed 40-plus plays and produced 300-plus works for the Center Theatre Group.

maintained this incredible level of excitement and enthusiasm all the way through."

At the 1994 Tony Awards, of the four shows nominated for Broadway's best play, three had been developed and staged at the Taper: "The Kentucky Cycle", "Twilight: Los Angeles, 1992," Anna Deavere Smith's solo performance documenting the riots following the acquittal of officers in the Rodney King beating; and the winner "Angels in America."

Davidson was born in Brooklyn, N.Y., on May 7, 1931, the first of three sons of Alice Gordon Davidson, who played the piano, and Joseph Davidson, a Brooklyn College drama professor.

Davidson's passions as a teenager was science and mathematics; he entered Cornell University on a full scholarship, planning to become an engineer. But a part-time job with a General Electric unit that designed controls for guided missiles sent him fleeing to the theater department. He earned a master's degree in theater from what is now Case Western Reserve in Cleveland in 1957. A year later he began working as stage manager at the Phoenix Theatre Company in New York and the American Shakespeare Festival in Stratford, Conn., where he was a \$40-a-week assistant to the company's leader, actor-director John Houseman, and he married Judi Sailer, a Vassar College graduate who went on to become a leading theatrical publicist in L.A.

In 1964, Houseman invited Davidson to Los Angeles to assist on a production of "King Lear" at the Theatre Group, a UCLA-based professional stage company.

Davidson soon earned a reputation for daring and panache. "The Deputy," by Rolf Hochhuth, indicted Pope Pius XII for silence in the face of the Holocaust, drawing protests from local Catholics until UCLA's chancellor, Franklin D. Murphy, a Catholic, defended it as part of the free inquiry

that should be welcome on a college campus.

"It opened the door for me to get a sense of how one can take these kinds of risks," Davidson said in 2005.

In 1968, Davidson won plaudits for his staging of Leonard Bernstein's musical "Candide," considered a problem show after it had flopped on Broadway 10 years earlier.

The composer drafted Davidson to direct "Mass," which inaugurated the John F. Kennedy Center for the Performing Arts in 1971, then played the Metropolitan Opera and the Taper.

The buzz over "Candide" caught the attention of Dorothy Chandler, the wife of one Times publisher and mother of another, and the driving force behind the creation of the Music Center in 1966. Davidson was hired to direct the Taper.

After assuming control of the Ahmanson along with the Taper in 1989, Davidson found little time to direct plays, given the responsibility of producing on two stages and raising money to keep a \$40-million-a-year operation solvent. When the announcement came that he would step down in 2005, Davidson promised a closing kick, and delivered by directing four plays in his last two seasons.

In his last season, Davidson directed Charles Mee Jr.'s "A Perfect Wedding," a fanciful, quasi-Shakespearean comedy, to inaugurate the Kirk Douglas Theatre. Then he found, for his Taper farewell, the kind of issue-oriented play with which he'd made his name: "Stuff Happens." English playwright David Hare's semi-documentary account of the diplomatic and political run-up to the Iraq War.

Critics agreed that the Taper's leader exited, at age 72, with powers intact.

Davidson is survived by his wife, their children, Adam and Rachel, and five granddaughters.

Times staff writers David Ng and Jessica Gelt contributed to this report.



# 'Chunky' Sanchez, voice of San Diego's barrio, dies at 64



Ramon "Chunky" Sanchez in 2013 after receiving an NEA National Heritage Fellowship. (U-T San Diego / Zuma Press)

By **Kristina Davis**

NOVEMBER 1, 2016, 4:40 PM | REPORTING FROM SAN DIEGO

**R**amon "Chunky" Sanchez, a San Diego music institution who gave voice to the barrio, has died, his family said.

Sanchez passed away last Friday, his eldest daughter, Ixcatli Sanchez, announced on Facebook. He would have been 65 on Sunday.

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“Que Viva El Chunky y que Viva La Causa,” she wrote. She asked for privacy for the family.

Recognizable with his iconic handlebar mustache and guitar often in hand, Sanchez was an activist, artist, musician and educator.

He was among the many founders of Chicano Park in the Barrio Logan neighborhood and became one of its strongest protectors. Los Alacranes, the band he founded with his younger brother Ricardo, has been a fixture in San Diego’s Chicano social and political community since 1975.

“I think he was one of those transcendental figures,” said longtime friend Steve Kader, a music talent buyer who has booked Sanchez for local festivals. “He really spoke for a lot of different people, always spoke from the heart and the soul.”

Farm labor leader Cesar Chavez loved his music so much that he invited Sanchez to play at United Farm Workers union rallies to inspire and excite the crowd — first with the band La Rondalla Amerindia de Aztlán and later with Los Alacranes, or the Scorpions.

Favorites sung at those rallies such as “Huelga en General” (“The Strike”) and the bilingual “El Picket Sign” remained in the band’s repertoire long after.

Sanchez was born Oct. 30, 1951, in Blythe to farm laborer parents. He and his brother learned to sing and play traditional music from their mother, a talented singer, and their uncles.

He spent much of his childhood in the fields.

“At that time,” Sanchez recalled in a 1998 interview, “I thought I’d become the best tractor driver in the valley. I was refueling the tractor one morning, and my dad and the boss were watching. And the boss said: ‘You know what, Ramon? Your son will make a good foreman on this ranch when you are gone.’”

“I heard that, and I thought: ‘This guy has plans for me already. I better start making my own plans!’ It was then that I decided to go to college. And to this day, I haven’t been back to that ranch.”

Sanchez went to San Diego State University as a Mexican American studies major. It was in college that the brothers played publicly for the first time.

His appetite for activism was kick-started as a college student in 1970 when he joined hundreds of barrio residents in a march toward a small plot of land under the San Diego-Coronado Bridge. Politicians were planning to put a California Highway Patrol office there, but the residents wanted the land for something different.

“I wasn’t quite sure what was going on, but when we got there I was part of the Chicano Park takeover,” Sanchez remembered. “I grabbed a pick and shovel — I was very familiar with those tools — and started turning the dirt. I knew they were going to plant something.”

The park celebrates Chicano heritage and is known worldwide for its colorful murals of icons such as Chavez, Ché Guevara, Frida Kahlo and, later, Sanchez himself. He has served as a leader preserving the park’s history.

Reaching out to troubled youth was another of Sanchez’s priorities.

In the 1980s, he directed the city’s Street Youth Program, which used street-wise counselors to steer kids away from gangs and crime. He was later the education coordinator for Critical Hours, the after-school program at Barrio Station Youth Center in Logan Heights.

In the song “Rising Souls,” Los Alacranes pushed for investing in youth and community: “We’ve gotta educate, not incarcerate/ The souls of humanity will shine/ Vamos, mis amigos, let’s try some brotherhood/ No need to kill another over a neighborhood.”

In 2013, Sanchez was one of nine recipients of the National Endowment for the Arts’ National Heritage Fellowships, the country’s highest honor in folk and traditional arts. He is among the few Chicano artists to have earned the recognition.

Sanchez is survived by his wife, Isabel, five children and many grandchildren.

*Union-Tribune staff writer George Varga contributed to this story.*

***kristina.davis@sduniontribune.com***

***Davis writes for the San Diego Union-Tribune***

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**This article is related to:** Obituaries, Obituary Database, Coronado



# Authorities: More than 2 dozen may be dead in Oakland warehouse fire

Elizabeth Weise and Aamer Madhani, USA TODAY 7:20 a.m. EST December 4, 2016



(Photo: Josh Edelson, AP)

OAKLAND — At least nine people are dead and as many as two-dozen others also may have perished in a massive fire that broke out late Friday in an Oakland warehouse and artists collective in what Mayor Libby Schaaf on Saturday called a "terrible tragedy."

Alameda County Sheriff's Office spokesman Ray Kelly said it could take at least 48 hours to tally the number of casualties because of the continuing danger posed to firefighters by the unstable and charred remains of the structure in the city's Fruitvale district. The fire, the worst in Oakland in years, broke out during an electronic music party at the warehouse, which had illegally been turned into artists studios and living spaces.

At a late-night press conference, Kelly said nine bodies recovered from the rubble had been sent to the coroner's office for identification, and that authorities had been able to locate several dozen missing people. He said recovery efforts will continue slowly through the night because of darkness and the unstable infrastructure of the charred building.

"We have to move slow and judiciously," Kelly said. "We know there are bodies in there that we cannot get to. ... We don't know how many people were inside when this happened."

A few hours earlier, Kelly said firefighters had removed four of the nine bodies officials could see when they went into the entrance of the building. These were being fingerprinted, and Oakland officials were working quickly to identify them for the anxious families who are awaiting word of their loved ones.

The Oakland Fire Department is bringing in tractors, bulldozers, trucks and a crane Saturday night to get into the ruined building in a search for the bodies of the dead.

"We're going to have to cut a hole through the building. It's blocked at the entrance so we have to gain access on the other side," Kelly said.

"It's very twisted debris in there. There are wires and beams and wood. It's all fallen in on itself. We're thinking about bringing in cadaver dogs and robots to get into all the crevices," he said.

"This is a devastating scene," the mayor said at a briefing Saturday afternoon at a makeshift podium within sight of the building, adding that the investigation and recovery effort would be a "complex" undertaking.

Schaaf said she had met earlier Saturday with a roomful of people still searching for loved ones but could not say exactly how many may have perished in the blaze.

"It was painful to tell them that it will take a considerable amount of time" to determine the number of victims, Schaaf said. "Our focus right now is on the victims and their families and ensuring that we have a full accounting for everyone who was impacted by this tragedy."

Oakland Fire Chief Teresa DeLoach Reed told reporters that most of the dead were found on the second floor of the building. She said it took about five hours to put out the blaze in the building, which did not appear to have sprinklers. The building didn't have a clear exit path, she said.

## Pre-fire investigation into safety

[Fullscreen](#)

The ground floor of the structure had been partitioned into several artist studios and was packed with people when the fire broke out, Oakland Fire Chief Teresa DeLoach Reed said. Assistant Fire Chief Mark Hoffman

## Multiple fatalities in Oakland warehouse fire

"It was just a labyrinth of little areas," he said.

Firefighters were only able to get in about 20 yards before they had to pull back before the building itself was too unsafe. "The walls were moving," Hoffman said.

Firefighters worked to shore up the building so they could safely search for bodies. The search was able to get underway about 3:30 p.m. Saturday but will likely take days, Schaaf said.



City officials confirmed Saturday that building authorities had opened an investigation just last month into complaints about the safety of the structure. That inquiry was ongoing when the fire struck.

An inspector from Oakland's Department of Planning had attempted to enter the building on Nov. 17 in response to complaints of illegal building and fire hazard in the lot next door, but was unable to get in, Oakland's Planning and Building Director Darin Ranelletti said Saturday.

Whether the inspector couldn't get in because he was refused entrance or simply because no one was at home wasn't immediately known.

Fire officials said the search of the building was stymied when the roof collapsed. Because of the precarious state of the structure, officials with the coroner's office was unable to begin recovering bodies until nearly seven hours after the fire struck. The scent of the smoldering building could be detected from blocks away Saturday afternoon.

"One of the issues was that leading up to the second floor there was only one way up and down," Reed told reporters. "It was my understanding that the stairwell was kind of makeshift, that they put it together with pallets."

Around 1:30 p.m., firefighters began unloading lumber to the building to shore up dangerously damaged walls and ceilings so crews could continue the gruesome task of searching for bodies in the charred remains of the two-story stucco structure.

#### **Drones launched to find victims**

Kelly said investigators had launched drones with thermal imaging capability over the gutted building to help officials find additional victims.

"Our focus right now is on the victims and their families and ensuring that we have a full accounting for everyone who was impacted by this tragedy."

"





Home About Issues Endorsements Photos



**Mayor Libby Schaaf**

Posted by Michael J. Hunt

6 mins · 🌐

Statement from Oakland Mayor Libby Schaaf re: 31st Avenue Fire

"Last night's fire was an immense tragedy. I am grateful to our first responders for their efforts to deal with this deadly fire. Our focus right now is on the victims and their families and ensuring that we have a full accounting for everyone who was impacted by this tragedy.

"We are fully committed to sharing as much information as we can as quickly as possible. The most critical information to share at this time is the phone number where victims' families can get information which is (510) 382-3000 at the Alameda County Coroner's Bureau."

NOTE: Mayor Schaaf and other key officials will be made available later today. Media outlets will be updated as soon as possible on the time and location for this availability.

###



**Libby Schaaf**

@LibbySchaaf

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Statement re: 31st Avenue Fire. More to come this afternoon on this immense tragedy. #oaklandfire

11:35 AM - 3 Dec 2016 · Oakland, CA

118 72

One witness who escaped the blaze, Bob Mule, told the [East Bay Times](http://www.eastbaytimes.com/2016/12/03/oakland-massive-fire-at-live-work-space-in-fruitvale-district/) (<http://www.eastbaytimes.com/2016/12/03/oakland-massive-fire-at-live-work-space-in-fruitvale-district/>) that a friend hurt himself and asked for help getting out. Mule said he tried, but couldn't do it.

"It was too hot, too much smoke; I had to get out of there," said Mule, a photographer and artist who lives in the building and suffered minor burns. "I literally felt my skin peeling and my lungs being suffocated by smoke. I couldn't get the fire extinguisher to work."





**Oakland Firefighters**  
@OaklandFireLive

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31st-

12:07 AM - 3 Dec 2016

159 100

About 50 people are believed to have been inside the building at the time of the blaze, according to fire department officials. Kelly said most of the victims were believed to be in their 20s and 30s, and some were thought to be visitors from other countries.

Kelly said the investigation will be slow, because of the state of the scene.

"It's just a task to get through the front door with all the debris and wreckage that's there," Kelly said. "We're slowly making our way in, and we have to go systematically because any misstep on the part of our people could mean they get injured or fall through a floor or have something fall on top of them."

An electronic-music party dubbed Golden Donna 100% Silk was set for Friday night at the warehouse, called "[The Ghost Ship](http://www.oaklandghostship.com/)" (<http://www.oaklandghostship.com/>) by the artists who used it. Oakland City Councilman Noel Gallo, whose district includes the warehouse, [told](http://www.sfgate.com/bayarea/article/Building-of-fatal-fire-was-known-as-The-10689319.php) (<http://www.sfgate.com/bayarea/article/Building-of-fatal-fire-was-known-as-The-10689319.php>) the *San Francisco Chronicle* that the building "has been an issue for a number of years."

"People have been living inside, and the neighbors have complained about it," he said. "Some of these young people that were in there were underage. They frequently had parties there."

Friends and family took to social media Saturday to post and seek information on loved ones who might have been there. The sheriff's office has set up a family notification and assistance center at the Alameda County Building. Authorities were asking family and friends who believe they have loved ones who may have been in the warehouse to contact the sheriff's department.

"We are hoping for the best," Terry Ewing, whose girlfriend was planning on attending the party and was among the missing, told the Associated Press.

The Fruitvale neighborhood, where the building is located, has long been a heavily Latino area.

The streets are lined with taco shops and Latin grocery stores and shops for sending money and goods to various countries in Central and South America. It also is home to increasing numbers of artists, musicians and others, of all races and ethnicities many of whom have been priced out of San Francisco. Whether the people who lived in the units in the building's second floor were new to the area or were long-time residents wasn't known.

Hushed groups of neighbors gathered at the area in front of the building where it was possible to see the soot-blackened front over the police tape, mostly speaking in Spanish.

Blessed Vorgar, 23, has lived two blocks from the building since she was 12.

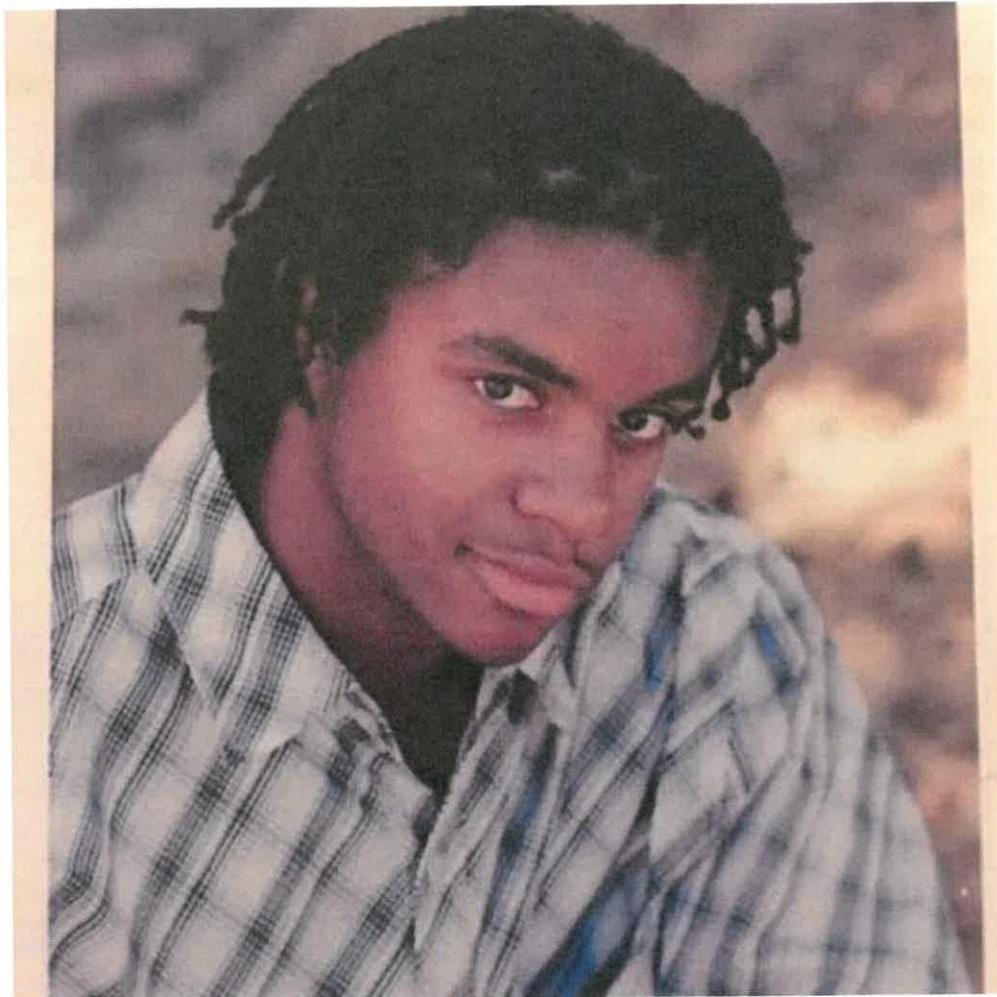
"God have mercy on them," she said of those who had died.



**BREAKING NEWS** 6.5 earthquake off Northern California coast; no tsunami warning

[News](#) > [Crime & Courts](#)

## **Piedmont: Diversity panel denounces Sims killing, recalls musician's involvement with city**



William Sims, 28, of El Sobrante was killed by a group of white men, in what prosecutors say was a hate crime. (Courtesy of the Sims family)

By **LINDA DAVIS**

PUBLISHED: November 30, 2016 at 10:51 am | UPDATED: December 1, 2016 at 5:57 am

PIEDMONT — As communities around the Bay Area mourn the killing of young, talented musician William Sims, the Piedmont Appreciating Diversity Committee that advocates for tolerance and respect for all people expressed shock and dismay of a possible hate crime against Sims.

“Piedmont knew Will through his performances with Oaktown Jazz (Workshops) at our Martin Luther King celebrations over the years. We are deeply saddened by this tragic event, and also alarmed to see hate crimes happening,” PADC executive board member and former co-president Margaret Huang said Wednesday.

“We mourn Will’s murder and will continue to work to promote and practice inclusiveness within Piedmont and surrounding communities,” Huang said. “We encourage anyone with information on the case to work with police so that justice will be served. Our prayers and positive energy to out to his family and his many friends.”

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inRead invented by Teads

Sims’ mentors at Oaktown Jazz Workshops also expressed sadness and remembrances. Sims played with Oaktown Jazz Workshops from age 13 to 18.

The Oaktown Jazz Workshops appears annually at the MLK Day commemorations in Piedmont, as well as at other city events. Oakland-based Oaktown Jazz Workshops is an after-school music education program that draws young people from all over the Bay Area.

“Will was an ‘in-the-moment’ type of person with a peaceful vibe,” said Ravi Abcarian, executive director for Oaktown Jazz Workshops. “He enjoyed the collaborative aspect of music playing piano with a full group sound with the other musicians.

“I met him when he was a young teenager in his formative years,” Abcarian continued. “His family was very supportive of him and his music. They were always driving him to different performances and rehearsals, a very engaged family.

“He was also a good singer but we didn’t know that at the time because he was a little shy. I know he also later played other instruments. I know that he was targeted and it had nothing to do with a disagreement, but purely a hate crime. It is shocking,” Abcarian said.

The gentle, talented 28-year-old African American man was beaten, robbed and shot Nov. 12 at an El Sobrante pool hall, his body dumped on a roadway.

The Piedmont Appreciating Diversity Committee called for donations to a gofundme account set up for Sims and posted on Facebook: “We mourn the senseless death of Will Sims, a graduate of Oakland School for the Arts and Oaktown Jazz Workshops as an alumnus from 2001 to 2006. He performed at many Piedmont MLK celebrations.”

Piedmont resident Lois Corrin, an African American who for years organized the annual MLK Day event in Piedmont, expressed her sorrow about the death.

“It is just despicable,” Corrin said. “A voice of jazz is not here any more; he was much too young (to die). He spread joy. We have to have peace and get along embracing and loving each other. No intolerance.

“Who do these (suspects) think they were? He was an ambassador for humanity, another one of ours taken, a (sorrow) for both for the African American and the overall community.”

According to the Contra Costa County Sheriff’s Office, a group of men jumped Sims inside the Capri Club. One suspect has been arrested, 31-year-old Daniel Porter-Kelly of Richmond. Sims was also a Richmond resident.

The Contra Costa County District Attorney's Office have charged Porter-Kelly with murder, with a hate crime enhancement. Two other suspects are being sought in connection with the crime, 32-year-old Ray Simons of Hercules, and 31-year-old Daniel Ortega, from Richmond or Novato.

Sims' family spokesman James Harris said Sims also played guitar, saxophone and violin and was self-taught. He continued playing and singing at jazz festivals throughout Northern California. Sims was "a very gentle soul who didn't have any problems with anyone," Harris said in news accounts.

Abcarian said Oaktown Jazz Workshops, as well as some community colleges and music programs, will be planning a tribute to Sims in the near future.

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FYI

A gofundme account has been established to help the Sims family with funeral and other expenses. Donate at [www.gofundme.com/William-Simms-jr-memorial-fund-share](http://www.gofundme.com/William-Simms-jr-memorial-fund-share). As of Tuesday, \$16,515 had been raised.

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**Linda Davis**

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**MUSIC**

# Pauline Oliveros, Composer Who Championed 'Deep Listening,' Dies at 84

By STEVE SMITH NOV. 27, 2016

Pauline Oliveros, a composer whose life's work aspired to enhance sensory perception through what she called "deep listening," died on Thursday at her home in Kingston, N.Y. She was 84.

Her death was confirmed by her spouse, Carole Ione Lewis, a writer and performance artist known as Ione.

Early in her career in the 1960s, Ms. Oliveros avidly adopted cutting-edge technologies, working with magnetic tape and prototype synthesizers at the San Francisco Tape Music Center.

Already active as an improviser, she approached electronic music with a performer's instincts; to make "Bye Bye Butterfly" (1965), which John Rockwell, The New York Times music critic, called "one of the most beautiful pieces of electronic music to emerge from the 60s," she manipulated a recording of Puccini's opera "Madama Butterfly" on a turntable, augmenting its sounds with oscillators and tape delay.

The resulting piece, Ms. Oliveros wrote, "bids farewell not only to the music of the 19th century but also to the system of polite morality of that age and its

attendant institutionalized oppression of the female sex.”

Gender inequality would be a theme that she addressed repeatedly and tenaciously. An essay she wrote for *The Times* in 1970 started with a provocative question – “Why have there been no ‘great’ women composers?” – and then enumerated reasons, including gender bias and societal expectations of domestic compliancy.

Ms. Oliveros said in a 2012 *Times* profile that in 1971, after a period of intense introspection prompted by the Vietnam War, she changed creative course, eventually producing “*Sonic Meditations*,” a set of 25 text-based instructions meant to provoke thoughtful, creative responses.

“Native,” the most commonly cited example, is also the most succinct: “Take a walk at night. Walk so silently that the bottoms of your feet become ears.”

Embedded within that poetic instruction and the other meditations was a substantial proposition: a total inclusivity, meant to free music from elite specialists and open it up to everyone, regardless of status, experience, or ability.

“All societies admit the power of music or sound. Attempts to control what is heard in the community are universal,” Ms. Oliveros wrote in a preface to the meditations. “*Sonic Meditations* are an attempt to return the control of sound to the individual alone, and within groups especially for humanitarian purposes; specifically healing.”

Ms. Oliveros never quit composing, but from the 1970s favored improvisation, adapted elements of ceremonies and rituals encountered in her studies of Native American lore and Eastern religion, and conducted meditative retreats to share her artistic discipline.

One more turning point came in 1988, when Ms. Oliveros and two colleagues — the trombonist, didgeridoo player and composer Stuart Dempster and the vocalist and composer Panaiotis — descended into an extraordinarily resonant disused cistern in Port Townsend, Wash. Their drone-based improvisations were recorded, and selections issued on CD under the title “*Deep Listening*” in 1989.

Beyond a self-evident pun referring to music played 14 feet underground, “Deep Listening” signified Ms. Oliveros’s emerging aural discipline: a practice that compelled listening not just to the conventional details of a given musical performance — melody, harmony, rhythm, intonation — but also to sounds surrounding that performance, including acoustic space and extra-musical noise.

The process lent its name to a working ensemble, Deep Listening Band, for much of its duration a trio comprising Ms. Oliveros, Mr. Dempster and the keyboardist and composer David Gamper, who died in 2011. Over time, the Deep Listening banner would extend to cover retreats, workshops and lectures in which Ms. Oliveros shared her artistic discipline.

In 2005 Ms. Oliveros rechristened her Pauline Oliveros Foundation the **Deep Listening Institute**, defining as its mission “creative innovation across boundaries and across abilities, among artists and audience, musicians and nonmusicians, healers and the physically or cognitively challenged, and children of all ages.”

Among other projects, the institute supported the design of software that would allow children with severe physical or cognitive disabilities to improvise music. In 2014, the institute merged with the **Center for Deep Listening** at Rensselaer Polytechnic Institute in Troy, N.Y.

In her final decades Ms. Oliveros formed close bonds with groups like the **International Contemporary Ensemble**, which brought her work closer to the mainstream canon with performances at Lincoln Center, Miller Theater at Columbia University and elsewhere.

“I’m not dismissive of classical music and the Western canon,” Ms. Oliveros said in 2012. “It’s simply that I can’t be bound by it. I’ve been jumping out of categories all my life.”

Pauline Oliveros was born on May 30, 1932, in Houston to John Oliveros and Edith Gutierrez. Her childhood was accompanied by the sounds of piano lessons taught by her mother and grandmother, bird song and buzzing cicadas, and the curious special effects used on favorite radio serials like “Buck Rogers” and “The Shadow.”

Taking up the accordion as her principal instrument, she also learned to play violin, piano, French horn and tuba.

At 20 Ms. Oliveros moved to California in search of a compositional mentor. She found one in Robert Erickson, a prominent composer, who as the music director of KPFA-FM, a Berkeley radio station, introduced Bay Area listeners to the latest trends in European avant-garde composition.

She explored free improvisation with colleagues like the composer Terry Riley and the bassist and koto player Loren Rush in the late 1950s, and joined Ramon Sender and Morton Subotnick at the trailblazing San Francisco Tape Music Center, founded in 1962.

When the center was absorbed by Mills College in 1966, Ms. Oliveros served for a year as its director. In 1967 she joined the faculty at the University of California, San Diego, where she taught until 1981. From 2001 she served as distinguished research professor of music at Rensselaer Polytechnic Institute. Her honors include a John Cage Award from the Foundation for Contemporary Arts.

In addition to her spouse, Ms. Oliveros is survived by three stepchildren, Alessandro Bovoso, Nico Bovoso and Antonio Bovoso; a brother, John Oliveros, and eight grandchildren.

***Correction: November 30, 2016***

An obituary on Monday about the composer Pauline Oliveros misstated part of the name of the organization that presented her with the John Cage Award. It is the Foundation for Contemporary Arts, not the Foundation of Contemporary Arts.

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