

NOTICE OF PUBLIC MEETING**April 21, 2015****11:30 a.m. to 5:30 p.m.****Arte Américas****1630 Van Ness Ave, Fresno, CA 93721****(559) 266-2623**

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| 1. | 11:30 | Call to Order
Welcome by Arte Américas
Welcome by Fresno Arts Council | D. Harris
F. Delgado
Chief Curator/Executive
Director, Arte Américas
L. Chavez
Executive Director,
Fresno Arts Council |
| 2. | 11:50 | Presentation: Performances by Roosevelt School of the Arts Mariachi, directed by Taylor Ledak, and Ke'Lea Wilkins accompanied by Sherah Moore | B. Bullwinkel
Visual and Performing
Arts Coordinator, Fresno
County Office of
Education |
| 3. | 12:00 | Roll Call and Establishment of a Quorum | D. Golling |
| 4. | 12:05 | Approval of Minutes from January 27, 2015 (TAB 16) | D. Harris |
| 5. | 12:10 | Chair's Report (TAB 17)
Welcome of New Members | D. Harris |
| 6. | 12:30 | Director's Report (TAB 18) | C. Watson |
| 7. | 12:45 | Council Member Updates and Reports (3 min. each) | D. Harris |
| 8. | 1:05 | Presentation: Arts Business Coalition and Spark! initiative | B. Bullwinkel |
| 9. | 1:25 | Strategic Plan Progress Review and Committee Reports (TAB 19) | S. Steinhauser
C. Watson |
| 10. | 1:45 | Public Comment (may be limited to two minutes per speaker) | D. Harris |

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| 11. | 2:15 | Presentation: Western States Arts Federation (WESTAF) | A. Radich
Executive Director,
WESTAF |
| 12. | 2:45 | 2015 Panel Pool Additions (TAB 20) | D. Harris |
| 13. | 2:55 | Panel Recommendations:
a. Professional Development and Capacity Building (TAB 21)
b. JUMPStArts Program (TAB 22) | D. Harris |
| 14. | 3:00 | Building Public Will for the Arts (funding increase request for Inter-Agency Agreement with City of San Jose) (TAB 23) | C. Watson
S. Steinhauser |
| 15. | 3:15 | Funding Request (Sponsorship) for support of national convening of Grantmakers in the Arts (TAB 24) | C. Watson |
| 16. | 3:25 | Programs Discussion | M. Alexander
K. Gallegos |
| 17. | 3:45 | Presentation: Alliance for California Traditional Arts, Including Select Performances and an Update on Arts in Corrections in the Central Valley | A. Kitchener
Executive Director,
Alliance for California
Traditional Arts |
| 18. | 4:30 | Overview of the Bagley-Keene Open Meeting Act (TAB 25) | C. Watson |
| 19. | 4:40 | Council Member Questions and Ideas | D. Harris |
| 20. | 5:00 | Agenda Items for Future Meetings | D. Harris |
| 21. | 5:20 | Adjournment in memory of Susan O'Malley (TAB 26) | D. Harris |

Notes:

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

IT IS FURTHER NOTICED

That members of the California Arts Council will dine together at Oggi Così si Mangia, a public establishment, from 7:00 p.m. until approximately 9:00 p.m. The restaurant is located at 1110 N. Van Ness Avenue, Fresno, CA 93728.

Tab 16



Edmund G. Brown Jr., Governor

Advancing California through the Arts and Creativity

Craig Watson, Director

MINUTES OF PUBLIC MEETING

January 27, 2015

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

California State Library

Stanley Mosk Library and Courts Building, Room 500

914 Capitol Mall

Sacramento, CA 95814

PRESENT:

Council Members

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

Arts Council Staff

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

Invited Attendees

Kerry Adams-Hapner, City of San Jose
Sherri Pittman, Metro Group
Greg Lucas, California State Librarian

Other Attendees

Sarah Greenseid, Office of the Governor
Elizabeth Dietzen Olsen, Senate Office of Research

Lucero Arellano, California Arts Council Staff, retired
Vianney Bernabe, California Arts Council intern
Amisha Motipara, former California Arts Council intern
Estelle Champlain
Terre Forgetting, Amador County Arts Council
Additional staff members of the California Arts Council:
Wayne Cook
John Seto
Kristin Margolis
Ian Branaman
Shelly Gilbride
Jason Jong
Tom Bergmann

ABSENT:

Rosalind Wyman

MINUTES

I. Call to Order and Welcome

Aitken calls the meeting to order at 10:10 a.m. and introduces Greg Lucas, the California State Librarian. Lucas welcomes the CAC to the state library. He gives the history of the building and the room. The state seal on the domed ceiling is the only one known to show the bear eating the grapes. Lucas likens the state library to the nation's Library of Congress. It contains a huge collection of California history, including stereographs. He encourages the Council Members to visit the 3rd floor to see a Dixon mural. He'd like to collaborate with the CAC to put art at the ends of the gallery. He suggests the CAC work on filling empty billboards on rural highways with art.

Golling calls the roll at 10:20 a.m. Absent: Wyman. Present: Aitken, Alexander, Coppola, Gallegos, Galli, Jefferson, Lindo, Steinhauer, Turner. As she finishes calling the roll, Harris joins. A quorum is present.

II. Approval of Minutes

Jefferson suggests several changes to the Minutes from the November, 2014 Council Meeting. Golling notes the suggested changes.

ACTION: Jefferson moves that the Minutes be approved as amended. Harris seconds. The Minutes are approved on a voice vote at 10:26 a.m.

III. Chair's Report

The Chair announces that his report will cover what Wyman is not here to say. She wants the Council to discuss protocol for grant applications. He also wants the Council to review its bylaws and reexamine the conflict of interest policy. Turner says that the Council is supposed to elect new officers today and should do that now. Jefferson agrees. In the past, officers are elected at the start of the January meeting. Aitken says no, he will chair this meeting and officers will be elected at the end.

IV. Director's Report

The Director's report is given at 10:28 a.m. Watson points out that the CAC's 2013-14 Annual Report is complete and acknowledges Fitzwater. Steinhauser adds that it was a rollercoaster year and the way that Fitzwater wrote it made it all clear. Harris says he asked Watson who the vendor was who produced it, and was told it was Fitzwater, so that's a compliment. Fitzwater thanks retired graphic designer Theresa D'Onofrio who created the template. Fitzwater describes how the report will be disseminated to interested parties and the public.

Watson draws the Council's attention to the *Blueprint for Creative Schools* summary, which will be part of the CREATE CA convening at the end of the month. Harris will host the event at Oakland School for the Arts. Harris and Watson sit on a 10-person leadership council for this group. This document represents a very important moment for the CAC and CREATE CA. Watson notes important upcoming dates in February. The Chairman of the National Endowment for the Arts (NEA) is visiting California and Watson and Steinhauser are going with a group of arts leaders on a Western States Arts Federation (WESTAF) advocacy trip to Washington, DC. Watson outlines all the upcoming events. Steinhauser adds that she has been attending the Los Angeles arts funders groups. On October 15-18, Grantmakers in the Arts will hold its national convening in Los Angeles.

Coppola would like to participate in Poetry Out Loud again. Harris would like to participate as well. Gilbride and Jong raise their hands and are pointed out to the Council as the new coordinators of Poetry Out Loud. Watson talks briefly about legislature visits tomorrow. He suggests April 21 and June 25 as possible Council meeting dates. Steinhauser says it would be helpful to set all the dates in advance.

Watson reports that CREATE CA's Hewlett funding has enabled it to hire Pat Wayne from Arts Orange County.

The reception tonight is sponsored by Assembly Member Adrin Nazarian, who enabled us to hold it in the Capitol, and is being paid for by Californians for the Arts.

V. Public Comment

At 10:44 a.m. the Chair recognizes Vianney Bernabe. Barber introduces her as the CAC's new intern. She briefly tells her story, that the arts saved her life. CAC grantee Harmony Project pulled her out of juvenile delinquency. The Chair recognizes Sarah Greenseid from the Governor's office, who introduces herself. The Chair recognizes Estelle Champlain, who says she is here to observe; Lucero Arellano, who is here today to observe and meet the new Council members; and Elizabeth Olsen, who is here from the Senate Office of Research to observe the new Members who are up for confirmation.

VI. Financial Report (Part 1)

At 10:54 a.m. Heckes goes over the financial report. He clarifies that despite what the press has reported, the Governor did not actually "cut" our budget because last year's infusion was a one-shot deal. Alexander asks when we got word about the \$5 million boost last year. Watson says it was June. Aitken says he hopes that things move sooner than they did last year, but it could unfold the same way. Harris says the Governor spoke to him about it and, although he would make no commitment at this time, he spoke positively about our increased budget. Jefferson asks if there has been a preliminary conversation with the Governor about the May revise. He could

increase our number in May rather than leaving the question with the legislature. Watson reminds the Council that we are part of the Governor's administration so it's not our role. The California Arts Advocates may be able to educate elected officials about the unmet needs in the field. Jefferson says the agency can make a request to the Governor; there is a process to ask the Governor for inclusion in the May revise. Harris asks what form it takes. Jefferson says it's a letter, and if the Governor agrees to it, the legislature has a new number to start from.

Aitken says let's elect Harris now rather than at the end of the meeting, because everyone is turning to him for answers knowing he's about to become Chair.

VII. Election of Officers

Turner, as head of the Nominating Committee, reminds the Council that former Council Members can act, once they are off the Council, as very well informed advocates. Turner says that he has never seen so many experienced Council Members cycle off at one time. He and Jefferson discussed who would be good to fill the Chair's slot. Vice Chair Steinhauser has so many other commitments, and is already so generous with her time and talents, that the committee had to respect that; she has agreed to stay in the role of Vice Chair. The committee felt very strongly that Harris should be Chair.

ACTION: At 11:06 a.m. Turner moves that the Council elect Harris as Chair and Steinhauser as Vice Chair for calendar year 2015, beginning at the end of the meeting. Lindo seconds. The motion is unanimously approved.

Aitken says he thinks Harris will be a great leader. He thinks what he (Aitken) brought to the Council was to set up an active legislative committee, and he's sure Harris will "rally the forces." Turner points out that the bylaws allow for a second vice chair but we've never used it. Aitken suggests the bylaws be looked at again anyway. Aitken keeps the gavel.

VIII. PAH Nation "Arts in California" PSA

At 11:08 a.m. Aitken, continuing to act as Chair, acknowledges Coppola. Coppola went to the Consumer Electronics Show (CES) on behalf of Intel, to talk about making technology accessible. You can learn the tech skills, but the skills are useless if you don't have an arts background. Creativity makes tech skills better.

Coppola presents a "teaser" of short films made for his 4K Art Film Contest. The winner received an award created and funded by Coppola on behalf of the CAC. Harris thanks Coppola and comments about Coppola's Project Accessible Hollywood Festival (PAH-FEST), which celebrates digital film creation with people across the world. It's really the people's art.

IX. Financial Report (Part 2)

At 11:14 a.m. Heckes finishes the financial report. The meeting packet includes a recap of the work that the Council did at the November meeting, for informational purposes only. Steinhauser asks that he clarify for the new members how grants differ from non-competitive bids (NCBs). Heckes explains. Gallegos asks why we use NCBs instead of a competitive process. Harris says a sole source NCB is only employed in unique situations, when there is really no one else who can do it. Heckes explains the request for proposal (RFP) process too; for services that are not unique we do ask for bids. Aitken asks the staff to put together a primer for new members.

X. Building Public Will for the Arts – Pilot Project Status Report

At 11:25 a.m. Aitken moves to the City of San Jose public will presentation. He turns the meeting over to Steinhauser. Steinhauser introduces Hapner and Pittman. They present a powerpoint slideshow (under tab 5 in the meeting packet) about building public will for the arts.

Jefferson asks who was in the focus groups. Pittman says the focus groups were in San Jose and were made of people identified as leaders, targeted consumer groups in the San Jose area, adults with young children, millennials, people involved in the tech sector, etc. Galli asks about informing the public. Is there any thought to a road show? Pittman says it's important to think geographically, who are the right influencers, what are the right tools and messaging materials. Their next phase will include that sort of planning.

Turner asks, how would you measure success? How do you move the needle, instead of preaching to the choir? There is already a lot of research that supports these notions, but the CAC turned its situation around last year by taking a different approach: We went to the legislature and asked, what do you care about? Then we told them how the arts could help with dropout rates, with recidivism, with boosting economies, etc.

Watson says this research feels familiar to us, but there are still lessons to be learned. In San Jose we have a great laboratory for this. Harris says that everyone is looking for people who are arts trained and that's critical when we are informing people about the value of the arts. He thinks business should be one of the target audiences. Gallegos asks, who is the target audience? Hapner says they are targeting those who shift public perception. Parents, for example, have a huge influence. Aitken asks where schools fit in. If it's not happening in the schools you can't get it done. The arts are in private schools but not public schools. Hapner says the Rosenthal Foundation chipped in on this project because they care about that issue. Coppola says it's important to play "tag, you're it" – the businesses that are already doing it need to reach out to businesses they have relationships with. Jefferson says we must show that building will for the arts is for the greater good, because we are a public agency.

Alexander says a slew of questions have been raised and he wants to know where we can continue this conversation because there is not time today. Aitken asks Steinhauser to make her motion.

ACTION: At 12:09 p.m. Steinhauser moves that the CAC allocate \$20K to the City of San Jose to enable them to complete Phase 1 of the public will project, and asks Heckes to tell the Council where the money would come from.

DISCUSSION: Heckes says that the CAC currently has \$58K unallocated, and that's a potential source for this money. Steinhauser says the reason to give strong consideration to this request is that it's an NCB and they are providing a service to us. We are not the only ones contributing; San Jose is giving more. Watson adds that the first pillar of our strategic plan is building public will. Heckes adds that this is an inter-agency relationship, so it's not really an NCB. It's less complicated than an NCB.

Harris asks if they are able to incorporate the Council's comments in what they are doing. Pittman and Hapner say yes. They are the pilot on behalf of the state of California. Gallegos says she felt, like Turner, that this project preaches to the choir. We have a wealth of information through our grantees and through reports, and she thinks that is what should be taken to the legislature. Hapner says this is not an advocacy tool, it's a public will building framework. There

are a lot of barriers in people's minds around the words "art" and "culture;" people don't think of themselves as creative or as artists even though they take photographs, etc.

Alexander says building public support for government funding the arts is different from building public appreciation for art. Aitken says he questions the process, because people should not be able to come before the Council and ask for \$20K. Watson says it's the Council's project. We should stop calling it "their" project. The Council wanted to do this and partnered with San Jose.

Harris says if we distill all the comments, it seems that the Council is concerned about the target audience. We don't, in fact, want to preach to the choir. We are very interested in involving business, the tech sector, etc. Galli says there are so many questions, is there a way to get the questions to the presenters ahead of time? Jefferson says the Council didn't realize it was going to take a vote. Steinhauser apologizes for the lack of clarity, but it says right on the agenda that all items are subject to possible Council action. This is a project that the CAC did not have sufficient staff to do, so we found a partner. Moving the vote to April might halt the project. Watson apologizes that the staff did not anticipate the Council's concerns.

FURTHER ACTION: At 12:35 Alexander seconds Steinhauser's motion. A vote is taken. Alexander, Coppola, Galli, Lindo, Steinhauser are in favor. Aitken, Gallegos, Harris, Jefferson and Turner are opposed. The vote is tied.

ACTION: Jefferson moves that the Council allocate \$5K to the City of the San Jose to enable it to continue working on the building public will project pending further consideration of their funding request at the Council's April meeting. Alexander seconds the motion. It passes on a voice vote with no opposition expressed.

Hapner says they came to brief the Council on this project, so the funding is a secondary question. They will continue to provide updates. Jefferson notes that because of the restrictions of the Bagley-Keene Open Meeting Act (Bagley-Keene) the Council can't discuss anything until the public meetings. So if an action must be taken, the Members need more information in the packet. We should make that a matter of policy. Harris says this is a good point.

XI. Protocol for Applying for Grants

At 1:02 p.m. Aitken moves to this item on the Agenda but says the Council will do nothing because Wyman is not here. She was going to share an example of a protocol used by another board she is on.

Aitken says the new Chair will set up a policy committee. There will be no votes, just observations today. Aitken wants the Council to look at grantee protocol. A particular grantee has been calling Council members lobbying and complaining because she did not get a grant. Aitken doesn't think we have a protocol for that. If we have a policy on that, it should be forwarded to Harris as Chair. Harris suggests that our appeal guidelines contain instructions not to contact individual Council members.

Aitken's second issue is conflict of interest. Aitken says we are not a legislative body and cannot change the state of California rules on conflict of interest. We can, however, change our own bylaws. The bylaws also should be clarified regarding what relationship the chair has with the director, what responsibilities each has. Turner says it's a good idea to review bylaws periodically. He believes the CAC's interpretation of Bagley-Keene is extremely strict. We say

three Council members in the same room must be noticed as a meeting. He has been on boards where it is interpreted as a majority cannot meet without public notice. So it would be good to get a new interpretation. Aitken points out that the chair is supposed to be on each committee, but if the chair were to actually show up you'd have three members in the room and it would have to be a noticed meeting.

Harris asks about the two-member limit. Heckes says it's in Bagley-Keene. Steinhauser says other state agency boards she has sat on don't have this rule. Jefferson agrees with Heckes that this is, in fact, the state's interpretation of Bagley-Keene.

XII. Programs and Initiatives

At 1:19 p.m. Jefferson notes the panel pool lists in the packet. Aitken asks if the panels are always the same size. Heckes says the pool is larger than the panels will be. Some panels have three members, some have five. It's always an odd number. Alexander says every Council member should feel free to submit names. Heckes says we had over 100 people submit their names for consideration after we announced it on social media and did a public call in our newsletter. Gallegos asks if they are juried. Heckes says the staff goes over the applications. Some people who submit are not qualified to sit on an adjudicating panel. The duplicates on the list are deliberate. Each person would only serve on one panel. Program staff members negotiate with each other if the same person is wanted.

Harris mentions that it's hard to get people from rural counties. Heckes says yes, often in a rural area one person is running the entire organization and can't devote three days to a panel in Sacramento. Watson says we will have panel chairs come to the Council meetings and answer member questions. Gallegos says the panel notes could be given to the applicants as well, to give them an idea of why they were or were not chosen. Galli asks if there is an evaluation form that panelists fill out. Heckes says yes, there is a worksheet. Jefferson sums up that we'll have a panel chair in future meetings to ask what went on in the panel, and that will connect the Council with the panels. Additionally, Council members can attend panels if they want to. Steinhauser recalls the Council discussing honoring the panelists. Fitzwater says there's a certificate. Steinhauser says in future we could think about an event. She'd like a copy of the certificate because she's never seen it. She thinks the panel pools are impressive and we might call on these people in other ways. Gallegos says she, too, was impressed by all these terrific people offering to volunteer their time. We need to beef up our outreach to a more diverse group. Coppola asks that we add a name to the panel pools, the dean of humanities and creative arts at San Francisco State.

Harris asks about Steinhauser's vision for the panelist event. Steinhauser suggests receptions after our meetings, inviting the panelists in the area. Watson assures the Council that he thanks the panelists in person when they meet. Steinhauser asks that we photograph the panels and post on social media.

ACTION: Steinhauser moves to approve the panel pools recommended by staff with the addition of the name put forward by Coppola. Harris seconds. The motion passes on a voice vote.

Jefferson turns the discussion at 1:44 p.m. to capacity building. Gallegos asks about the staff panel. Jefferson says these applications will be reviewed by the staff rather than an outside panel. Heckes says the guidelines were developed after looking at similar programs in other states and

represent best practices. Watson says it provides more nimbleness not to have to call a panel to make a decision about a few hundred dollars.

ACTION: At 1:50 p.m. Steinhauser moves to approve the guidelines for the capacity building program as presented. Coppola seconds. The motion passes on a voice vote.

Jefferson moves the discussion to the proposed veterans' initiative. The purpose of this grant is to reach vets, their families, and active military, to provide access to and use of the arts. Gallegos asks about the proposed partnership with our state/local partners (SLPs). Steinhauser says the SLPs know better than the Council does what is needed in their communities. Watson says it's a pilot year, and the Council will evaluate the program and decide whether to make it widely available. Jefferson adds that with all of our guidelines is the recommendation from the committee that the next step is to decide what kind of evaluation the Council wants. Harris points out that this could be a highly impactful project.

ACTION: Aitken moves to approve the veterans' initiative guidelines as presented. Turner seconds. The motion passes on a voice vote.

At 1:58 p.m. Jefferson explains that Council support for Student Voices would go in as an NCB. Watson says the details were in the last meeting's packet. Coppola says he is meeting with Sybil O'Malley this week and will give the Council an update. No vote is taken.

At 2:00 p.m. Jefferson says if the Council has questions about the China Cultural Exchange, now is the time to ask them. Jefferson thinks it would be useful for the Council to create an international initiative. Cuba comes to mind. We might want an overarching theme, create an international subcommittee. Coppola offers the San Francisco Arts Institute for a venue. Alexander says if we play a lead role in cultural diplomacy we might partner with, for example, the ports in Los Angeles and Long Beach that currently handle 90% of the nation's trade with China.

At 2:04 p.m. Jefferson goes over the touring and presenting report. The plan is to convene in March and come back to the Council in April with recommendations. If we want to start in July of 2016, we need guidelines out before June of this year. The CAC needs to look at how it was done in the past as well as how things are done today. The convening is just to figure out which questions to ask. Alexander says the earlier we can get this out, the easier it will be for the presenters to get it into their schedule. Steinhauser is concerned that we don't have enough time. Do we have staff? Watson says he has staff in mind who could handle this. Harris asks how presenting is different. Alexander says presenters used to expect substantial amounts of money from the public, at universities for example, and now people must sell tickets and rely on that. Today there is a different economic model. Harris asks about the importance of it. Alexander says years ago, thanks to this kind of grant, his dance company was able to go to Susanville. Jefferson says we need to ask the grantees to pitch the license plate and KAIS, because if they are able to reach remote areas they'll be reaching new audiences.

At 2:19 p.m. Jefferson goes over the calendar with CAC deadlines. Watson acknowledges the staff for how hard they work during the panel season. Aitken says that the Local Impact guidelines are confusing; he thinks "rural and underserved" should be "rural and/or underserved." Aitken also suggests that "based on the panel recommendations" be removed. He wants our boilerplate language to make it clear that the Council will take into consideration the panel recommendations, but not base their decisions on them. Watson says that our current

handling of peer panels is, in fact, consistent with best practices across the nation. It is a hugely slippery slope to do anything other than follow the panel recommendations. Aitken disagrees.

Gallegos says the Council should honor what the panel says and trust the staff to guide the panel. Turner says the Council must let the panels get into the nitty gritty and respect the panels, but we should let them know up front that the Council may be looking at additional criteria like diversity or geographic distribution, which the panels can't see. Jefferson says our system was not broken. The Council changed the system arbitrarily. We should not replace our system, but we can improve it. Steinhauser says she feels more comfortable knowing that the Council is not going to commit to reading applications again but will rely on the panels. She says although the Council reads no applications, it can give better guidance to the panels. Alexander says we want to collectively behave in a responsible manner but want to be able to correct mistakes that have been made. Aitken says we represent not the field, but the people of the entire state.

Steinhauser turns to online convenings at 2:49 p.m. The CAC will hold four webinars on different subjects, starting in March, ending in November. Fitzwater says she and Watson made a wish list of presenters and were pleasantly surprised by how many people said yes. She thinks that's a testament to the reputation of the CAC. We'll be using GoToWebinar, will collect participant questions in advance, and will also be able to take questions during the webinar. Promotion starts next week. There will be no cost to the participants. All the panelists are donating their time, so there's really no cost to the agency as well. Coppola asks about live centers, where people could go and see the webinar and meet each other. Fitzwater says we could encourage the SLPs to do that, but we don't have the capacity to put together a watch party.

XIII. Arts License Plate Update

At 3:05 p.m. Steinhauser calls on Turner for a status report on the arts license plate. He reports that Sean Watson is working with six dealerships in southern California to sell arts license plates when they sell cars. Turner asked the Museum of Contemporary Art about giving free membership for a year to anyone with an arts license plate. That's an example of perks we could offer with the voucher card. The arts license plate has had great press lately. Turner bought six voucher cards for Christmas gifts.

Turner intends to stay active on the Council until March 1st. He and former Member Andrew Green will continue to work with the Council. He reminds the Council Members that any time they are in front of the public they can talk about the arts license plate as something people can do to support the arts. When he was appointed by Schwarzenegger he was told, "A lot of people think of their appointment as an accomplishment. What I love about the Arts Council is that you think of your appointments as an opportunity to accomplish something."

Galli wants to know what is driving traffic to artsplate.org. She would like to see the site analytics. Gallegos would like to know where in the state they are being sold. Barber says we haven't sold enough vouchers to know. Gallegos asks if we are marketing in Spanish. Barber says no. Harris suggests that he and Coppola collaborate on a PSA.

At 3:20 p.m. Watson announces that an arts and culture districts bill has just been brought before the legislature by Assembly Member Richard Bloom.

IXV. Public Comment

The Chair recognizes Terre Forgette, Amador County Arts Council Executive Director. She received her State-Local Partnership Program check this morning. She's excited to be working on the Mokelumne River project funded by our California Creative Communities grant. The project is going even better than they had hoped.

XV. Other Business

Steinhauser bids farewell to three members of the Council family. It's been an amazing ride over the past 18 months. She thanks Turner for his diplomacy and his humor, and especially his work on the arts license plate. She thanks Jefferson for her work on the programs committee, for asking the tough questions, for keeping the Council on track. Steinhauser states that the Council is very sorry to lose their collective wisdom but we have their phone numbers. She then bids farewell to Aitken and thanks him for his leadership.

Harris gives brief remarks looking forward to the future.

Aitken gives brief remarks saying it is a bittersweet occasion. We all really care about the arts. If it weren't for the arts, Aitken would not be where he is today. When Aitken was a boy, arts were in all the schools, not just the private schools. He urges the California Arts Council to "keep up the good fight." He says he will put on his resume forever that he dramatically took California from 50th place to 47th. Aitken receives a standing ovation.

XVI. Closed Session

The Council goes into closed executive session at approximately 4:00 p.m. and reconvenes from closed session at 4:25 p.m., reporting that during the closed session they received a report from the Personnel Committee.

XVII. Adjournment

The Council adjourns in memory of Chitresh Das and Robert Stearns. Alexander adds John Bilezikian, oud player. The meeting adjourns at 4:30.

Tab 17



CHAIRMAN'S REPORT

Fresno, California

April 21, 2015

Donn K. Harris, Chair

THOUGHT FOR THE WEEK:

If everyone is thinking alike, no one is thinking at all. (Anonymous)

CHAIR ACTIVITIES:

1. I will be in Calistoga next weekend participating in the closing ceremonies of the Napa Valley Arts festival, which the CAC funded.
2. Last week in Sacramento, those of us who were there visited sites that we had funded in recent times. As I am writing this before we actually went, I will report verbally.
3. My visits to CAC-funded programs/organizations* and other arts groups/events:
 - a. Art Seed* – San Francisco: artist collective, school programs
 - b. Amador County Arts Commission* – *River Reflections multidisciplinary piece*
 - c. California Shakespeare Theater – Orinda
 - d. Axis Dance* – Oakland: cutting edge dance troupe for the disabled and non-disabled
 - e. Firehouse Collective – Berkeley: artist housing, gallery space, restaurant
 - f. Young at Art – San Francisco: Youth Art Show at Asian Art Museum, received Dreamcatcher Award as State/Local Partner
 - g. Oakstop – Oakland: local shared workspace for artists; holds many events, lectures
 - h. Flight Deck – Oakland: new theater collective housing 7 companies and youth program; new model of the millennium: small organizations teaming up, procure space
 - i. Theater Bay Area* – spoke on panel about the “future of theater”

OBSERVATIONS:

The arts seem to be on a lot of people's minds these days, yet there seems to be a **gap between what people are saying and how things are actually decided upon and funded**. We have strong supporters both statewide and nationally, and while vocal and articulate, the numbers are small. One goal I think we all share is to broaden our base of supporters, and here are some ideas that could be helpful in this effort and that we should be able to speak about clearly:

1. The Creative Economy – roughly 10% of the overall California economy is generated by people in the creative workforce.
2. STE**A**M – Science, Math, Technology, Engineering, the **A**rts, Mathematics education
3. 21st Century Skills – see #4 & #5



CHAIRMAN'S REPORT, 4-21-15, pg. 2

4. The essential need for and the power of creativity, innovation, problem-solving skills, and collaboration (all fostered by the arts) in fields OUTSIDE the arts.
5. The recent reports out of many **tech companies** that strong technology is only accessible to the population if **artists** are able to use visual-spatial thinking, composition and design talents to make the public interface attractive, functional and user-friendly.
6. **Multiculturalism** as expressed through the arts creates enormous opportunities for California's diverse cultures to understand and celebrate one another.
7. Careers outside of what we would traditionally call the arts:
 - a. Trial Attorney (Theater Arts)
 - b. Technical or Grants Writer (Creative Writing)
 - c. Researcher, Journalist (Creative Writing, Theater Arts)
 - d. Electrician and Carpenter (Technical Theater)
 - e. Space and Furniture Design (Visual Art, Technical Theater)
 - f. Interior Decorator (Technical Theater)
 - g. Personal Trainer/Yoga Teacher (Dance)
 - h. Teacher, other than in the specific arts form (Theater Arts, Technical Theater, Creative Writer, Music, Dance,)
 - i. Business Owner/Manager/Consultant/Non-Profit Admin (Arts Management)
8. We are excited to see how new proposals from **Veterans groups** (run through State and Local Partnerships), organizations serving **seniors**, **juvenile justice** groups and **Artists-in-Corrections** fit the **CAC mission and guidelines**.

CAC PROCESS AND CURRENT FUNDING NOTES:

In June we will see many panel recommendations on funding the specific projects that were submitted. In speaking with Craig, it is a national norm that the panel recommendations are the deciding factor throughout the process, with the Council able to look at geographical, cultural and program diversity to see if possibly others are worthy of funding. A lead person from each of the panels will be available to us for questions and insights. I have only been through one funding cycle with the CAC and it was different than this, so I will be working with Susan and staff to ensure that the process is clear and easily managed.

On the page following this is a pie chart that lets you know about current funding allocations and could be a springboard for discussions regarding our next budget cycle.

CHAIR UPCOMING DATES/EVENTS:

May 9, 2015: River Reflections closing event in Sutter Mill

May 14, 2015: Art OASIS Veteran's Work Opening, La Jolla (pending)

June 25, 2015: Arts Council quarterly meeting in San Diego

Tab 18

Director's Report | April 14, 2015

To: California Arts Council
From: Craig Watson, Director
Re: Director's Report
Date: April 14, 2015

As the Council and staff prepares for our April 21st meeting in Fresno, it is against a backdrop of intense activity in Sacramento, both in the State Capitol and in our offices! In Fresno, the Council will hear and be voting on the funding recommendations from the peer panel for JUMPStArts, as well as the staff panel for our new Professional Development and Capacity Building program. In the case of JUMPStArts, we received 33 proposals totaling \$1,345,846 in funds requested. The panel is recommending 8 proposals be funded for a total of \$203,670. More details can be found under **TAB 22**.

In the case of our Professional Development and Capacity Building program, we received 134 applications totaling \$352,960 in funds requested. The staff panel is recommending 46 proposals totaling \$99,945. More details can be found under **TAB 21**.

The response to these two programs demonstrates the competitiveness of our applicant pool and suggests the nature of the need for these programs. Our remaining programs are in various stages of application, review and completion. These will be detailed during the programs discussion scheduled for mid-afternoon on the 21st.

In addition to the staff-intensive panel and program management period we find ourselves in each year at this time, we add the legislative cycle that runs January to June each year. I have been assured by long-time staff that this cycle is the most intense of any cycle in recent memory. This is due to several factors...all of them positive! More details can be found in the Legislative Affairs Committee report under **TAB 19**.

Lastly, our engagement with our grantees and the larger arts community has rarely been stronger. Seen through the strength of response to...our online webinar/convening programs, the Confluence convening on April 16th, co-sponsored events like the CREATE CA conference in Oakland this past January, and our new grant programs...we have evidence of an arts community that is energized by and highly interested in the CAC's newest efforts.

Major Hearing and Statewide Convening: April 15 and 16

- By the time of our Fresno meeting, the Joint Committee on the Arts will have had its first hearing to examine this year's version of the statewide Otis Creative Economy Report. Attached is the flyer announcing the hearing. CAC Chairman, Donn Harris, will testify to the CAC's role in the research and also speak to his own experience running the Oakland School for the Arts and how his students factor into the creative economy of the state.
- Californians for the Arts (CFTA) has planned (we can have no involvement in this activity) an "Arts Day" rally at the Capitol on the afternoon of the 15th, followed by visits to legislative offices. Over 200 arts leaders have registered their intention to attend and join these visits. During the rally they will be giving "Arts Champion" awards to four legislators...Senator Ben Allen, Senator Jim Nielsen, Assemblyman Ian Calderon and Assemblyman Adrin Nazarian.
- The following day, April 16th, CFTA has organized a statewide convening (with funding from the CAC) and we have been involved in helping them plan out the details of this daylong event. In addition to keynote speakers, there will be a series of breakout sessions and panels. The CAC is hosting a special opportunity for our

State/Local Partners to meet and network in the hour before the start of the conference. The conference has 250 registrants which is the maximum number that can be accommodated.

Strategic Plan/Committee Activities and Updates:

- The majority of updates regarding our Strategic Plan and Committee work will be reported under **TAB 19**, with the exception being a fuller discussion of our Programs led by Michael Alexander and Kathy Gallegos. This is shown as item 16 on your Council agenda and Notice of Public Meeting.
- As a reminder, several grants panels will meet in the weeks and months ahead. If any Council member desires to attend, please let Scott Heckes know in advance. Here is the schedule:
 - Arts On the Air, Panel(s): April 30, 2015
 - Local Impact, Panel(s): May 11-13; May 18-20, 2015
 - Artists in Schools, Panel(s): April 27-29; May 4-6, 2015
 - Creative California Communities, Panel(s): May 27-29; June 1-3
 - Veterans Initiative (in partnership with State-Local, Panel(s): May 7-8, 2015

Staffing Update

Within the constraints of State hiring practices, we are working diligently with the State Library Human Resources Department and Cal HR to finalize the process and fill the Supervising Programs Officer position (previously held by Patti Milich) and the Graphics Design position (previously held by Theresa D'Onofrio). We expect to have both positions filled by the end of the fiscal year.

Calendar of CAC and Arts-related Activities of Note:

APRIL

- 15 Joint Committee on the Arts Hearing on the Creative Economy, Capitol
- 16 Confluence Arts Convening (Californians for the Arts), Sacramento
- 21 COUNCIL MEETING (Fresno)
- 27 Poetry Out Loud National Finals, Washington DC
- 28 Poetry Out Loud National Finals, Washington DC
- 28 Cultural Cabinet meets, Sacramento
- 29 Poetry Out Loud National Finals, Washington DC
- 29 Creative Aging convening, Menlo Park

MAY

- 6 SLP applications open
- 7 China/State Interagency Meeting, Capitol
- 29 California Presenters Conference, San Jose (Director speaking)

JUNE

- 12/13 Americans for the Arts Conference, Chicago, Illinois
- 17 Arts in Corrections conference, San Francisco
- 18 Arts in Corrections conference, San Francisco
- 19 Arts in Corrections conference, San Francisco

- 20 Deadline: SLP applications
- 25 Council Meeting (San Diego)

OCTOBER

- 18-21 Grantmakers in the Arts, Los Angeles

NOVEMBER

- 18/19 American for the Arts, Community Visions Convening, San Jose





HEARING OF THE

JOINT COMMITTEE ON THE ARTS

SENATOR BEN ALLEN, CHAIR

The Arts and Creative Industries: An Updated Assessment of California's Creative Economy



"California Imagination" is an assemblage created in collaboration between the California Arts Council, California artist Jillian Kogan, a dozen creative professionals, and over 300 arts organizations and artists throughout the state. Each object loaned for the "California Imagination" project tells a story about California arts -- a camera used to teach inner city youth, mariachi regalia, the iconic symbols of California's creative industries blended together into a banner symbolizing our robust creative community."

WEDNESDAY, APRIL 15, 2015 ~ 9:30 TO 11:30 A.M.

STATE CAPITOL—ROSE ANN VUICH HEARING ROOM 2040

SACRAMENTO, CALIFORNIA 95814

PURPOSE: The Committee will explore the interwoven role of creativity and innovation as a driving force of California's economy in diverse industry sectors. During the hearing the latest STATEWIDE data in this year's Otis Report on the Creative Economy, a follow-up to last year's inaugural statewide assessment, will be revealed. The hearing will be broadcast live, via an accessible link located at <http://sd26.senate.ca.gov/>.

For further information and to RSVP, please contact Lauren Pizer Mains at lauren.pizermains@sen.ca.gov or call (310) 318-6994.

California Arts Council

April 7, 2015 Budget Presentation

A State Agency

*Advancing California through
the arts and creativity*

Director: Craig Watson

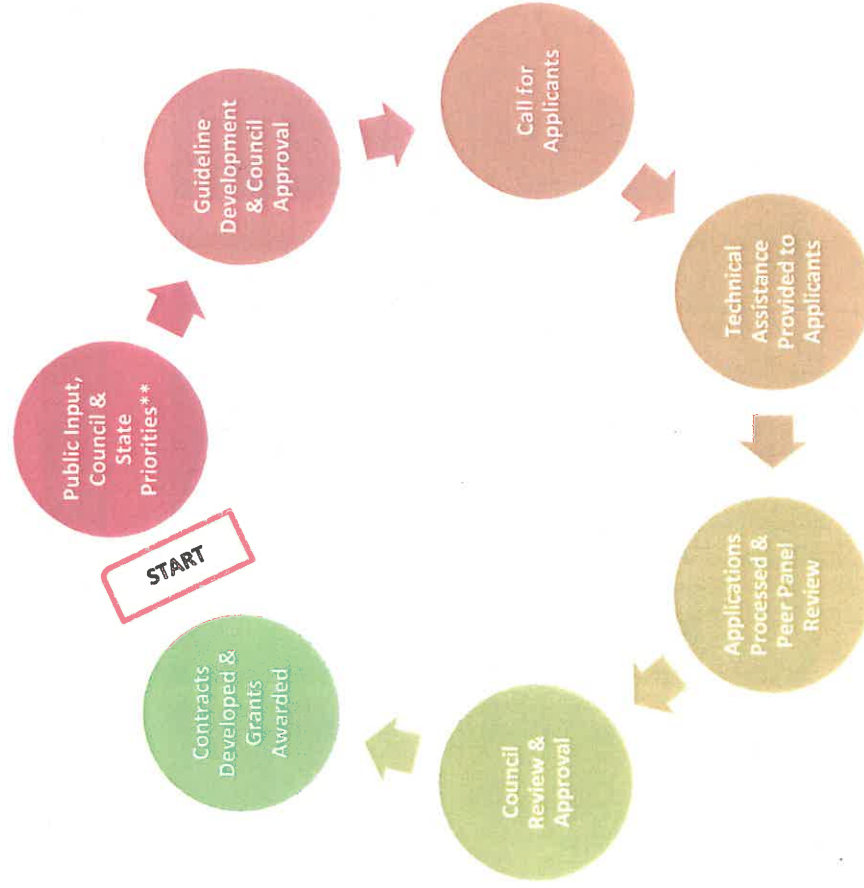
Deputy Director: Scott Heckes



Key Activities



Grantmaking Process



**** Council Priorities** informed by Strategic Plan process and statewide listening tour;
State Priorities reflect Governor's & Legislature's focus on job creation and education.



Budget Spikes

- Fiscal Year 2014-15: One-time \$2 million increase from Assembly operating budget
- Fiscal Year 2015-16: One-time \$5 million General Fund increase



FY 14-15 \$2 million increase from State Assembly



Budget: FY 14-15 \$2 million increase

- 43 counties reached (54 of 58 are reached when whole CAC budget is considered)
- Grant programs & initiatives funded
- Largest awards made in more than a decade
- Pilot investments
- Focus: education, economic development, and special populations
- *Unable to fund 84% of grant applicants*



Budget: FY 14-15 \$2 million increase

- Grant Programs
 - Creative California Communities
 - JUMP StArts
 - Arts on the Air
- Arts Education Initiatives
 - Turnaround Arts CA
 - Creativity at the Core



Budget: FY 14-15 \$2 million increase

Example: At-risk Youth



Budget: FY 14-15 \$2 million increase

Example: Combat Veterans



Budget: FY 14-15 \$2 million increase

Example: Turnaround Arts



FY 15-16 \$5 million increase from General Fund



Budget: FY 15-16 \$5 million increase



Economic &
Community
Development



Arts
Education



Cultural &
Community
Engagement



Creative
Economy



Economic & Community Development

PROGRAM/INITIATIVE	DESCRIPTION	INVESTMENT	STATUS
Creative California Communities	Transforming communities through the arts & economic development (award range: \$30 - \$70k)	\$1,467,000	Grant Program; Round I: \$413,691 Council review and awarded; Round II: Application deadline 3/27, panel mtgs. 5/27-29 and June 1-3, Council review and approval 6/2015.
Local Impact	Revitalizing California's underserved & rural communities through the arts (awards up to \$12k)	\$1,345,000	Grant Program; Application deadline 3/20, panel mtgs. 5/11-13 and 5/18-20, Council review and approval 6/2015.
State-Local Partnership	Fostering arts and cultural development through local/county agencies (awards supplemented up to \$12k)	\$400,000	Grant Program; Council review and awarded 11/2014
Statewide Networks	Supporting multicultural, and discipline-based arts networks (award range: \$10 - 20k)	\$375,000	Grant Program; Application deadline 3/06, panel mtg. 4/14, Council review and approval 6/2015.
Professional Development and Consulting	Provides opportunities for arts organizations to grow and thrive through professional development and practical services (award range: \$750 - \$3k)	\$100,000	Grant Program; Application deadline 4/01, panel mtg. 4/9, Council review and approval 4/2015.

Arts Education

PROGRAM/INITIATIVE	DESCRIPTION	INVESTMENT	STATUS
Poetry Out Loud	Helping students master public speaking skills & build self-confidence	\$50,000	Grant Program; Council review and awarded 11/2014
Creativity at the Core	Placing arts at the forefront of Common Core State Standards implementation	\$150,000	Second year initiative currently underway
Student Voices	Digital media training and empowerment for students	\$48,000	Initiative to launch in April 2015
JUMP StArts	Supporting arts education programs for youth in the juvenile justice system (awards up to \$50k)	\$200,000	Grant Program; Application deadline 3/13, panel mtg. 4/7-8, Council review and approval 4/2015.
Turnaround Schools	Utilizing arts education strategies to significantly improve CA's lowest performing schools	\$300,000	Second year initiative currently underway

Cultural & Community Engagement

PROGRAM/INITIATIVE	DESCRIPTION	INVESTMENT	STATUS
Veterans Initiative	Opportunities to enrich the lives of veterans through arts programming that is sensitive and responsive to their unique experiences (<i>awards up to \$10k</i>)	\$150,000	Grant Program; Application deadline 4/03, panel mtg. 5/7-8, Council review and approval 6/2015.
China Cultural Exchange	A statewide conference devoted to state cultural exchange with China	\$50,000	Convening to take place in late 2015
Arts on the Air	Supporting original public media content about the arts in California (<i>awards up to \$50k</i>)	\$150,000	Grant Program; Application deadline 3/06, panel mtg. 4/14, Council review and approval 6/2015.



Creative Economy

PROGRAM/INITIATIVE	DESCRIPTION	INVESTMENT	STATUS
Statewide Creative Community Convening	Engagement and action around creative economy issues The <i>Otis Report</i> documents the impact and influence of the creative sector on the state's economy	\$50,000	Convening to take place in April 2015
Statewide Creative Economy Report		\$60,000	Report to be published in April 2015
City of San Jose: Building Public Will Initiative	Pilot research project to make the arts more accessible to Californians	\$5,000	Council review and approval January 2015.



Additional Agency Responsibilities

- Statewide Arts Education Coalition (CREATE CA)
- Poetry Out Loud
- California Poet Laureate
- FI\$CAL Pre-Wave & Wave One
- Employment Services
- Workforce Development (CA Economic Summit)
- Drought Awareness Education
- Cultural Delegation to China
- Strategic Planning
- Arts in Corrections (\$4 million/3 years)
- Artists in Schools
- Legislative Partnerships
- Interagency Partnerships (CDE, CDCR, Water Resources, VisitCA, Agriculture)
- Enhanced Web Portal
- Online & In-Person Training
- Professional Development
- Local Government Supports
- Networking Opportunities
- Social Media Outreach
- Technical Assistance



California Arts Council

A State Agency

*Advancing California through
the arts and creativity*

Director: Craig Watson

Deputy Director: Scott Heckes



Tab 19



Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

916.322.6555 | www.arts.ca.gov

To: Council Members

From: Phoebe Beasley, Council Member
Nasha Lindo, Council Member
Shelly Gilbride, Arts Education Program Specialist

Date: April 9, 2015

Re: Arts Education Committee

On Monday, March 30th, the Arts Education Committee of the California Arts Council conducted an introductory conference call. Committee members include:

- Phoebe Beasley, Council Member
- Nasha Lindo, Council Member
- Shelly Gilbride, Arts Education Program Specialist (Staff)

The purpose of this first conference call was to familiarize all committee members with the arts education programming of the Arts Council and with each other. Shelly Gilbride gave an overview of the Arts Council's portfolio of Arts Education programs and initiatives.

Discussion topics included:

- Developing a common language around arts education and the Arts Council's programs. Shelly is developing an informational overview document.
- Arts education and the Arts Council Strategic Plan: We all agreed that arts education is central to the mission of the Arts Council and the suite of arts education programs and initiatives spans all four of the Strategic Plan pillars.
- Program Evaluation: We discussed the need to evaluate the Artist in Schools program, and all of our programs. To what degree do the arts education programs help the Arts Council achieve the objectives laid out in the strategic plan?
- Discussion of Proclamation to honor Maya Angelou and her commitment to the arts in California

Next steps:

- Shelly:
 - Create an Arts Council Arts Education Info Sheet
 - Prepare to update Nasha and Phoebe on policy discussions from grant panels.

- Work with Caitlin and Phoebe on proclamation language for Maya Angelou
- Nasha and Phoebe: become conversant in all of the arts education programs and initiatives.
- Will schedule next call after grant panels are complete.

Attachments

- Report from the National Association of State Arts Agencies (NASAA) on Arts Education Grant Making.



Memorandum

California Arts Council

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

Date: April 21 2015
To: California Arts Council
From: Craig Watson
Re: External Partnerships Committee
Members: Phoebe Beasley, Steve Oliver

Council members Oliver and Beasley met with CAC Director Watson via a phone conference on April 10, 2014. This was the kick-off for this new committee of the Council. Since the committee is made up of our two newest Council members, most of the meeting was spent discussing background on the Council, including its funding history and the history of external and inter-agency partnerships. Here is the agenda we used for our call:

- Overview of the Committee concept
- Overview on funding history
 - State Funding
 - Federal Funding
 - Arts Plate
 - Tax Check Off
 - Small contributions
- Inter-agency Partnerships
 - Corrections (Arts-in-Corrections)
 - California Department of Education (CREATE CA)
 - Water Resources (Drought Poster Contest)
 - Department of Motor Vehicles (Arts Plate)
 - Go BIZ (International Exchange, Arts and Culture Districts, Workforce Development)
- Potential/Work-in-Progress for Inter-agency Partnerships
 - Visit California (State Tourism) and State Agriculture (potential for arts component to "California Grown" brand campaign)
 - Veterans Affairs (new veterans programs)
 - Aging (tied to new national effort that we are participating in)
 - Federal: US Department of Agriculture (further tie-in with Arts/Ag ideas)
- Ideas for External Partnerships
 - Looking for Statewide Partner(s) for **Poetry Out Loud** (Wells Fargo Bank, other banks or corporate targets to be considered)
 - Programming partnerships with CalHumanities (our "sister" organization)
 - Programming ideas include veterans and artist documentaries
 - "Co-funding" opportunities (i.e. USArtists collaboration to fund individual artists; other foundations...Irvine, Hewlett, Rosenthal)
- Committee to meet monthly



Memorandum

California Arts Council

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

Date: April 21, 2015
To: Council Members
From: Kristin Margolis, Legislative Affairs Staff
Re: Legislative Update

The Legislative Committee, consisting of Donn Harris and Susan Steinhauser, Craig Watson and Kristin Margolis holds conference calls every other Thursday from 10:00 to 11:00. Below is an update of the legislative actions affecting the Arts Council to date. Attached are AB 189 (Bloom-Cultural Districts), ACR 46 (Caleron/Nazarian-Arts Council Funding), and the 2014-15 Legislative Calendar.

1. California Arts Council Budget Hearing Assembly Budget Sub #4:

On April 7, 2015, the Assembly Budget Sub-#4 Committee voted 4-1 (Ayes: Nazarian, Cooper, Mullin, Wilk and Noes: Allen) to increase CAC funding by \$10 million with 5 additional positions, creating a new baseline rather than one-time funding. Craig Watson presented a Power Point presentation followed by questions from the Committee. Testimony was provided by Angela Tahti, Kathy Lynch, Danielle Brazell, Marie Acosta, Francisca Sanchez and 4th grade granddaughter Liliana Sanchez, Brad Erickson, Rick Stein, Elizabeth Doran and Nancy Ng. The Department of Finance opposed this action.

Next steps: Staff is working with the Department of Finance, defining the 5 additional positions, and Senate Budget and Fiscal Review Committee, discussing the next steps. Ideally, the Senate Budget and Fiscal Review Committee, either Sub #4 or the entire Budget Committee will have the same opinion as the Assembly Sub #4 Committee, concurring with the on-going \$10 million increase with 5 new positions. If concurred, then the measure will go to the Governor. If not concurred in both houses, the measure will go to conference committee. Conference committee is designed to work out the differences between the Assembly and the Senate versions. Members are appointed by the Assembly Speaker and the Senate Committee on Rules (Pro tem). Usually there are at least six conferees—3 from each House. At least 2 of 3 (a majority) members from each House must agree to the conference report, then the conference report must be approved by floor vote in both houses before the bill, in this case the budget bill, is sent to the Governor.

Members of the Senate Sub #4 Committee:

Roth (Chair), Nguyen, Pan

Members of the full Budget and Fiscal Review Committee:

Leno (Chair), Nielsen (Vice Chair), Allen, Anderson, Beall, Block, Hancock, Mitchell, Monning, Morrell, Nguyen, Pan, Pavley, Roth, Stone and Wolk.

2. AB 189: See Attachment

AB 189 (Bloom: Cultural Districts) passed out of the Arts, Entertainment, Sports, Tourism and Internet Media Committee (AEST&IM) on April 7, 2015.

Members of the AEST& IM:

Calderon (Chair), Obernolte (Vice Chair), Chu, Hadley, Levine, Medina, and Nazarian. Vote: (Ayes 6. Noes 0.)

AB 189 was re-referred to the Committee on Local Government. It will be heard Wednesday April 15, 2015 at 1:30 in Room 447.

Local Government Committee Members: Maienschein (Chair), Gonzalez (Vice Chair), Alejo, Chiu, Cooley, Gordon, Holden, Linder, and Waldron.

3. ACR 46: See Attachment

ACR 46 (Calderon/Nazarian Principal coauthor Senator Allen: Arts Council Funding) passed out of the Arts, Entertainment, Sports, Tourism and Internet Media Committee on April 7, 2015.

Members of the AEST& IM:

Calderon (Chair), Obernolte (Vice Chair), Chu, Hadley, Levine, Medina, and Nazarian. Vote: (Ayes 6. Noes 0.)

This resolution will now go to the Assembly Floor.

4. Joint Committee on the Arts (JCA) Hearing:

On Wednesday, April 15, 2015 from 9:30-11:30 a.m. in the State Capitol, Room 2040, the Joint Committee on the Arts, chaired by Senator Ben Allen, will hold a hearing on the Arts and Creative Industries: An Updated Assessment of California's Creative Economy. The Committee will explore the interwoven role of creativity and innovation as a driving force of California's economy in diverse industry sectors. The hearing will be broadcast at <http://sd26.senate.ca.gov/>. Panelists include Senator Ben Allen; Randall Lavender, Vice Provost, Otis College of Art & Design; Robert Kleinhenz, Ph.D., Chief Economist, Kyser Center for Economic Research, Los Angeles County Economic Development Corporation; Donn Harris, Chair, California Arts Council; Denise M. Grande, Director of Arts Education, LA County Arts Commission; William Cusato, Boeing Corporation; Robert Bullwinkel, Fresno County Office of Education and Fresno Arts; Nikolai Galle-Designer, Entrepreneur; Forest Stearns, Artist, Planet Labs; and Teri Deaver, V.P. Consulting and Strategic Partnerships, Artspace Projects. Focus topics include the following:

- An Updated Assessment on the Creative Economy in California, including a debut presentation of this year's statewide Creative Economy report;
- Linking the Arts to California's Workforce, including a debut presentation of the LA County Arts Commission Talent Pipeline Study; and
- Creative California: The Innovation Touchstone: Career Pathways in Innovation and Design (Arts, Media Entertainment and More)

Members of the JCA:

Senate Members:

Senator Benjamin Allen (Chair), Senator Marty Block, Senator Anthony Cannella, Senator Jean Fuller, Senator Robert M. Hertzberg, and Senator Richard Pan.

Assembly Members:

Assembly Member Ian C. Calderon (Vice Chair), Assembly Member Richard Bloom, Assembly Member David Hadley, Assembly Member Jay Obernolte, Assembly Member Jose Medina, and Assembly Member Scott Wilk.

5. Legislative Committee Goals

- Regularly inform the members of the State Legislature and Governor's Office of the business of the California Arts Council;
- Track Legislation relevant to the Arts Council and the arts issues in general;
- Work closely with Californians for the Arts, California Alliance for Arts Education, Alliance for California Traditional Arts, Assoc. of California Symphony Orchestras, California Association of Museums, California Lawyers for the Arts, Latino Arts Network, Inc., California Presenters and others to assure our message is consistent and pervasive; and
- Report Legislative Activity to the members of the Council.

ASSEMBLY BILL

No. 189

Introduced by Assembly Member Bloom

January 27, 2015

An act to add Chapter 9.2 (commencing with Section 8758) to Division 1 of Title 2 of the Government Code, relating to state government.

LEGISLATIVE COUNSEL'S DIGEST

AB 189, as introduced, Bloom. Arts Council: cultural districts.

The Dixon-Zenovich-Maddy California Arts Act of 1975 establishes the Arts Council, consisting of 11 appointed members, sets forth the duties of the council, and authorizes the council to receive and spend moneys for the purpose of promoting arts in the state.

This bill would require the Arts Council to establish criteria and guidelines for state-designated cultural districts, as defined. The bill would require the council to establish a competitive application system for certification, provide technical and promotional support for certified state-designated cultural districts, and collaborate with public agencies and private entities to maximize the benefits of state-designated cultural districts. The bill would provide that a geographical area within the state may be certified as a state-designated cultural district by applying to the council for certification, as provided. The bill would also provide that certification as a state-designated cultural district is effective for 5 years, after which the district may renew certification every 3 years.

This bill would authorize the council to solicit and receive gifts, donations, bequests, grants of funds, or any other revenues, from public or private sources and to expend those moneys, upon appropriation by

the Legislature, for a state-designated cultural district program and for any other purposes it deems necessary to implement these provisions.

Vote: majority. Appropriation: no. Fiscal committee: yes.
State-mandated local program: no.

The people of the State of California do enact as follows:

SECTION 1. Chapter 9.2 (commencing with Section 8758) is added to Division 1 of Title 2 of the Government Code, to read:

CHAPTER 9.2. STATE-DESIGNATED CULTURAL DISTRICTS

8758. (a) As used in this chapter, "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.

(b) The Arts Council shall establish criteria and guidelines for state-designated cultural districts. In executing its powers and duties under this chapter, the council shall do all of the following:

(1) Establish a competitive application system by which a community may apply for certification as a state-designated cultural district.

(2) Provide technical assistance and 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.

(c) A geographical area within the state may be certified as a state-designated cultural district by applying to the council for certification. Certification as a state-designated cultural district shall be for a period of five years, after which the district may renew certification every three years.

1 8758.1. The council may solicit and receive gifts, donations,
2 bequests, grants of funds, or any other revenues, from public or
3 private sources, and expend those moneys, upon appropriation of
4 the Legislature, for a state-designated cultural district program and
5 for any other purpose it deems necessary to implement this chapter.

O

Assembly Concurrent Resolution

No. 46

Introduced by Assembly Members Calderon and Nazarian
(Principal coauthor: Senator Allen)

March 17, 2015

Assembly Concurrent Resolution No. 46—Relative to the Arts Council.

LEGISLATIVE COUNSEL'S DIGEST

ACR 46, as introduced, Calderon. Arts Council: funding.

This measure would declare the importance of the arts to the state and the essential role of the Arts Council in promoting the arts throughout the state, and urge a unified effort between the Legislature and the Governor to provide a substantial increase in the General Fund appropriation to the California Arts Council in the 2015–16 Budget Act.

Fiscal committee: no.

1 WHEREAS, Since the 1970s, the Arts Council, also known as
2 the California Arts Council, has served the state by strategically
3 promoting increased access to the arts for all Californians,
4 particularly for residents living in communities that lack sufficient
5 and convenient opportunities to experience the benefits of the arts
6 in their lives; and
7 WHEREAS, In the past, the state appropriated funds that could
8 meaningfully support the programs of the Arts Council. However,
9 beginning in 2003, the annual funding of the Arts Council from
10 the General Fund drastically dropped, and since that time, the
11 funding has remained essentially flat at a \$1,000,000 annual

1 appropriation, making California one of the lowest ranked states
2 to invest in the arts on per capita basis. The programs of the Arts
3 Council that once reached rural towns, underserved urban
4 neighborhoods, prisons, and schools have either been depleted or
5 discontinued entirely; and

6 WHEREAS, The arts invigorate the state and national
7 economies. The creative sector has become one of the state's most
8 important drivers of economic growth. The 2013 OTIS Report on
9 the Creative Economy, analyzing the economic impact of the
10 creative economy in the state, concluded that 9.7 percent of jobs
11 in the state are connected, directly or indirectly, to the creative
12 industries. A recent report by the U.S. Bureau of Economic
13 Analysis concluded that the arts and culture sector represent 3.2
14 percent of the nation's gross domestic product in 2011; and

15 WHEREAS, The arts bolster small and large businesses and the
16 nonprofit sector. Local merchants directly benefit when people
17 attend art events in their community because attendees make
18 purchases related to the event, including, among other things, meals
19 and parking. Nationally, in 2011, exports outside the United States
20 of art-related goods, including, but not limited to, movies,
21 paintings, and jewelry, substantially increased and resulted in a
22 trade surplus within the arts industry. The national nonprofit arts
23 industry annually generates billions in economic activity and
24 provides millions of jobs; and

25 WHEREAS, The arts increase tourism and travel. Arts travelers
26 are ideal tourists, staying longer and spending more to seek out
27 authentic cultural experiences than other types of travelers. Reports
28 show that the percentage of international travelers visiting museums
29 and attending concerts and theater performances has steadily grown
30 since 2003; and

31 WHEREAS, The arts spark creativity and innovation in the
32 workforce. Creativity is recognized as one of the top five applied
33 employee skills sought by business leaders. Nobel laureates in the
34 sciences are 17 times more likely to be actively engaged in the arts
35 than other scientists; and

36 WHEREAS, The arts enhance our society. A recent study
37 demonstrated that a high concentration of the arts in a city leads
38 to higher civic engagement, more social cohesion, higher child
39 welfare, and lower poverty rates. A vibrant arts community ensures

1 that young people are not left to experience their society through
2 a pop culture and tabloid marketplace; and

3 WHEREAS, The arts improve healthcare. Nearly one-half of
4 the nation's healthcare institutions provide arts programming for
5 patients, families, and staff on the basis that art programs promote
6 healing in patients, resulting in shorter hospital stays, better pain
7 management, and less medication; and

8 WHEREAS, The arts are fundamental to our human experience.
9 The arts inspire us to see our human potential by fostering
10 creativity, goodness, and beauty. The arts help us express our
11 values, build bridges between cultures, and bring people together,
12 regardless of perceived differences in ethnicity, religion, or age.
13 As a well-known idiom reminds us, "[w]hen times are tough, art
14 is salve for the ache," and

15 WHEREAS, The arts improve academic performance. Students
16 with an education rich in the arts have higher grades and
17 standardized test scores and lower rates of dropping out of school.
18 Students with four years of arts or music in high school average
19 100 more points on their SAT scores than students with just
20 one-half of a year of arts or music. While art education is mandated
21 by state law, California is failing to provide a sufficient arts
22 education. For the past 30 years arts education in schools has been
23 disappearing at an alarming rate. Between 1999 and 2004, student
24 enrollment in music education declined by almost half. The state's
25 recent fiscal crisis has resulted in still more dramatic cuts to visual
26 and performing arts education programs for students throughout
27 the state; and

28 WHEREAS, The Governor's currently proposed funding for
29 the Arts Council in the 2015–16 Budget Act is a total of
30 \$5,000,000, a combination of \$1,000,000 from the General Fund,
31 \$1,000,000 matching federal funds, and the remainder consisting
32 of revenues from a specialty license plate supporting the arts; and

33 WHEREAS, By increasing the state's investment in the arts
34 through funding the programs of the Arts Council in the 2015–16
35 Budget Act, the Legislature and the Governor would strengthen
36 the ability of the Arts Council to invigorate the state and national
37 economies, including businesses of all sizes and the nonprofit
38 sector, foster creativity in the lives of people in their workplace
39 and communities, secure a more solid cultural and educational

1 experience for our children, and cultivate healthy human lives,
2 both physically and emotionally; therefore, be it

3 *Resolved by the Assembly of the State of California, the Senate*
4 *thereof concurring*, That the Legislature declares the importance
5 of the arts to the state and the essential role of the Arts Council
6 promoting the arts throughout the state; and be it further

7 *Resolved*, That the Legislature urges a unified effort between
8 the Legislature and the Governor to provide a substantial increase
9 in the General Fund appropriation to the California Arts Council
10 in the 2015–16 Budget Act; and be it further

11 *Resolved*, That the Chief Clerk of the Assembly transmit
12 sufficient copies of this resolution to the author for appropriate
13 distribution.

2015 TENTATIVE LEGISLATIVE CALENDAR

COMPILED BY THE OFFICE OF THE SECRETARY OF THE SENATE

Revised 01/26/2015

JUNE						
S	M	T	W	TH	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

JULY						
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AUGUST						
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						1
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30	31					

SEPTEMBER						
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27	28	29	30			

June 1 – 5 Floor Session only. No committee may meet for any purpose (J.R. 61(a)(7)).

June 5 Last day for bills to be passed out of the house of origin (J.R. 61(a)(8)).

June 8 Committee meetings may resume (J.R. 61(a)(9)).

June 15 Budget must be passed by **midnight** (Art. IV, Sec. 12(c)(3)).

July 3 Independence Day observed.

July 17 Last day for **policy committees** to meet and report bills (J.R. 61(a)(10)). **Summer Recess** begins at the end of this day's session, provided Budget has been enacted (J.R. 51(a)(3)).

Aug. 17 Legislature reconvenes from **Summer Recess** (J.R. 51(a)(3)).

Aug. 28 Last day for **fiscal committees** to meet and report bills to the Floor (J.R. 61(a)(11)).

Aug. 31 – Sept. 11 Floor Session only. No committees, other than conference committees and Rules Committee, may meet for any purpose (J.R. 61(a)(12)).

Sept. 4 Last day to **amend** bills on the Floor (J.R. 61(a)(13)).

Sept. 7 Labor Day.

Sept. 11 Last day for **each house to pass bills** (J.R. 61(a)(14)). **Interim Study Recess** begins at end of this day's session (J.R. 51(a)(4)).

IMPORTANT DATES OCCURRING DURING INTERIM STUDY RECESS

2015

Oct. 11 Last day for Governor to sign or veto bills passed by the Legislature on or before Sept. 11 and in the Governor's possession after Sept. 11 (Art. IV, Sec.10(b)(1)).

2016

Jan. 1 Statutes take effect (Art. IV, Sec. 8(c)).

Jan. 4 Legislature reconvenes (J.R. 51 (a)(4)).

*Holiday schedule subject to final approval by Rules committee

2015 TENTATIVE LEGISLATIVE CALENDAR

COMPILED BY THE OFFICE OF THE SECRETARY OF THE SENATE
Revised 01/26/2015

DEADLINES

JANUARY						
S	M	T	W	TH	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
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FEBRUARY						
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MARCH						
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APRIL						
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MAY						
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24	25	26	27	28	29	30
31						

Jan. 1 Statutes take effect (Art. IV, Sec. 8(c)).

Jan. 5 Legislature **reconvenes** (J.R. 51(a)(1)).

Jan. 10 Budget must be submitted by Governor (Art. IV, Sec. 12 (a)).

Jan. 19 Martin Luther King, Jr. Day.

Jan. 30 Last day to submit **bill requests** to the Office of Legislative Counsel.

Feb. 16 Presidents' Day.

Feb. 27 Last day for bills to be **introduced** (J.R. 61(a)(1), (J.R. 54(a)).

Mar. 26 **Spring Recess** begins at end of this day's session (J.R. 51(a)(2)).

Mar. 31 Cesar Chavez Day.

Apr. 6 Legislature reconvenes from **Spring Recess** (J.R. 51(a)(2)).

May 1 Last day for **policy committees** to hear and report to Fiscal Committees **fiscal bills** introduced in their house (J.R. 61(a)(2)).

May 15 Last day for **policy committees** to hear and report to the Floor **non-fiscal** bills introduced in their house (J.R. 61(a)(3)).

May 22 Last day for **policy committees** to meet prior to June 8 (J.R. 61(a)(4)).

May 25 Memorial Day.

May 29 Last day for **fiscal committees** to hear and report to the Floor bills introduced in their house (J.R. 61 (a)(5)). Last day for **fiscal committees** to meet prior to June 8 (J.R. 61 (a)(6)).



Memorandum

California Arts Council

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

Date: April 21, 2015
To: Council
From: Outreach and Thought Leadership Committee
Susan Steinhauser & Christopher Coppola
Re: Outreach and Thought Leadership Committee Update

40th Anniversary Convening (2016)

Next year will mark the 40th anniversary of the California Arts Council. This committee is very interested in marking this milestone with a statewide gathering. This effort will of course depend on agency funding and resources. We will keep the Council abreast of our developments in this area.

Online Convening Series

Our online convening series is a product of the strategic plan and the work of the Outreach and Thought Leadership Committee (OTL). Below is a recap of the activities that led to this series:

1. Convenings were set as a Council priority, and given the size of our state and limited budget for these types of activities, online convenings were identified as a top priority
2. The OTL committee worked with staff to develop a survey to the field to identify priority areas for convening topics. More than 1,000 individuals from all 58 counties provided feedback.
3. Four topics were identified for a 2015 online convening series.
4. Staff, with Council support, developed a list of potential panelists.
5. Staff liaised with panelists to form a strong convening lineup, with all panelists participating as volunteers. (No cost to the CAC)
6. Convenings have been promoted widely to the field with much interest. More than 500 total individuals have registered.
7. Convenings will be administered by CAC staff from our office, using a top of the line webinar service. Panelists are participating remotely.
8. Registrants are being contacted prior to each convening to ask advance questions, therefore helping the panelists best shape the convening content.
9. Post-convening surveys are being conducted to solicit feedback and improve future offerings.
10. All convenings will be archived on the CAC website, building on a library of "thought leadership" resources.

As a reminder, the four convenings were/are scheduled as follows:

MAXIMIZING HUMAN CAPITAL

Tuesday, March 24, 2015

10:30 – 11:30 am PST (180 registrants)

Explore the realm of leadership development and learn about cultivating emerging arts leaders, maximizing the capacity of your staff and volunteers, planning for changes in organizational leadership, and developing your own leadership skills. Target audience: arts and community organizations.

Presenters include:

- Laura Zucker, Director, LA County Arts Commission and Claremont Graduate University Arts Management Program
- Tamara Alvarado, Executive Director, Multicultural Arts Leadership Institute and the School of Arts and Culture at Mexican Heritage Plaza
- Craig Watson, Director, California Arts Council

SMART STRATEGIES FOR FUNDING GROWTH

Tuesday, April 14, 2015

10:30 – 11:30 am PST

Ask any organization, large or small, about their greatest need and you'll almost always get the same answer: cash. Hear from experts on ways your organization can grow its fundraising efforts and achieve greater success in developing funding partnerships and securing support from a wide range of funders. Target audience: arts and community organizations.

Presenters include:

- Ben Cameron, Program Director for the Arts, Doris Duke Charitable Foundation
- Judith Smith, Artistic Director, AXIS Dance Company
- Charles Desmarais, President, San Francisco Art Institute

GETTING THE MOST FROM YOUR GRANT

Tuesday, September 15, 2015

10:30 – 11:30 am PST

Funding support can be leveraged with many creative strategies to further benefit your organization or project. Learn expert insight from funders and communications pros as they share the best ways to maximize your grant by telling your story, networking, and measuring impact. Target audience: arts and community organizations, and artists.

Presenters include:

- Jamie Bennett, Director, Art Place
- Diem Jones, Executive Director, Voices of Our Nations

- Kevin Kirkpatrick, Senior Executive Vice President, The Metropolitan Group

SELF-PROMOTION FOR ARTISTS

Tuesday, November 3, 2015

10:30 – 11:30 am PST

Attention artists! Here's your chance to learn about the best techniques for getting your work out into the world. Presenters will explore creative strategies for marketing and self-promotion, with an expanded focus on community partnerships. Target audience: artists.

Presenters include:

- Tom Sebastian, Co-CEO and Chief Creative Officer, Swirl Marketing
- Quetzal Flores, Grammy Award-Winning musician and Program Manager, Alliance for California Traditional Arts
- Jaime Galli, Digital Marketing Manager, SFMOMA

Feedback from March 24 Online Convening

Below are some comments from a feedback survey, conducted after our first online convening:

- I liked that one speaker gave a broader perspective of leadership and the other had specific examples of working on developing leadership.
- Thanks for the webinar!
- Thank you for the webinar; it was dense in useable info!
- Thank you for all you do!
- I currently live out of state and have plans to move to CA in the future to work in the arts. I found the webinar a great opportunity to grow in my own professional development where I currently live, as well as learn more about the cultural landscape in CA to better familiarize myself with programs such as the ones Tamara Alvarado addressed. Thanks for this opportunity!
- The Webinar had good information that was very timely. The length was perfect.
- It was easy to participate and I imagine allowed folks in far-flung regions to benefit from the expertise of your presenters, without having to pay costly travel expenses. A great service. Thanks!
- The most relevant portion for me was the Q&A, which featured specifics of how to apply the ideas in a practical way.
- The webinar far exceeded my expectations!



Memorandum

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

Date: April 21, 2015
To: Council Members
From: Mary Beth Barber, Special Projects
Re: Revenue and Resources Committee update

Overview

The California Arts Council has two main revenue-generating programs at the current time: the Arts License Plate (ALP or "Arts Plate") program, and the Keep Arts in Schools Fund (KAIS) through the Individual Voluntary Contributions program at the Franchise Tax Board. The Arts Plate program generates approximately \$2.5 million in revenue annually for the agency, while the Keep Arts in Schools Fund generated just over \$250,000 this year, and is expected to generate the same for FY 2015-16.

The Revenue and Resources Committee had two conference calls concerning these programs: the KAIS meeting on March 3, 2015, and the ALP meeting on Friday, April 10, 2015. Participants in each included Vice Chair Steinhauser, Councilmember Galli, and Arts Council staff Mary Beth Barber (Special Projects) and Caitlin Fitzwater (Public Information Officer).

I. Keep Arts in Schools Fund (formerly "Tax Check-Off")

The Committee and Staff reviewed the current efforts of the Arts Council to increase the public awareness about the KAIS Fund and provide administrative resources for arts-supporting individual taxpayers to support agency arts programming.

Background

The KAIS option was included for the 2013 tax returns (filed in 2014), and the Arts Council's outreach efforts were successful based on the goals for the first year of the program. In 2014 (for tax year 2013), 21,351 individual tax payers contributed \$256,421 to the KAIS Fund. While no minimum was needed for the 2013 tax year, this amount surpasses the \$250,000 required for the 2014 tax year (will be filed in 2015). Arts Council Staff are doing much of the same efforts in 2015 in the designated amount of staff time that is available for these efforts. The status of the KAIS fund can be found at <https://www.ftb.ca.gov/individuals/vcfsr/indvolcon.shtml>.

Reminder: KAIS Funds' limited use, and Arts Council's marketing investment limitations. The statute governing the KAIS Fund dictates that 100% of the fund must be spent on arts education programs. None can be spent on promotion or advertising of the KAIS Fund, general marketing efforts, or even administrative efforts – ALL of it must be spent on programs (i.e, grants), and specifically slated for arts education for children. As a result – and because of the severe restrictions within the agency's budget for marketing purposes in general – the publicity and marketing efforts for KAIS have centered on no-cost or extremely low-cost awareness efforts.

Key Components of KAIS Efforts

- Utilization of celebrity spokesperson – former Arts Council member Annette Bening -- in materials;
- Consistent branding and messaging in support materials (e.g., remnant print ads or e-newsletters from supporters and arts advocates, social media from the same, etc.);
- Communication to supporters through Arts Council communications resources (California ArtBeat weekly e-newsletter, social media, agency website, etc.)
- Publicity efforts in mass media, especially during heavy tax cycle in early April;
- KAIS "forms" for individuals to use when filing or to give to tax preparers (included with this report);
- Continued and constant analysis of tax-payment trends, attitudes of average taxpayers as well as high-worth individuals (through communication with investment advisors), etc., through staff research and one-on-one conversations.

Ways for Council members to support efforts

- Utilize social media and link to the Arts Council pages, info, and ads concerning KAIS – see more at <http://arts.ca.gov/getinvolved/kais.php> ;
- Forward agency's e-newsletter to supporters, friends, etc.(sign-up at <http://arts.ca.gov/news/artbeat.php>) ;
- Direct contact with individuals and provide reminder "forms" to others who have not yet filed their returns (links for forms at <http://arts.ca.gov/getinvolved/howtodonate.php>) .

Arts Council staff can provide materials, images, sample letter language, background information on the program, and other materials as requested.

II. Arts License Plate

The Arts License Plate (ALP) program is the larger of the two current funding streams, but also the more complex program. Increasing sales of the ALP has involved a combination of mass media branding and outreach, as well as significant sales infrastructure improvements. The ALP efforts have also been more recently hampered by severe limitations on the amount of funding that can be applied to the marketing and promotional efforts. Despite all these difficulties, the ALP program continues to bring in between \$2 million to \$2.5 million that is budgeted annually for the agency.

To date, the Committee and staff recommend that the following take place concerning ALP:

- Continuation of the comprehensive voucher and sales functionality at ArtsPlate.org;
- Tighten up details of the Million Plates campaign, specifically the continued support of the Arts Drivers and clarification of their roles, images allowed in the campaign, and any updates to their status;
- Continuation of promotion through social media, the agency's e-newsletter, and other outreach, as well as providing materials for arts supporters to promote the effort as well, especially through remnant ad space;
- Explore the business and sales structure at the dealership level to fully comprehend order flow to expand sales at the dealership level in the near future;
- Prepare materials for and explore partnerships with large bulk voucher buyers, in the immediate future as well as for the holiday season 2015;
- Explore business and ordering infrastructure at ArtsPlate.org for creating "sales" on sequential Arts Plates.

Most of these efforts will be fulfilled by Staff, although vendors such as Topps Digital Services (for voucher capability, etc. at ArtsPlate.org) and 24Connect (for Arts Driver details, etc.) may be included in these tasks.

Additional reading for Arts Plate

At the last Council meeting members received a Staff update on the program, and this memo has been included as an attachment. Additionally, for informational purposes, the Committee recommends that the Council read the drafted Foreword (included with this report) for a proposed business/marketing plan (expected in summer 2015) that will assist the staff and the Committee as it plans for ALP program.

Ways for Council members to support efforts

- Partnerships with businesses, corporations and philanthropists for bulk purchases of vouchers are a key to the success of the ALP campaign, especially looking towards the holiday season 2015 or other key promotional time periods. Arts Council Staff would welcome any suggestions for potential partnerships and/or to serve as advisors for potential presentations.¹
- Nothing motivates consumers like getting something on sale or even free – and so the Arts Council will explore the process of creating a "sale" on Arts Plates. Such a program would require partners – corporations, individual philanthropists, etc. – to cover the actual costs of the plates as dictated by law. Again, Arts Council Staff welcome any suggestions or for Council members to serve as advisors for potential presentations.²

¹ Work of this kind would have to abide by rules set forth in the Bagley-Keene Act.

² Same comment as above regarding the Bagley-Keene Act.



Annette Bening, former California Arts Council member and "Keep Arts in Schools" spokesperson

Bring creativity back to the classroom!

*make a difference
through your state
tax return*

learn more at
ARTS.CA.GOV

KEEP **ARTS** IN SCHOOLS

VOLUNTARY CONTRIBUTION FUND



*Photos courtesy of
California Arts Council grantees*



**KEEP THIS WITH YOUR
2014 TAX DOCUMENTS,
OR GIVE TO YOUR
ACCOUNTANT**

**CALIFORNIA ARTS COUNCIL
ARTS.CA.GOV**

KEEP **ARTS** IN SCHOOLS

make a difference through your state tax return

☒ **Yes. I want to join Annette Bening in bringing
creativity back to the classroom!**

I will contribute \$_____ to the *Keep Arts in Schools Fund*
through my 2014 California State Tax Return

Voluntary contributions to the Keep Arts in Schools Fund [California Individual Tax Return form 540, Section 110 (425)] are distributed to arts education programs statewide by the California Arts Council.





Memorandum

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

Date: January 27, 2015
To: Council Members
Prepared by: Mary Beth Barber, Special Projects
Re: Arts License Plate update

Summary

The California Arts Council has made a multi-year investment in the awareness and sales infrastructure of the Arts License Plate, a specialty plate program that for over a decade represented the majority of the agency's budget and granting capability. With significant assistance from donations, the Arts Council was able to make certain web purchase capability available in the late fall 2014 – namely the functionality at the ArtsPlate.org portal and the gift voucher and redemption capability. This ordering system is a significant step forward in the streamlining and sales incentive part of the Arts Council's efforts for the Arts Plate. Increasing voucher sales and other components of the campaign efforts will be focused on in 2015. A successful effort will require input and partnering with arts supporters -- philanthropists, businesses, and individuals.

Fully Functional ArtsPlate.org

After significant analysis of how consumers order and purchase Arts Plate through the DMV's various ordering processes, the Arts Council concluded that one of the key components of any sales effort was the ability to give the Arts Plate as a gift. The agency worked with experts and vendors – specifically Topps Digital Services, a California subsidiary of the Topps company – and created an Arts Plate ordering system at www.ArtsPlate.org. The Arts Council received permission from the California Department of Motor Vehicles (DMV) to make the site live last fall,¹ and two quality news articles – one in the Los Angeles Times' arts and culture section and another in the Sacramento Bee's business pages – came out within 48 hours of the announcement. KCRW then interviewed Arts Council member Bill Turner, a leader in the Arts Plate effort for years, in an extensive interview during the holiday season in December 2014.

¹ Topps Digital Services and the Arts Council were actually ready to launch in early 2014, but the DMV required a significant change in internet security for ArtsPlate.org after the DMV's own site was compromised in March 2014. These security enhancements took months to implement, and then for the Arts Council to receive DMV approval.

This system at ArtsPlate.org allows the purchase and redemption of Arts Plate gift vouchers² for sequential plates.³ The system allows for other important functionality such as being able to accept direct donations to the Arts Council, having ArtsPlate.org serve as a portal for normal Arts Plate purchases (sequential and personalized), allows Arts Council staff more control over the customer-service process, and creates the ability for meaningful incentive programs to be enacted.

Response, Impact and Status

Now that ArtsPlate.org is fully functional, it's time for the agency to focus on partner projects to increase sales, which currently remain flat.⁴ While the feedback from the field was interest in the Arts Plate system, the number of vouchers sold and traffic for regular Arts Plate purchases has not been significant. To date, the number of Arts Plate vouchers sold has been in the low double digits, and the traffic for regular sequential and personalized Arts Plate sales isn't different than before the site launched.

There are ways to significantly increase the sales of vouchers – and Arts Plates sales in general – now that the ArtsPlate.org website is functional:

- **Direct Bulk Purchases of Vouchers.** Arts Plates and Arts Plate vouchers are considered charitable contributions to the Arts Council for tax purposes. A business or philanthropist that purchases Arts Plate vouchers and distributes them to customers, clients or others receives a tax benefit parallel to donating to a nonprofit – and gets to give away a pretty awesome item as well. This is a key focus for the agency in 2015.
- **Ability to Create a "Sale" on Arts Plates.** Because the price of an Arts Plate is set by the Legislature, it was previously near impossible to have the Arts Plates offered at a reduced cost to the consumer. But with the technology available through ArtsPlate.org, an outside contribution could be made that would back-fill or entirely pay for the Arts Plates directly. So an individual could go to ArtsPlate.org and pay a portion of the \$50 – say, ½ of at \$25 – and the remainder would be paid for by the donation.⁵ And like vouchers, these contributions would be considered a charitable contribution for tax purposes. Corporations and philanthropists could consider their

² "Vouchers, not gift cards!" is a common phrase in this campaign – and has to do with the laws governing these two items. A gift card can be used for multiple types of purchases, while an Arts Plate voucher can only be redeemed for one thing: a sequential Arts Plate. Equally as important is the fact that under California law "gift cards" cannot expire, while vouchers can, and unredeemed voucher funds are available to the Arts Council as a donation. Arts Council staff went through multiple steps to clarify this point.

³ Voucher redemption for personalized plates is not available at this time due to complications in the personalized plate ordering program. Arts Council staff will continue to investigate this possibility for the future.

⁴ One should keep in mind that Arts Plates are not like grocery items that are bought over and over again. An Arts Plate is a once-every-five-years purchase, at most. Relying on the agency grantees that supported the Arts Council over the past decade – when the word-of-mouth efforts with Arts Council grantees about the importance of the Arts Plate was at its highest—may not have a significant impact. New markets must be explored and incentivized.

⁵ Technically the consumer would pay Topps Digital Services the \$25, and TDS would pay the DMV \$50 with the funds available from the donation. It's the same process that's used for voucher redemption, expect that the consumer would be paying a portion of the costs and not inserting a voucher number into the system.

investment as charitable contributions for tax purposes, as well as part of a marketing and public goodwill campaign.

- **Ability to Create a Comprehensive Incentive Program for Grassroots Sales Efforts.** There are a number of organizations interested in spending extra effort in promoting the Arts Plate, but feel that without a financial incentive, the time and effort to support the Arts Council would take them away from their own fundraising duties and needs. The ArtsPlate.org system can create an incentive program that includes sales tracking is now possible with the functionality at ArtsPlate.org, but funds for this purpose should come from a non-Arts Council resources working directly with Topps Digital Services (i.e. donations from a company or philanthropist).⁶ The agency's financial and budgetary structure does not allow for the Arts Council to directly pay for this type of incentive program.⁷

These efforts require direct conversations with business owners, philanthropists and others that could take advantage of the ArtsPlate.org features and the charitable contribution factor. Preliminary discussions with corporate and philanthropists campaign experts and others have voiced interest and support of these private-public partnership concepts for state arts funding. Agency staff can provide informational documents to support these efforts by Arts Council supporters.

Dealership Pilot Program

During the time period that TDS was upgrading the security at ArtsPlate.org, the focus for sales/outreach contractor 24Connect moved to the dealership issue. A key place for Arts Plate sales is obviously at the point-of-sale for the vehicle itself: the dealership. In the past, Arts Council staff explored this issue and found that there were very significant obstacles in the registration infrastructure at the dealership level. Sean Watson from 24Connect has made more progress than Arts Council staff was able to do through a newly launched pilot with the Tuttle-Click dealerships in southern California.

Part of this pilot will include the documentation of what has been learned by examining the registration infrastructure at the dealership level. This pilot must be able to be repeated at other dealerships in order to be effective. 24Connect will provide significant documentation of

⁶ Suggested structure of a system of this kind has been explored by Topps Digital Services during the holiday season to try and boost sales. TDS would track where purchases came from through dedicated links from nonprofit organization websites and emails. TDS would track these sales and inform the donor of the number of sales allocated to each nonprofit. The donor would then donate directly to the various nonprofits and receive the tax benefit. Individuals and for-profit organizations would not be eligible to participate in this type of incentive system.

⁷ There are two problems with a direct-sales incentive program being paid for by the Arts Council. The foremost is that the Arts Council receives Arts Plate funding once a year at the enactment of the annual budget – and only with the permission of the Governor and Legislature. Rewarding sales efforts on a regular basis would be complicated, if not impossible. And second, the direct rewarding of nonprofit arts organizations from the California Arts Council gives the appearance of a "pay to play" mentality that would become a touchstone for controversy in the arts field and would potentially lead to a lack of support in the program and the agency. The better approach is for an incentive program to be sponsored by businesses or philanthropists as part of their charitable giving efforts.

infrastructure, contacts, and descriptions of how the process works of getting a plate at the dealership level, in addition to the relationship building with the dealerships beyond Tuttle-Click.

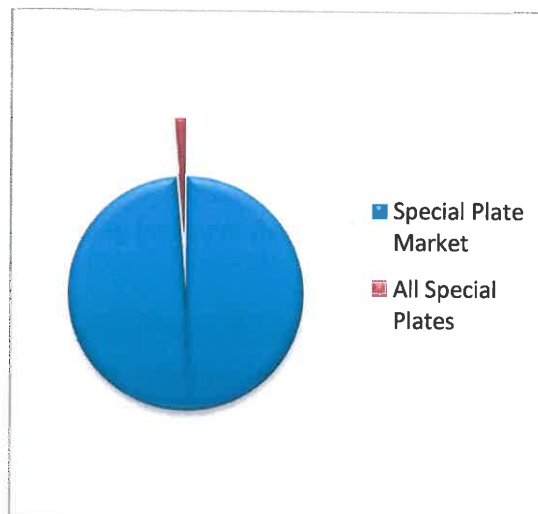
Arts Drivers

The Arts Plate campaign has had its previous success in part due to the visual endorsement of a number of celebrity artists – or "Arts Drivers." The Arts Drivers were slated to be part of the campaign some time ago, and the relationship needs to be rekindled and clarified now that the voucher and ordering system is up and running. 24Connect will work with Arts Council staff in the coordination and needs of our Arts Drivers, especially as the contractor and the agency look for pro bono advertising opportunities.

Campaign Benefit, Costs and Budget Issues Analysis

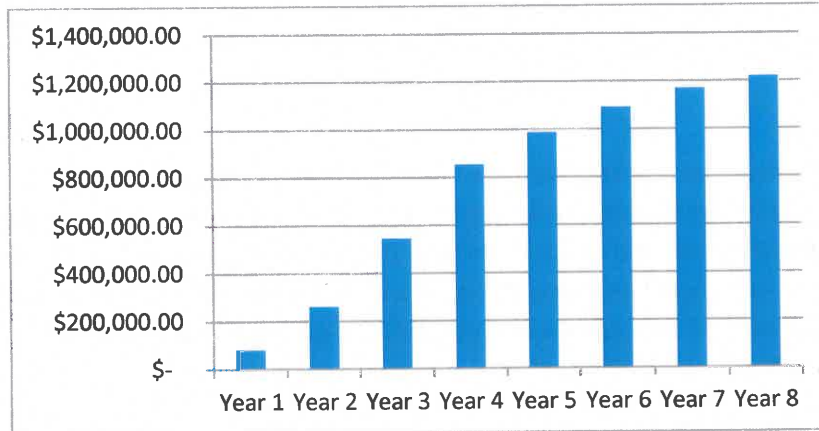
The fully functional ArtsPlate.org website and ordering system is a key moment in the multi-year effort to increase arts funding through the Arts Plate sales and renewals. This program could not have occurred without the contributions from various arts supporters, including current and former Council members. There is a vast potential market for Arts Plates. Only a small number of car owners own any kind of plate other than the plain white one, as the graph below demonstrates.

Special Plates Portion of the Available Market



Additionally, projections for success are good for the Arts Council if vouchers and regular plates are sold as initially projected – approximately 10,000 per year.

Projected Gross Profits Over Time (10K Vouchers/year)⁸



There are ongoing costs for the campaign and website. The current investment includes the technology investment (contractor: Topps Digital Services), sales investment (contractor: 24Connect) and inclusion in the special plate outreach to all registered car owners through the DMV insert. These costs are as follows:

Contractor/Investment	Cost
TECH: Topps Digital Services (assuming 10,000 vouchers sold annually) ⁹	\$ 138,420
SALES: 24Connect	\$ 49,000
DMV Insert	\$ 42,000
Other Misc ¹⁰	\$ 17,500
ESTIMATED TOTAL	\$ 246,920

The analysis and projections indicate that the previous and ongoing investments in the Arts Plate campaign will lead to more arts funding, especially over time. However, the Arts Council has severe financial restrictions on Arts Plate marketing investments.¹¹ Realistically, under the current budget constraints, the agency could pay for only about one-third of the ongoing costs for the Arts Plate campaign above under the current budget constraints. A permanent baseline increase in the

⁸ This analysis assumes a 50% redemption rate on vouchers, and realistic attrition rate for renewals. It does not include projections for additional non-voucher Arts Plate sales that are expected from other sources such as dealerships and direct sales.

⁹ This annual cost went up from the original projection of \$117,171 due to the increased security cost required by DMV. Additionally, the Arts Council negotiated a very favorable rate and contract with Topps Digital Services. A normal contract of this kind would be at least twice or three times as much.

¹⁰ This includes the initially required \$15,000 to the DMV for security issues. Due to the significant security enhancements made by TDS to ArtsPlate.org, the DMV has indicated that this amount will decrease significantly. Arts Council staff expects an estimated amount from the DMV to be forthcoming this early spring.

¹¹ These restrictions are due to a Department of Financial audit that determined that all staff administrative costs were considered "marketing and administration" and could be no more than 25% of Arts Plate expenditures. Previously the DMV had interpreted the "marketing and administration" 25% clause of the law to mean marketing and administration of the Arts Plate, not for the agency in general. Since the audit, Arts Plate marketing expenditures have been severely restricted.

agency's General Fund allocation for 2015-16 could ease these restrictions somewhat. And over time this campaign would more than pay for itself if sales projections are met. In the short term, however, there may be a need for philanthropic investment for these expenses.

Conclusion

The Arts Plate program represented more than a majority of the California Arts Council's budget for a decade. And the investments made in the sales infrastructure have serious potential to increase funding. Arts Plates sales and renewals through public-private partnerships – businesses investing in Arts Plate vouchers, dealerships permitting sales of Arts Plates with their cars, sponsored "sales" – have great potential to increase the Arts Council's budget over time, if the temporary budget issues can be resolved.

New DMV license plate program could spur arts funding

By Claudia Buck - cbuck@sacbee.com 10/28/2014 5:00 AM | Updated: 10/29/2014 7:58 AM

Pitching tax-deductible arts license plates to businesses and individuals for year-end giving, the California Arts Council is making it easier to buy them from the DMV.

It's the first time that Californians can purchase multiple versions – via a \$50 voucher – of one of the state's nine specialty license plates, which benefit varied special interests, ranging from agriculture to military veterans. The voucher is only available for the arts plates, not the others.

Craig Watson, director of the California Arts Council, called it “a win-win” for arts supporters and businesses looking for creative tax deductions.

“It could be a part of a car dealership strategy to add it to a new car purchase. Major companies with CEOs who are major arts supporters can send them (vouchers) to friends and clients. If I'm an arts supporter, I can buy them to share (that passion),” Watson said.

Until now, only individual vehicle owners could purchase a specialty plate, using their car's individual identification number. With the new voucher system, which took nearly two years to devise with DMV and an outside digital company, anyone can purchase a \$50 “Arts Plate” voucher to give away as gifts to friends, family or clients. The donor takes a tax deduction for every voucher purchased; the recipient can take subsequent tax deductions for the annual \$40 renewal fee. (The voucher program does not apply to the arts council's \$98 custom license plate, where you select personalized letters or numbers.)

“It's a unique twist and a way of marketing that we've never been able to do before,” said Watson, calling the arts vouchers a first-in-the-nation option.

As of January 2013, the state Department of Motor Vehicles said there are more than 403,200 specialty plates registered in California.

“The DMV is supportive of the specialty license plate program and worked closely with the California Arts Council to establish this innovative voucher option

designed to encourage sales of the Arts specialty license plate,” said DMV spokesman Jaime Garza in an email.

The California Arts Council gets roughly 60 percent of its annual budget from sales and renewals of its specialty plate, which features palm trees and an ocean sunset. For each \$50 license plate, the council said it collects about \$35, while \$15 goes to DMV for processing costs.

The arts license plates, designed by famed Sacramento artist Wayne Thiebaud, were first issued in 1994. They're among specialty license plates that California drivers can purchase – for an added fee – to benefit such causes as Lake Tahoe preservation, Yosemite National Park, coastal protection, firefighter memorials, California agriculture and college scholarships.

The vouchers, which can be purchased like a gift card or sent via email, were designed in conjunction with the Santa Monica office of Topps Digital Services, which specializes in “digital currency” products. Unlike a gift card, the vouchers do have an expiration date; for Art Plates vouchers sold this year, the expiration date is June 2016.

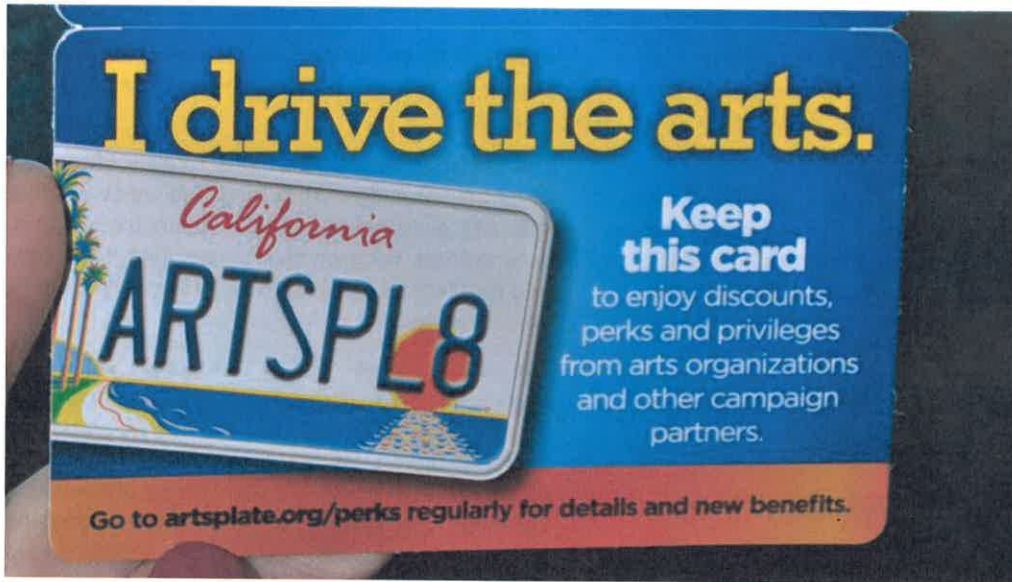
The recipient uses the voucher to purchase a new license plate bearing the Thiebaud-designed artwork. If the recipient doesn't redeem the voucher before the expiration date, the funds still revert to the arts council.

Currently, the council receives just under \$3 million a year from sales and renewals of its special plates. “Conservatively, we think we can more than double the annual revenue we receive,” said Watson, reaching at least \$6 million in the next several years. The council hopes to sell 10,000 vouchers by the end of 2015.

Call The Bee's Claudia Buck, (916) 321-1968. Read her Personal Finance columns at sacbee.com/claudiabuck.

Los Angeles Times

California arts license plates can now be given as gifts



The California Arts Council has introduced a new voucher program that allows people to give arts license plates as gifts. The specialty plates are significant source of funding for the council. (California Arts Council)

By David Ng -- October 28, 2014, 11:24 AM

The California Arts Council is rolling out a new voucher program that will allow people to give arts license plates as gifts. The vouchers, which cost \$50, are available starting Tuesday and can be purchased online.

Arts license plates have been a main source of revenue for the California Arts Council, accounting for approximately 60% of its annual budget, or about \$3 million, from drivers who choose to pay for the specialty tags. The plates feature a design by artist Wayne Thiebaud depicting palm trees and a sunset.

The giver can purchase the voucher card online as a physical card or can send the voucher to the recipient via email. Once the receiver redeems the voucher, the card itself can be used to receive discounts and other perks from California Arts Council partners.

The \$50 vouchers are redeemable only for sequential arts license plates, according to the council. Sequential arts plates have an annual renewal fee of \$40 that also goes toward supporting the council.

The California Arts Council issues grants to arts education programs and nonprofit arts groups throughout the state. Proceeds from the arts plates help to fund the council's activities.

The arts plates were created through special legislation in 1994, and are a joint project between the California Arts Council and the Department of Motor Vehicles.

The major source of state arts funding? You won't believe it

Posted December 19, 2014 by [Lisa Napoli](#) | [0 Comments](#) |]



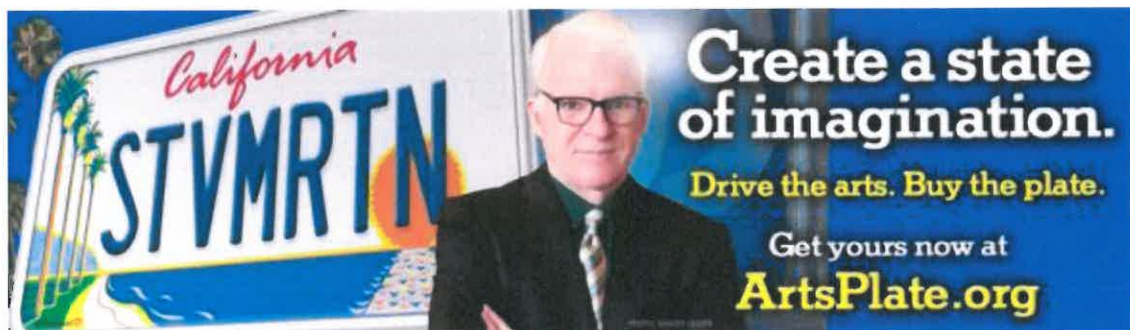
California ranks near the bottom of state-funded per-capita arts spending in the nation—44th, to be exact.

What's the unusual source for the lion's share of state-funded arts education? Turns out, it's the sale of specialty license plates.

You may have seen the so-called "ArtsPlate" by artist [Wayne Thiebaud](#), since it's been in use on the roads for 20 years. But you probably didn't know that \$35 of the initial \$50 fee motorists pay for the plate goes to stoke the coffers of the [California Arts Council](#), founded in 1975. (The entire cost of renewals goes towards the program.)

The Council underwrites such educational programs like [placing artists in schools](#), and [Jump Starts](#), which offers arts programs to at-risk youth and juvenile offenders.

Bill Turner of William Turner Gallery at Bergamot Station is finishing up an 8-year term on the all-volunteer board of the council. He joined us at KCRW to talk about why California has to turn to license plates to fund the arts; how we know the money goes where the state says it will, given [past incidents of the state raiding specialty plate funds to balance the budget](#); and a new program, just in time for the holidays, that allows you to [gift the Artsplate](#) by using a voucher. (For the record, here are [other specialty plates](#) you can buy to support other issues, like the environment or pets.)



One of about a dozen celebrities who've signed on to endorse the plate

FOREWORD

This report represents more than the follow-up to the 2006 *draft California Arts License Plate Marketing Plan*, the first analysis initiated as the California Arts Council embarked on ambitious plans to increase its budget through sales and renewals of the Arts Plate. After eight years of hard work, the Arts Council has made significant strides towards a program that could potentially bring in millions of dollars each year the agency's programs for arts for children and communities.

Significant groundwork has been established:

- An Information letter with clear clarification from the Franchise Tax Board that Arts Plate purchases and renewals may be considered charitable contributions to the California Arts Council for tax purposes, therefore making the Arts Plate program an attractive program for philanthropists, businesses and individuals as part of charitable giving efforts;
- Additional analysis by the California Department of Justice that businesses participating in an Arts Plate program may consider Arts Plate and Arts Plate voucher purchases as part of an appropriate marketing and outreach campaign for their business for tax purposes as an alternative to charitable giving;
- Analysis from the California Department of Justice that an Arts Plate voucher program falls under appropriate coupon law and not the statutes governing gift cards, thereby allowing Arts Plate vouchers to have an expiration date (a key component to a successful business model for the Arts Plate voucher program)
- Significant publicity and marketing exposure over a number of years for the Arts Plate through public appearances with high-profile individuals (e.g. Governor Schwarzenegger) and celebrity "Arts Drivers" (over 20 in total, including Maria Shriver, Annette Bening, Tim Robbins and others) who loaned the use of their image to support public awareness of the Arts Plate program;
- Clear, clean advertising design and concepts that has straightforward messaging, high visibility and good appear (read "sell-ability") for the Arts Plate utilizing celebrity placement, with additional benefit of potential celebrity "endorsement" through social media with buy in from Arts Drivers; potential for high success with effort and assistance from Arts Drivers with low cost investments;
- Free advertising placements statewide, especially a highly visible digital billboard campaign with placements provided pro bono, as well as other smaller-scale digital image placements (convenience stores, gyms, etc.);
- Coordination with the Department of Motor Vehicles (DMV) for permission to create an Arts Council produced Arts Plate ordering portal at www.artsplate.org that would include direct sequential and personalized Arts Plate orders, Arts Plate voucher orders and redemption, donation features, and other direct-marketing tools such as the capture of emails, social network links and other information from Arts Plate and voucher purchasers and arts supporters;
- Contract with Topps Digital Services, a California-based division of a large marketing-services company, to create the comprehensive ordering site www.artsplate.org, with a fully functional site and sales infrastructure near completion;
- Initial contact and infrastructure analysis of the plate ordering process at the dealership level, with plans to work with the companies that provide plate-registration services to streamline, support and promote Arts Plate purchases with new-car sales;

- Good relationships with key parties at the New Car Dealership Association, a handful of new car dealers and others in the field to fulfill the direct-sales at the dealership level goals; and
- Significant support from the arts and arts-support field for grassroots efforts to increase Arts Plate sales through the comprehensive ordering portal at www.artsplate.org and at the dealership level, when such programs are launched.

These achievements are significant in the amount of work involved by Council members, contractors and staff, and lay the groundwork for a significant program in the near future. As the Arts Council has learned during this time, there are some structural issues with the Arts Plate that needed to be addressed:

- The market for Arts Plates is very large – close to 30 million vehicle owners and leasers are eligible for Arts Plates – yet few Californians realize the importance of this plate to statewide funding for community arts and arts education;
- Marketing and publicity efforts can help (and have helped) in this regard, but if the plate is not easy to obtain – at the dealership level, via a website purchase, or to give to another vehicle owner – marketing and outreach efforts have minimal effect on sales;
- The DMV has the control over the ordering and fulfillment process, with very little control from the Arts Council for the status-quo sales infrastructure;
- Creating a streamlined sales infrastructure system outside the DMV's process is possible, but has been shown to be complex to fulfill;
- Online sales and security requirements for the DMV must also be attained by any Arts-Council based sales infrastructure system at www.artsplate.org, and these requirements are extensive, expensive, and time-consuming to fulfill;
- The Arts Council is financially constrained when it comes to marketing and sales-infrastructure spending – including on security-related issues—due to a recent interpretation by the Department of Finance's Audit Unit's reading of the code governing the Special Plate programs, including the Arts Plate;
- Arts Plate purchases at the dealership level are not commonplace, and a comprehensive analysis of the ordering infrastructure at dealerships and test pilots at a select number of supportive dealerships is recommended before approaching a large number of businesses and/or embarking on a marketing/public-awareness campaign for new-car customers.

Yet for all these structural issues noted above, the Arts Council is very close to being able to launch components of the Arts Plate marketing effort that could have a tremendous impact on sales. The security requirements for www.artsplate.org have been fulfilled, and the ordering portal is expected to be launched after final testing with DMV (expected October 2014).

The businesses that fulfill registration and plate issues for new-car dealers is a small number – five companies – and Arts Plate coordinators have good relationships with a large dealership and its registration-fulfillment company to investigate and potentially implement at-the-dealership Arts Plate ordering infrastructure, as well as promotion and support. Some of the Arts Plate drivers have become involved in other Arts Council programs – Annette Bening with "Keep Arts in Schools" and Tim Robbins with Arts-in-Corrections – and have shown to be strong supporters of the agency's mission and activity. And initial contact with influential individuals in the business world have been very positive, with interest to partake once the website is up and running.

At this moment in time, there are some key issues facing the Arts Council concerning this program:

1. Once www.artsplate.org is fully functional, how can the agency promote bulk sales of vouchers in the next few months, with the holiday/year-end season so near and potentially closed to our program for large businesses?
2. The Arts Drivers have generously loaned their image as part of the marketing campaign, but with limitations on billboard space in the Los Angeles area (Clear Channel is not able to have digital billboards in that jurisdiction at this time) and a potential move towards more publicity-based awareness (news interviews, social media) versus mass-marketing (billboards, etc), which of the Arts Drivers are appropriate to stay with the effort? Should the Arts Council be approaching other influencers?
3. The voucher program may have greater sales with key bulk buyers than with individual consumer sales, but this will require significant relationship-building efforts with large companies and philanthropists. Who will fulfill these efforts – Arts Council staff (who already have full workloads and probably don't have this expertise) or outside consultants (which require Arts Council expenditures)?
4. How will the sales-infrastructure and business functions for the dealerships be analyzed, and by whom? What's the best approach at this time for this area – analyze the infrastructure and work towards proposing improvements, or start a marketing/sales effort right away at a select number of dealerships?
5. The ongoing costs of the www.artsplate.org website have significantly increased due to the security requirements. How are these costs to be incorporated into the Arts Plate plans? Does it make sense to continue to bear these security costs alone, or should the Arts Council investigating sharing the burden with other special plate programs – but potentially allow competitors to use the voucher/website sales infrastructure, a potential competitive advantage for the Arts Council, at least in the short term?
6. The DOF Audit Unit's interpretation of the statute governing the Arts Plate has put significant constraints on the agency's ability to invest in marketing and sales infrastructure for the Arts Plate. These constraints may be resolved through other means – permanent increase in General Fund allocation to the agency, clean-up language in legislation – but these resolutions are unknown and at least 1 year into the future, or more. How does the Arts Council continue its efforts immediately? Will fundraising be necessary? From whom?

The Arts Council is certainly poised to make a significant impact with the Arts Plate program, at least in terms of sales infrastructure improvements and significantly improve the ordering process. And make no mistake – the California Arts Plate program is a model throughout the nation, and the funds collected from sales and renewals of the Arts Plate represent over half of the agency's ongoing funding. Further, even with the increased security costs for www.artsplate.org, the Arts Plate voucher program has a net financial benefit, one that increases significantly over time. The greatest concerns are how does the agency continue these efforts while under great financial constraints on how Arts Plate funds can be spent in regards to marketing, sales, and administration (Arts Plate related and general agency). There's huge potential for this program to be a significant boon to the Arts Council; the question is how to keep going with the groundwork and plans at the current time.

Tab 20



Memorandum

California Arts Council

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

Date: April 21, 2015
To: Council Members
From: Scott Heckes, Deputy Director
Re: 2015 Panel Pool Additions

Recommendation

Staff recommends approval of the additions to the 2015 Panel Pools.

Background

The Council at its January 27 meeting approved the panel pools for 2015. Subsequently, staff has worked to develop the peer review panels and has found that additional representation is needed.

This is due to several factors, including:

- Availability of potential panelists
- Discipline make-up of the applicant pool, and
- Geographic and ethnic diversity.

The individuals included in this request have confirmed their availability and willingness to serve.

California Arts Council
2015 Panel Pool Additions

Daryl Ngee Chinn

Literature

Arcata

Daryl Ngee Chinn has worked as a teaching artist in poetry writing since 1987, starting in California and in various years in Nevada, Montana, Anchorage, South Dakota, Utah, and Wyoming; and has edited and produced over fifty school or district student poetry anthologies. He continues to teach in California, where he is also President of the Board of California Poets in the Schools. In Humboldt County, California, he has been part of a teaching artist team that has garnered eight consecutive Artist in Schools grants from the California Arts Council. He has also served on a number of CAC AIS panels.

Panel: Artists in Schools

Mario Davila

Arts in Education

Los Angeles

Mario Davila serves as Director, *After School Arts Program (ASAP)*, for LA's BEST, which serves more than 28,000 children in grades K through 6 throughout Los Angeles County. Concurrently, Mr. Davila serves as Teacher Development Instructor for the Los Angeles County Museum of Art (LACMA) *Evenings For Educators* Program. Mario has extensive experience as a lead, art, and course instructor for numerous programs rooted in arts education and museum studies. He also served as Group Leader in the Getty Multicultural Undergraduate Internship Program, providing support for groups of undergraduate interns from throughout the US working in various cultural institutions in and around Los Angeles.

Panel: Artists in Schools

Thomas-Whit Ellis

Theater

Fresno

Thomas-Whit Ellis holds the rank of full professor of Theater at California State University, Fresno. He has directed plays in Cuba, Nigeria and Taiwan as a Fulbright Scholar. His Mandarin production of David Henry Hwang's *GOLDEN CHILD* marked the inaugural public production of the newly formed theater department at the National Taiwan University. Mr. Ellis is a member of the Screen Actors Guild and the American Federation of Television and Radio Artists, and has been active in arts administration for over 30 years.

Panel: Creative California Communities

Daniel Finley

Museum Arts

Dana Point/Orange

Daniel Finley is an experienced executive with over 30 years track record of successful leadership and management in large, nationally acclaimed museums and government. He is knowledgeable in all fiscal practices, fundraising, and has a proven history of implementing sound long term strategies. Mr. Finley is currently the Executive Director of the Muzeo Museum and Cultural Center in Anaheim, CA. Prior to this position he was Chief Executive Officer of the Waukisha County History Society Museum in Wisconsin and also served for two years as President of the Autry National Center for the American West in Los Angeles.

Panel: Creative California Communities

Heidi LaGrasta

Visual

Novato

Heidi LaGrasta has 14 years of experience working in academic and non-profit settings coordinating art programs for artists of all ages. She is currently Executive Director at Marin Museum of Contemporary Art where she has curated shows for Robert Hudson, Lawrence Ferlinghetti, Squeak Carnwath and others. Previously she worked and as a gallery administrator in Oakland, an Arts Camp Director, and as an art educator for Art with Elders, Alameda County, and Santa Barbara's Community Environmental Council. She holds an M.F.A. from John F. Kennedy University.

Panel: Creative California Communities

Richard Rodriguez

Music

Bakersfield

Richard Rodriguez recently retired after teaching public school as a music teacher for 37 years in Kern County. Since graduating from the University of Southern California in 1976, Mr. Rodriguez has taught middle school orchestra, band, choir, mariachi, steel drum, world music drumming, and general music in Bakersfield, California and high school vocal music in Delano, California. In 2004, Mr. Rodriguez received the Multicultural Music Educator state award from the California Association for Music Education (CMEA) for his work as a classroom teacher and later served 4 years as the CMEA Multicultural Music Representative, coordinating traditional arts presentations to music educators statewide. In addition he has served on the California Commission on Teacher Credentialing committee studying the criteria for music teacher credentialing in California, and the National Association for Music Education committee studying the role of mariachi music in American music education. Most recently, Mr. Rodriguez has served numerous times as a panelist for the California Arts Council Artists in Schools Program.

Panel: Local Impact

Tab 21



Memorandum

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

Date: April 21, 2015
To: Council Members
From: Scott Heckes, Deputy Director
Re: 2014-15 Professional Development and Consulting Program

Recommendation

Staff recommends approval of panel recommendations to fund 46 organizations ranked 5 and 4 totaling \$99,945.

Background

The Professional Development and Consulting program is rooted in the California Arts Council's (CAC) desire to provide opportunities for the field to grow and thrive through professional development and practical services.

Purpose

The Professional Development and Consulting (PDC) program assists arts organizations in building their capacity for success in two areas:

- Professional Development: Funding to support professional growth and leadership training opportunities for individual staff members, artists, arts administrators or arts educators employed by the applying organization.
Professional development activities could include:
 - Tuition or registration fees for in-state conferences, seminars and workshops
 - In-State travel expenses for conferences, seminars or workshops
 - Fees to work directly with consultants and career coaches
- Consulting Services: Funding to support the hiring of consultants to work with staff to enhance the programmatic, administrative, financial or technical capabilities of the applying organization. Consultant activities could include the assessment of, recommendations for and training related to:
 - Financial or strategic planning
 - Audience development or marketing
 - Information technology
 - Program evaluation
 - Board or staff development
 - Website

Funding Allocation

The Council allocated \$100,000 to the Professional Development and Consulting Program. The guidelines stipulated that an organization could submit only one application per year; that is, one application for professional development or one application for consulting services.

Panel and Funding Requests/Recommendations

As outlined in the program guidelines, a staff panel was charged with reviewing and ranking the applications based on how strongly they met the program review criteria. The review panelists were: Craig Watson, Director; Scott Heckes, Deputy Director; and Caitlin Fitzwater, Public Information Officer.

The panel met on April 9 to review 134 applications with a cumulative request total of \$352,960.

The applications were evaluated based on the following criteria:

- Quality of learning activity: bios/resumes from participants and consultants or information about professional development activity and institution;
- Program impact: anticipated impact of learning activity or consulting services on individual or arts organization; ability to demonstrate the impact and benefits of the activity.

The panel's review was a multi-step process and involved assigning evaluative designations to an application based on the hierarchy outlined below. Panelist's individual designations (ranks) were aggregated into an applicant's final designation.

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

The panel found the applicant pool to be highly competitive. Funding priorities were identified in the following "broad" categories: professional development (i.e. conference attendance/overall impact on the individual), strategic planning (the impact on the organization), organizational transition, program evaluation, and web site activities that further an organization's business operations.

Attachments

Panel Recommendations

Applicant Proposal Summaries (in alpha order)

California Arts Council
2014-15 Professional Development and Consulting Program

APP ID	APPLICANT LEGAL NAME	COUNTY	REQ.	CUM. REQ.	AWARD	CATEGORY	AVG.
0007	Arts Council of Kern, The	Kern	\$750	\$750	\$750	PD	5
0008	Arts Council of Mendocino County	Mendocino	\$2,800	\$3,550	\$2,800	Consulting	5
0015	Aurora Theatre Company	Alameda	\$750	\$4,300	\$750	PD	5
0021	California Association of Museums	Santa Cruz	\$3,000	\$7,300	\$3,000	Consulting	5
0023	California Indian Basketweaver's Association	Yolo	\$3,000	\$10,300	\$3,000	Consulting	5
0024	California Lawyers for the Arts	San Francisco	\$3,000	\$13,300	\$3,000	Consulting	5
0025	Carmel Bach Festival, Inc.	Monterey	\$750	\$14,050	\$750	PD	5
0027	City of Rancho Cucamonga/Lewis Family Playhouse	San Bernardino	\$3,000	\$17,050	\$3,000	Consulting	5
0029	CSU, Chico Research Foundation/North State Sym.	Butte	\$750	\$17,800	\$750	PD	5
0044	Fresno Philharmonic Association	Fresno	\$3,000	\$20,800	\$3,000	Consulting	5
0047	Grand Performances	Los Angeles	\$750	\$21,550	\$750	PD	5
0063	La Raza/Galeria Posada	Sacramento	\$3,000	\$24,550	\$3,000	Consulting	5
0064	LA's BEST	Los Angeles	\$750	\$25,300	\$750	PD	5
0066	Launch Productions, Inc.	Los Angeles	\$485	\$25,785	\$485	PD	5
0069	Living Jazz	Alameda	\$3,000	\$28,785	\$3,000	Consulting	5
0072	Mariposa County Arts Council, Inc.	Mariposa	\$750	\$29,535	\$750	PD	5
0079	Mozart Festival Association	San Luis Obispo	\$750	\$30,285	\$750	PD	5
0090	Pacific Chorale	Orange	\$3,000	\$33,285	\$3,000	Consulting	5
0098	Playwrights Project	San Diego	\$750	\$34,035	\$750	PD	5
0105	Riverside Art Museum	Riverside	\$750	\$34,785	\$750	PD	5
0031	Robbin S. Frey DBA Dance Kaiso	San Francisco	\$310	\$35,095	\$310	PD	5
0107	San Benito County Arts Council	San Benito	\$3,000	\$38,095	\$3,000	Consulting	5
0114	Santa Cecilia Orchestra & Orchestra Association	Los Angeles	\$3,000	\$41,095	\$3,000	Consulting	5
0116	Shawl-Anderson Modern Dance Center, Inc.	Alameda	\$3,000	\$44,095	\$3,000	Consulting	5
0121	SpectorDance	Monterey	\$3,000	\$47,095	\$3,000	Consulting	5
0122	Streetside Stories	San Francisco	\$3,000	\$50,095	\$3,000	Consulting	5
0123	Syzygy Dance Project	Marin	\$350	\$50,445	\$350	PD	5
0036	Wilfred Mark DBA Drumology	San Francisco	\$250	\$50,695	\$250	PD	5
0038	ETM-LA, Inc.	Los Angeles	\$3,000	\$53,695	\$3,000	Consulting	5
0056	Jail Guitar Doors	Los Angeles	\$750	\$54,445	\$750	PD	5
0050	Headlands Center for the Arts	Marin	\$3,000	\$57,445	\$3,000	Consulting	4
0109	San Francisco Chamber Orchestra	San Francisco	\$3,000	\$60,445	\$3,000	Consulting	4
0032	David Brower Center	Alameda	\$3,000	\$63,445	\$3,000	Consulting	4
0043	Foundation of Neo-Renaissance	Los Angeles	\$2,750	\$66,195	\$2,750	Consulting	4
0057	Jess Curtis/Gravity, Inc.	San Francisco	\$3,000	\$69,195	\$3,000	Consulting	4
0058	Kala Institute	Alameda	\$3,000	\$72,195	\$3,000	Consulting	4
0065	Latino Arts Network	Los Angeles	\$3,000	\$75,195	\$3,000	Consulting	4
0068	Leap...imagination in learning	San Francisco	\$3,000	\$78,195	\$3,000	Consulting	4
0080	Music in the Mountains	Nevada	\$3,000	\$81,195	\$3,000	Consulting	4
0081	Napa Valley Museum	Napa	\$750	\$81,945	\$750	PD	4
0101	Queer Rebel Productions	San Francisco	\$3,000	\$84,945	\$3,000	Consulting	4
0110	San Jose Taiko Group, Inc.	Santa Clara	\$3,000	\$87,945	\$3,000	Consulting	4
0113	Santa Barbara Chamber Orchestra Society	Santa Barbara	\$3,000	\$90,945	\$3,000	Consulting	4
0009	Arts Council Napa Valley	Napa	\$3,000	\$93,945	\$3,000	Consulting	4
0011	Arts for LA	Los Angeles	\$3,000	\$96,945	\$3,000	Consulting	4
0018	Better Youth, Inc.	Los Angeles	\$3,000	\$99,945	\$3,000	Consulting	4
0041	foolsFURY Theater Company	San Francisco	\$3,000	\$102,945		Consulting	3
0001	3rd I South Asian Independent Film	San Francisco	\$3,000	\$105,945		Consulting	3
0002	Abhinaya Dance Company of San Jose	Santa Clara	\$3,000	\$108,945		Consulting	3
0012	Arts Orange County	Orange	\$3,000	\$111,945		Consulting	3
0037	Epiphany Productions	San Francisco	\$3,000	\$114,945		Consulting	3
0039	Eye Zen Art	San Francisco	\$3,000	\$117,945		Consulting	3
0054	Intrepid Shakespeare Company	San Diego	\$3,000	\$120,945		Consulting	3
0061	Kitka, Inc.	Alameda	\$3,000	\$123,945		Consulting	3
0062	La Pocha Nostra	San Francisco	\$3,000	\$126,945		Consulting	3
0067	LAXART	Los Angeles	\$3,000	\$129,945		Consulting	3
0082	Near & Arnold's School of Performing Arts and Cultural Education	Mendocino	\$2,850	\$132,795		Consulting	3
0089	P.S. Arts	Los Angeles	\$3,000	\$135,795		Consulting	3
0091	Pacific Symphony	Orange	\$3,000	\$138,795		Consulting	3
0103	RADAR Productions	San Francisco	\$3,000	\$141,795		Consulting	3
0104	reDiscover Center	Los Angeles	\$3,000	\$144,795		Consulting	3
0111	San Luis Obispo County Arts Council	San Luis Obispo	\$3,000	\$147,795		Consulting	3
0112	Sanchez Art Center	San Mateo	\$3,000	\$150,795		Consulting	3
0117	ShadowLight Productions	San Francisco	\$3,000	\$153,795		Consulting	3
0118	Sierra County Arts Council	Sierra	\$3,000	\$156,795		Consulting	3
0120	Small Press Distribution	Alameda	\$3,000	\$159,795		Consulting	3
0119	South Coast Community Media Access Center	Santa Barbara	\$3,000	\$162,795		Consulting	3
0133	Yolo County Arts Council	Yolo	\$3,000	\$165,795		Consulting	3
0048	Guitars in the Classroom	San Diego	\$3,000	\$168,795		Consulting	3
0076	Mo'olelo Performing Arts Company	San Diego	\$3,000	\$171,795		Consulting	3
0092	Pasadena Museum of California Art	Los Angeles	\$3,000	\$174,795		Consulting	3
0102	Queer Women of Color Media Arts Project	San Francisco	\$3,000	\$177,795		Consulting	3
0003	Angels Gate Cultural Center, Inc.	Los Angeles	\$3,000	\$180,795		Consulting	2

California Arts Council
2014-15 Professional Development and Consulting Program

0004	Armory Center for the Arts	Los Angeles	\$3,000	\$183,795	Consulting	2
0010	Arts Council Santa Cruz County	Santa Cruz	\$3,000	\$186,795	Consulting	2
0013	Asian Pacific Islander Cultural Center (APICC)	San Francisco	\$3,000	\$189,795	Consulting	2
0014	Association for the Advancement of Filipino American Arts & Culture	Los Angeles	\$3,000	\$192,795	Consulting	2
0016	Avenue 50 Studio	Los Angeles	\$3,000	\$195,795	Consulting	2
0017	Bay Area Video Coalition	San Francisco	\$3,000	\$198,795	Consulting	2
0022	California Center for the Arts Escondido Foundation	San Diego	\$2,995	\$201,790	Consulting	2
0026	City of El Cerrito	Contra Costa	\$3,000	\$204,790	Consulting	2
0030	Dana Adobe Nipomp Amigos	San Luis Obispo	\$3,000	\$207,790	Consulting	2
0033	Department of Cultural Services County of Marin	Marin	\$3,000	\$210,790	Consulting	2
0034	Door Dog Music Productions	San Francisco	\$3,000	\$213,790	Consulting	2
0035	DramaDogs, a Theater Company	Santa Barbara	\$3,000	\$216,790	Consulting	2
0040	Filipino American Symphony Orchestra (FASO)	Los Angeles	\$3,000	\$219,790	Consulting	2
0042	Foundation For Educational And Employment Resources Development, Inc.	Los Angeles	\$3,000	\$222,790	Consulting	2
0045	Friends of Lincoln Theater	Napa	\$2,800	\$225,590	Consulting	2
0046	Gallo Center for the Arts, Inc.	Stanislaus	\$3,000	\$228,590	Consulting	2
0051	Huntington Beach Municipal Art	Orange	\$3,000	\$231,590	Consulting	2
0052	I Can Do That!	Sacramento	\$3,000	\$234,590	Consulting	2
0053	Imagine Bus Project	San Francisco	\$3,000	\$237,590	Consulting	2
0055	Islamic Cultural Center of Northern California	Alameda	\$2,500	\$240,090	Consulting	2
0059	Kids in the Spotlight, Inc.	Los Angeles	\$3,000	\$243,090	Consulting	2
0060	Kings & Clowns, Inc.	Los Angeles	\$3,000	\$246,090	Consulting	2
0070	Los Angeles Center of Photography	Los Angeles	\$3,000	\$249,090	Consulting	2
0071	Luna Kids Dance, Inc.	Alameda	\$3,000	\$252,090	Consulting	2
0073	Men Alive - Orange County's Gay Men's Chorus	Orange	\$3,000	\$255,090	Consulting	2
0074	Mendocino Art Center	Mendocino	\$3,000	\$258,090	Consulting	2
0078	Moreno Valley Cultural Arts Foundation	Riverside	\$2,750	\$260,840	Consulting	2
0083	New Children's Museum, The	San Diego	\$2,700	\$263,540	Consulting	2
0085	Oakland Interfaith Gospel Choir	Alameda	\$3,000	\$266,540	Consulting	2
0088	Opera San Luis Obispo	San Luis Obispo	\$3,000	\$269,540	Consulting	2
0093	Petaluma Arts Council	Sonoma	\$2,500	\$272,040	Consulting	2
0097	Playwrights Foundation, Inc.	San Francisco	\$3,000	\$275,040	Consulting	2
0099	Plaza de la Raza	Los Angeles	\$3,000	\$278,040	Consulting	2
0100	Pretend City Children's Museum	Orange	\$3,000	\$281,040	Consulting	2
0102	Regents of the University of California at Berkeley	Alameda	\$3,000	\$284,040	Consulting	2
0106	Rural California Broadcasting Corporation KRCB	Sonoma	\$3,000	\$287,040	Consulting	2
0108	San Diego Youth Symphony and Conservatory	San Diego	\$3,000	\$290,040	Consulting	2
0115	Selma, City of	Fresno	\$2,925	\$292,965	Consulting	2
0126	Tia Chucha's Centro Cultural, Inc.	Los Angeles	\$3,000	\$295,965	Consulting	2
0127	Tuolumne County Arts Alliance	Tuolumne	\$3,000	\$298,965	Consulting	2
0128	Twentynine Palms Artists Guild	San Bernardino	\$3,000	\$301,965	Consulting	2
0129	Visionary Dance Theatre	San Diego	\$3,000	\$304,965	Consulting	2
0132	World Stage Performance Gallery	Los Angeles	\$3,000	\$307,965	Consulting	2
0134	Yolo County Historical Museum Corporation	Yolo	\$3,000	\$310,965	Consulting	2
0084	Nuvein Foundation for Literature and the Arts	Los Angeles	\$3,000	\$313,965	Consulting	2
0005	Arts & Learning Corporation	Orange	\$3,000	\$316,965	Consulting	1
0006	Arts Connection, The Arts Council of San Bernardino County	San Bernardino	\$750	\$317,715	PD	1
0019	Burning Man Project	San Francisco	\$3,000	\$320,715	Consulting	1
0028	Critical Mass Dance Company	Los Angeles	\$3,000	\$323,715	Consulting	1
0049	Hands for Hope	Los Angeles	\$3,000	\$326,715	Consulting	1
0075	Mexican Cultural Institute of Los Angeles	Los Angeles	\$3,000	\$329,715	Consulting	1
0077	Mono Council for the Arts	Mono	\$745	\$330,460	PD	1
0086	Oakland Youth Chorus	Alameda	\$750	\$331,210	PD	1
0087	Oakland Youth Chorus	Alameda	\$3,000	\$334,210	Consulting	1
0096	Philharmonic Society of Orange County	Orange	\$3,000	\$337,210	Consulting	1
0094	PIECES Teens Arts	Los Angeles	\$750	\$337,960	PD	1
0095	Pieter Performance Space	Los Angeles	\$3,000	\$340,960	Consulting	1
0124	The Lab	San Francisco	\$3,000	\$343,960	Consulting	1
0125	The Learning Centers at Fairplex	Los Angeles	\$3,000	\$346,960	Consulting	1
0130	Watts Village Theater Company	Los Angeles	\$3,000	\$349,960	Consulting	1
0131	William James Association	Santa Cruz	\$3,000	\$352,960	Consulting	1
TOTAL AWARD				\$99,945		

California Arts Council
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Applicant Summaries

3rd i South Asian Independent Film

In 2012, 3rd i South Asian Film Festival updated its strategic plan through 2014, which was originated in 2009. 3rd i needs an experienced strategic planning consultant to 1) Guide the organization in the development of a new plan 2) Work with staff executive leadership to facilitate the Strategic Planning team's process in developing the plan 3) Bring expertise and assist in the development of the Financial/Funding elements 4) Deliver a Strategic Plan document with actionable initiatives

Abhinaya Dance Company of San Jose

Abhinaya will contract with Marketing Consultant Joe Miller to assist us to refresh our brand image by creating a new logo, an updated website design, and publicity materials that will present a unified, professional, and consistent company image/identity. The project will standardize the look and feel of all our online and offline marketing communications, and make every marketing communication more memorable.

Foundation For Educational And Employment Resources Development, Inc

(Acuña Art Gallery & Cultural Center/Cafe on A)

We are a grassroots volunteer run organization and all previous funding has been directed towards programming and operation cost. We are in need of a consultant to assist us in strategic planning for online audience development, marketing and web development and assist to conduct an assessment, recommendation, implementation of and train our volunteer staff on effective use of technology to gain a wider audience, marketing of our events, gain on-line monetary support, and internet presence.

Angels Gate Cultural Center, Inc

Our current collateral does not adequately represent our organization. We desire to enhance - redesign and revise- our brochure. By including color, capturing programs with more specificity, and redeveloping our copy, we can create a community friendly method of conveyance. In addition, creating an insert template for our Community Classes Program that is both attractive and complements the brochure will make it easy for us to update information as well as print in house.

Armory Center for the Arts

Armory Center for the Arts seeks grant support to provide essential professional development training for our teaching artists working with high-risk youth. Community partner sites for these classes include L.A. County Central Juvenile Hall and Learning Works Charter School at Home Boy Industries, Boyle Heights. Grant funds will be used to engage a consultant specializing in trauma-informed care, violence prevention and intervention in order to strengthen our artists' instructional practice.

Arts & Learning Corporation

A&L is committed providing high quality arts education programming to children in Orange County. Currently 33% of A&L's budget is derived from grant funding. With a small staff and limited resources, we do not have the capacity to research and identify prospects, cultivate relationships, prepare competitive proposals and manage awards in order to maintain and diversify our grants program. We need an experienced grant consultant to ensure sustainability.

Arts Connection, The Arts Council of San Bernardino County

Our Program Coordinator Danielle Wallis will attend The Academy for Grassroots Organizations Fundraising Academy if we receive this grant. The Academy starts June 2015 with a completion date of October 2015. The Academy prepares current and emerging nonprofit leaders with the skills and resources they need to advance their organizations mission.

Arts Council Napa Valley

ACNV is applying for consulting services with an experienced leader in arts advocacy to develop a tailored seminar syllabus and toolkit for local arts leadership. Napa County arts leaders in necessary skills to collaborate, communication, and promote positive community change for and through the arts. This project will begin with a consulting and training in the ACNV board and staff, preparing them to lead workshops and develop materials for the local community.

The Arts Council of Kern

David Gordon, Executive Director, will attend the Arts in Correction Conference. This conference will provide a robust review of current trends in arts in corrections, including an overview of public policy, funding strategies, evaluation methods, and legislative trends. Special features include a one-day training program on Tuesday, June 16, led by experienced practitioners for artists who are new to the field; opportunities to build out the structure for a national coalition.

Arts Council of Mendocino County

The Arts Council of Mendocino County requires an outside facilitator (MendoFutures) to take the organization's Board of Directors and staff through a strategic planning process at the organization's annual retreat in November 2015. For the past five years, the ACMC ED has served as retreat facilitator and has therefore been unable to participate as a participant. The ED will also have follow up facilitation consultation support with MendoFutures to drive the strategic plan forward.

Arts Council Santa Cruz County

Our Ebb & Flow River Arts Project and 30th Open Studios Art Tour will help meet the visibility, relevance, and funding goals of the whole organization by reaching new and engaging existing audiences. To capitalize on innovation and build on momentum, we want to hire a content strategist to conduct research, recommend strategy, and help create targeted messages to support pre- and post-event audience engagement, and to inspire event fans to become ongoing investors in our daily work of art.

Arts for LA

In 2009, Arts for LA launched its then-state-of-the-art website, ArtsforLA.org, using Drupal 6.0 and integrated with the powerful Democracy in Action CRM system. Unfortunately, ArtsforLA.org needs a significant technology update, especially to become adaptive for mobile devices and to integrate our significant social media network. The site continues to be a vital tool in keeping advocates informed and engaged but its technology has not been updated since 2009, so its update is a priority.

Arts Orange County

Arts Orange County's website, artsoc.org, is in dire need of upgrading. Presently, adding or editing pages within the site requires knowledge of HTML and CSS web coding languages and because ArtsOC's staff has limited experience with coding, making frequent updates is time-consuming. Furthermore, the site does not work well for mobile users, nor does it offer secure integrated e-commerce functionality to accept donations. ArtsOC wants to hire a web designer to migrate its site to a content management system.

Asian Pacific Islander Cultural Center (APICC)

San Francisco's Asian Pacific Islander Cultural Center (APICC) requests \$3,000 to contract with Financial Management Consultant LaVette Virden to design, implement and update a comprehensive financial management system that will meet APICC's needs and will meet the City's requirements. San Francisco has recently adopted a citywide evaluation system that requires contractors like APPIC to track and report income and expenses for each program by funding source.

Aurora Theatre Company

Aurora Theatre Company will provide professional development in accounting for its new Business Manager Misty Ty. Misty was hired in February 2015; she has extensive experience in operations and technical theater, but limited accounting experience. She is, however, motivated to learn and committed to staying at Aurora long-term. The proposed professional development sequence will equip Misty with a solid understanding of accounting fundamentals, which will in turn be of great benefit to Aurora.

Avenue 50 Studio

As a visual arts organization with little experience in educational programming, the consultant will provide programmatic and administrative support in our recently acquired Community Art Space. She will provide structure for art education classes and public programs. Also, the consultant will meet with the Director and Board Members to create a model plan for making the new space financially viable for educational purposes.

Bay Area Video Coalition

BAVC requests \$3,000 to engage Nicole Levine to work with our Board of Directors to increase their efficacy and value at a critical moment in BAVC's history when robust leadership is required to maintain our relevance as a media arts organization. Ms. Levine will help the Board: 1.) Develop an Executive Dir.

transition plan; 2.) Increase their fundraising capacity through a customized training; and, 3.) Develop a plan to leverage board assets to capitalize on BAVC's 40th anniversary in 2016.

Better Youth, Inc.

Better Youth will benefit from the opportunity to work with a consultant and focus on strategic and practical thinking about the next phases of the organization's development. Better Youth's most critical need is financial planning inclusive of a resource development strategy. We also are in need of strategic planning and organizational capacity building strategies.

Burning Man Project

Burning Man is requesting funding in support of strategic planning consultation services. The organization stands at a pivotal moment of growth and expansion, as it has just absorbed several affiliated nonprofits as subsidiaries. The addition of these subsidiaries' arts programs necessitates an expanded strategic vision. The consultant will guide the organization in crafting a three-year plan of mission-focused programming.

California Center for the Arts Escondido Foundation

The center will hire a consultant with the Tessitura Network (ticketing/development/marketing) database. Through his/her assistance, our Assistant Box Office Manager, Development Manager, and Marketing Director will participate in and directly benefit from the consultants expertise and training.

Regents of the University of California at Berkeley (Cal Performances)

Cal Performances is in the midst of finalizing a ten-year strategic plan with a long-term goal of transforming our organization to an Iconic Cultural Center, strengthening our roots at home while expanding our reach statewide, nationally, and beyond. A key component of our plan is Berkeley RADICAL. This audience-building initiative streamlines all our artistic and education efforts, and we have engaged a media consultant to guide us in crafting our strategy as we raise our visibility.

California Lawyers for the Arts

In 2015-16, we will complete our current strategic plan that started in 2011-12. We need a consultant to guide the process for our next five year strategic plan. Working with staff and board members from the first stages of evaluating the accomplishments and outcomes of our current plan, the consultant will facilitate discussions at a board/staff retreat to identify goals, objectives and strategies, and draft the new plan in collaboration with the Planning Committee and senior staff.

California Association of Museums

CAM requests funding to engage a consultant to conduct a strategic planning "refresh" at a critical institutional juncture. The consultant will facilitate strategic conversations in conjunction with a board retreat and create an updated plan. CAM previously conducted a significant strategic planning process in 2010, which resulted in a plan that retains significant value. The proposed project will re-engage board members in the plan/institutional vision, setting a future strategic path.

Carmel Bach Festival, Inc.

This grant request is to cover the cost of registration fees and travel for two members of the Carmel Bach Festival staff to attend the Association of California Symphony Orchestras' (ACSO) annual conference in Long Beach, CA in August 2015. The two staff members are Nicola Reilly, Director of Development and Marketing, and Julia Robertson, Community Engagement Manager.

California Indian Basketweavers' Association

CIBA's By Laws specify the each Board member must be a person of California Indian ancestry and an active weaver. These criteria limit the pool of candidates for Board membership. Current members have, for the most part, never served on a board. Most really do not know "why they are here" and very few know what their job entails. The Workshop will empower this Board and give them the confidence and knowledge to enable them to be more effective in their communities and in their work with CIBA.

City of El Cerrito

The City of El Cerrito is seeking support to engage the consulting services of Morrie Warshawski to conduct a strategic benchmarking exercise to help the City's Arts and Culture Commission (ACC) define the mission and goals of the new Artist-in-Residency (AIR) program at the City's Recycling and Environmental Resource Center, as well as to establish benchmarks to evaluate the program's impact.

Critical Mass Dance Company

Critical Mass Dance Company is seeking a consultant who will assist us with our fundraising and financial planning in 2015. Our goal is to diversify and increase the effectiveness of our earned and contributed income streams. We also intend to build a 2016 budget that supports our organizational sustainability by investing more in our infrastructure to ensure long-term health and vitality of our organization.

Dana Adobe Nipomo Amigos

DANA needs a business planning to help form a comprehensive understanding of the financial implications of our future growth and sustainability. A business plan that provides recommendations for realistic revenue and operating expenses based on the size and location of our facility, the needs of our programs, and profiles of comparable organizations. A business plans would also include staffing plans complete with organizational charts, job descriptions, and salary ranges.

Robbin S Frey (Dance Kaiso)

Request for Dance Kaiso director Robbin Frey to attend the Arts in Corrections Conference. This conference will provide a robust review of current trends in arts in corrections, including an overview of public policy, funding strategies, evaluation methods, and legislative trends. Special features include a one-day training program on Tuesday, June 16, led by experienced practitioners for artists who are new to the field; opportunities to build out the structure for a national coalition; and a showcase of the arts at San Quentin State Prison on Friday, June 19.

David Brower Center

Since the departure of an executive director in September 2014, the Brower Center has been run by a four-person collaborative leadership team, in place of the traditional hierarchical model. To sustain the healthy functioning of this innovative model and work to "institutionalize" it, the Brower Center requests a \$3,000 grant to hire a consultant to address core organization and team development.

DramaDogs, a Theater Company

We need to continue to assess our current financial practices, develop and implement functional and accurate procedures & systems and assist DramaDogs's (DD) growing financial security and accountability.

Wilfred Mark (Drumology)

Request for Drumology owner/director Wilfred Mark to attend the Arts in Corrections Conference. This conference will provide a robust review of current trends in arts in corrections, including an overview of public policy, funding strategies, evaluation methods, and legislative trends. Special features include a one-day training program on Tuesday, June 16, led by experienced practitioners for artists who are new to the field; opportunities to build out the structure for a national coalition; and a showcase of the arts at San Quentin State Prison on Friday, June 19.

Epiphany Productions

EP is requesting \$3,000 for consulting services in the areas of Audience Development and website. EP has recently completed its very first official strategic planning, resulting in a 3-year plan detailing strategic goals including building a strong engaging brand and strengthening audience engagement and development. Jing He, former EP Managing Director, a core member of the strategic planning committee will be hired as one of the consultants to carry out these strategies.

ETM-LA, Inc. (Education Through Music-Los Angeles)

ETM-LA seeks to strengthen its evaluation plan and outcomes of our music education program by receiving consultation on building a new logic model to align programmatic input and output. Consultation services will assist in: 1) identifying key data to be collected, as well as when and how; and 2) revising measurement tools to help us successfully implement the evaluation plan and more accurately assess progress towards meeting stated objectives.

Eye Zen Art

Eye Zen Presents requests \$3,000 for consulting services to update, re-design, and manage our organization's website. This consultancy is needed because our main website www.eyezen.org is significantly outdated, our programs have independent websites which negatively impact our web presence, and our staff does not have the technical/administrative skills to manage or update our website. This is an impediment to the professional growth of our organization programmatically and financially.

Association for the Advancement of Filipino American Arts & Culture (FilAm ARTS)

As FilAm ARTS continues on its trajectory to facilitate community transformation through the arts, its programs have continued to expand -- even beyond the organization's capacity. This is a crucial stage for FilAm ARTS as it deals with challenges of burnout on many levels. The organization would need to hire an organizational development consultant to help create a Strategic Plan for FilAm ARTS to better manage its growth for long-term sustainability.

Filipino American Symphony Orchestra (FASO)

In their fourth year under its own Tax ID, FASO seeks the assistance of a nonprofit management consultant to develop its strategic planning and staff development for 2015 to 2020. The first need was addressed with hiring Amirah Limayo, MPA as a Grant Writer and create a financial plan for 2015-2016. She will play a dual role as the Nonprofit Consultant to create the strategic plan with mission focused program goals and SMART (Specific, Measurable, Acceptable, Realistic and Timely) objectives.

foolsFURY Theater Company

FoolsFURY, "one of the stars of the San Francisco experimental theater scene," (SF Monthly), is now entering our 17th year of making, teaching, and presenting contemporary theater. Over time, the make-up of our company has changed, and our programs have grown in size and complexity. We are seeking funds to hire consultant Cammie Erickson, who will lead us in a strategic planning process as we move into the company's next phase.

Fresno Philharmonic Association

The Fresno Philharmonic is seeking this grant to engage an experienced consultant to help the organization develop a branding, marketing and communications plan in connection with the Fresno Philharmonic's transition to new artistic leadership. The Philharmonic's current music director will leave after the 2015-16 season and a search is underway for his successor, who is expected to be in place by the 2017-2018 season.

Gallo Center for the Arts, Inc.

The Gallo Center for the Arts serves patrons from throughout the San Joaquin Valley region, which represents a widely diverse population. Annually, the Gallo Center hires a consultant to help conduct surveys, prior to the upcoming season, to evaluate the populations served, current programming efforts, and overall satisfaction of its patron base. Through this process, the Gallo Center is able to strategize new ways to engage its community, and evaluate and improve its programming efforts.

Grand Performances

Grand Performances requests support for Nurit Smith to attend the California Presenters Conference May 27-29 in San Jose, CA. Nurit was hired in June 2014 as Deputy Director. In this capacity, she oversees financial, human resource and administrative activities and provides coordinating services, both internal and external, for the Development, Communications and Production departments. We

look forward to introducing her to our presenter colleagues in this intimate present- focused environment.

Guitars in the Classroom

GITC is a dual model provider (resource recycler & programs delivery). Our board seeks consultants to help us develop a sound, adaptable strategic business plan that aligns our services and resources with needs in the schools long term. We began this work in 2014 and are prepared to begin strategic business coaching, facilitation and planning. We envision 6 successive steps that alternate trainings with board work to build systemic thinking, improve infrastructure and sustainability as we scale.

Hands for Hope

Hands4Hope needs an evaluation plan/assessment tools to measure the outcomes and effects of our programs, and to identify growth areas. The plan will lay out what data should be collected, as well as when and how. Revised/new measurement tools will help us successfully implement the evaluation plan and more accurately assess whether we are making progress and meeting our program objectives as intended. Training is also needed so our staff can continue the evaluation work beyond the grant period.

Headlands Center for the Arts

As Headlands undertakes its ambitious 2015-19 Business Plan and accompanying Commons: Capital & Capacity Building Campaign, the Senior Leadership Team (including long-term Executive Dir., Development Dir., new Program Dir. to be hired in 2015, & Operations Dir. hired Jan. 2015.) plans to engage a consultant to facilitate the development of actionable and integrated departmental work plans that will be essential to the successful implementation of the Business Plan.

Huntington Beach Municipal Art

Our goal in hiring a marketing consultant is twofold: we would like to have a tailor made marketing plan and calendar outlining objectives, tasks and a timeline that aligns itself with our needs, in addition to creating a training module for our staff to improve their communications and marketing skills.

I Can Do That!

Allison Sertic has over 13 years of nonprofit arts administration experience, holding positions in administration, membership, programs, marketing and communications and operations management, most of which was in Nevada. She is still learning in her new role as executive director, and although she completed grant writing workshops and the ED Bootcamp series presented by Nonprofit Resource Center, she still has a need for customized consultation to successfully guide the organization.

Imagine Bus Project

TIBP needs consulting services to refine and clarify aspects of TIBP's Theory of Change, including hypotheses regarding program dosage and duration necessary to achieve recidivism outcomes such as necessary connections to community-based programs as youth re-enter the community; and advise and recommend on TIBP's organization's structure and business model.

Intrepid Shakespeare Company

Intrepid has just completed its fifth successful season providing regional theatre & diverse educational programming to San Diego County residents. Over the past five years we have served over 100,000 North County community members; 45,000 patrons through our mainstage productions & readings and over 60,000 students through our education programs. We are looking to engage a consultant to assist us with business modeling, financial planning, organizational and Board of Director optimization. This will help us have a solid operational framework to build upon to achieve our growth potential and future goals.

Islamic Cultural Center of Northern California

The art and culture program at ICCNC has grown steadily over the past few years, with about 20 events held per season. We need more assistance in the marketing and outreach area to build the diverse audiences we seek. This upcoming season we will also begin an artist-in-residence program. We need a marketing/outreach consultant to help us strategize and implement a plan to inform a wider public about our events and programs, better involve our constituents, and help build community through art.

Jail Guitar Doors

Adele Bertei, a volunteer program facilitator also doing volunteer research & development for Jail Guitar Doors USA is seeking funds to attend the Arts in Corrections conference in San Francisco, June 16-19th, 2015 in order to learn more about every facet of arts in corrections in California.

Jess Curtis/Gravity, Inc.

Jess Curtis/Gravity seeks consulting services to engage in a process of strategic planning to expand our support programs for emerging artists, strengthen our admin and governance systems, and build our base of individual donors. We need consultation to produce an effective plan for achieving our goals, in addition to having the expertise and support needed to implement this plan. We are looking ten years ahead and determining how we can best serve our community and remain sustainable.

Foundation of the Neo-Renaissance (Jouyissance Early Music Ensemble)

Jouyissance Early Music Ensemble will hire a consultant to work with the board and staff to develop a strategic plan for the organization. During the past year, the Board has been acutely aware of the need for capacity building. It has identified a set of goals that include adding new staff members, increasing board activity, increasing artistic capabilities and strengthening internal systems. Through this process, the Board recognized the need to bring on expert guidance going forward.

Kala Institute

Kala's website was created over ten years ago. Since then the scope and reach of Kala's programs for artists and the community have evolved. To continue to thrive, we need a new website that engages the public, invites an expanded audience to learn about Kala's residencies, sign up for art classes, browse artwork for sale, and get involved. We need a consultant to design an accessible site, inviting public participation while increasing back-end efficiency for Kala staff.

Rural California Broadcasting Corporation KRCB

KRCB is a "secondary" public media enterprise in a Designated Market Area (DMA) that is dominated by a major PBS flagship station. We need to broaden awareness of our brand and further establish our identity as a source and resource for the arts throughout the SF Bay Area. We seek strategic advice about improving our marketing efforts and the outcome of our basic support activities (sponsorship and pledge drives) in order to sustain/expand our arts programming and attract larger audiences.

Kids in the Spotlight, Inc.

Board development consultation. Kids in the Spotlight, Inc. has entered our sixth year and we are transitioning from a "family and friends" board to a sustainable model.

Kings & Clowns, Inc. (Arts Alive)

Following our Strategic Plan, we wish to proceed with training for the Director and Financial officer to overhaul our financial systems with a streamlined operational software to improve upon Excel which is used at present. We hope the system will help us produce statistics more efficiently, systematically invoice and process student enrollments, and create timely forecasts to strengthen our budgets and finances.

Kitka, Inc. (Kitka Women's Vocal Ensemble)

To support website development consultant fees. Kitka will engage two top-notch website consultants (Tim Ware of HyperArts and Jaquie Moss of Odopod) and Wordpress website designer Natalya Brandt (Web Maven, formerly Sierra Image Works) to guide Kitka in an assessment and overhaul of our desperately outdated html website. Kitka's website was state-of-the art when it was designed in the 80s, but it is currently not serving the organization to maximum potential.

La Pocha Nostra

La Pocha Nostra's website was cutting edge when it launched in 2002, but is now outdated and ineffective in terms of attracting bookings and building audiences. To address this issue, we propose to contract with Website Design Consultant Allison Wyper, whose extensive experience in web design, particularly web design for artists and arts organization, equip her to build a user- friendly compelling website that will increase participation in LPN's programs.

La Raza /Galeria Posada

We request \$3000 to develop and implement a strategic marketing campaign to roll out our organizational name change. The marketing campaign is part of a yearlong effort to modernize the organization and serve the broadest possible audience. With a 42-year history as one of the premier centers for Chicano/Latino art in California, our new name, Latino Cultural Center, Sacramento is clearer, more inclusive and more accurately reflects our activities.

LA's BEST

The participant will be Mario Davila, LA's BEST Director of Arts Education, and he will attend the 2015 California Arts Education Association (CAEA) Conference in Sacramento from November 13 through 15.

The theme of the conference will be, "Proud Past, Bright Future," and will include hands-on workshops, dialog, master classes, and tours at local museums.

Latino Arts Network

The consulting group will work with LAN staff to develop website upgrades that will allow us to send out action alerts to our membership and email list, as well as upgrade our Cultural Vitality Index. The CVI is a tool kit for Latino organizations throughout the state to survey the vitality of their communities, enhance their development opportunities, and to capacitate local and statewide advocacy. LAN will be able to better inform it's constituency, and to facilitate a greater engagement between the Latino arts network and the larger arts community, working in tandem to support the arts.

Launch Productions. Inc

Our Executive Director, James Panozzo will attend the Southern California 501(c) onference, hosted by the Center for Nonprofit Management. The conference offers two days of networking opportunities and presentations from nonprofit leaders, along with breakout sessions on topics such as leadership, risk, and measuring impacts. This is an opportunity to network with participants from similarly placed organizations, sharing experiences and insights, as well as establishing new partnerships.

LAXART

LAXART plans to embark on an adaptive design project with ART DESIGN OFFICE in consultation with designer Harsh Patel entitled "Institutional Interface." They will produce a comprehensive visual identity program as a functional, living exhibition of contemporary design that would also serve as the visual design DNA of the institution. The multi-phase project begins with the upgrade of our website and an institutional style guide to establish templates for all public communications.

Leap...imagination in learning

Leap's programs currently provide over 7,000 K-8 public school students across the San Francisco Bay Area with hands-on, standards-based learning experiences in the visual and performing arts each year. Leap wishes to hire an experienced consultant to improve and update our annual program evaluation tool in order to better measure our impact, and ultimately strengthen our programming.

City of Rancho Cucamonga (Lewis Family Playhouse)

The Lewis Family Playhouse wants to conduct an Audience Development Analysis. Our programming includes a presented artist series, rentals, and several resident Theatre Companies (Union & non-union). We need help identifying how best to use our resources to reach new audiences, and to further engage existing patrons. We're especially interested in learning more about 1st time visitors to the Playhouse, and how we can encourage them to sample the other types of programming that we offer.

Living Jazz

Living Jazz (LJ) needs to engage a board development consultant to spearhead a process aimed at effectively enacting a plan created by a recent consultancy with the Harvard Business School Community Partners (HBSCP), focused on succession planning, revenue building, and board roles and

responsibilities. LJ is in the midst of 1) a major board expansion concentrated on increasing its donor base and earned income, and 2) expansion of its music education programming in the Oakland public schools.

Los Angeles Center of Photography

For 14 years, we operated as The Julia Dean Photo Workshops, a photography school in Los Angeles. Last year, we transitioned into a 501(c)3 non-profit, with a new name, the Los Angeles Center of Photography (LACP). During this past year, our web designers have been working on the redesign of LACP's new website. We are applying for this grant so that we will have the funds we need to pay our web designers to finish our website. To see the progress of the new website see: lacphoto.org/berenice.

Luna Kids Dance, Inc. (Luna Dance Institute)

Our organization is small, but complex. We require a database that can be used across program areas and be nimble enough to handle relationships that cross category in more than one way. Techsperience customized our first database 10 years ago, but the rapid changes in technology and social media has made it cumbersome to use and query. Our goals to double earned revenue over the next three years requires an updated database.

Department of Cultural Services County of Marin

Marin Center Presents has presented artists from all over the world for over 26 years. Jim Farley who retired after 40 years in July founded the program. Gabriella Calicchio was hired to be the new Director of Cultural Services for the County of Marin. Ms. Calicchio has extensive experience leading nonprofit arts organizations but the majority of those organizations have been producing not presenting entities. After six months it has become evident that mentoring is needed in presenting.

Mariposa County Arts Council, Inc.

The Mariposa County Arts Council (MCACI) would like to send Executive Director, Cara Goger, to the Arts in Corrections: Opportunities for Justice and Rehabilitation in San Francisco. This conference will provide a robust review of trends in arts in corrections, including an overview of public policy, funding strategies, evaluation models, and legislative trends. It also provides an opportunity to learn from experience practitioners in the field and observe arts programming at San Quentin.

Men Alive - Orange County's Gay Men's Chorus

We have begun work with Marlene Woodworth, a highly qualified and successful Board Consultant, to help us improve the performance of our board and strengthen the skills of our board members. We will use any funds received from this proposal to compensate her. We seek funding of \$3,000 to pay half of her costs for six months.

Mendocino Art Center

Art has been donated to the Mendocino Art Center (MAC) for 54 years, and as well as improving care with new collections management processes, MAC is beginning to exhibit the work of many important 20th century California artists. To prepare for seeking an art historian's authoritative interpretation for

future exhibitions and publications, MAC is proposing hiring a collections consultant to survey what other works by these “heritage artists” are to be found, particularly in Mendocino County.

Mexican Cultural Institute of Los Angeles

The consultant will work with Mexican Cultural Institute staff to develop a comprehensive grant seeking strategic plan, including identifying resources, preparing templated requests and consulting with staff and board to develop a more long range strategic plan for growth. The MCI is now in its 25th year of operation and as it is reviving its programming and community profile, it is looking to fortify its operation and resources. As the population becomes more Latino in Los Angeles, MCI is preparing to take its role in presenting arts and culture for all audiences.

Mono Council for the Arts

MCA had a major staff transition this last fiscal year. MCA's Executive Director, Gaye Mueller, resigned after many years. Kendra Knight has taken on the former ED's responsibilities. She has worked for MCA for 7 years as the Arts & Education Director, Gallery Director and President. Kendra is now the Development Director (DD) and is running MCA. MCA would like our DD to take 5 online professional development courses this fiscal year. Through this development our DD will help our organization grow.

Mo'olelo Performing Arts Company

Mo'olelo has never used traditional marketing methods. Founder Seema Sueko reached audiences by using Consensus Organizing (CO) for theatre. Tickets were sold as group sales; with very few single ticket buyers. But the CO method is incredibly time intensive and not sustainable. To address this, the new Executive Artistic Director plans to use marketing and public relations to build a loyal audience base. Working with a professional consultant to craft a marketing plan would ensure success.

Moreno Valley Cultural Arts Foundation

MVCAF is seeking professional guidance in directing the growth of our Board of Directors and the implementation of an Advisory Committee. MVCAF is also seeking input as to what steps are needed to better market our Foundation and the services we offer.

Mozart Festival Association (Festival Mozaic)

Funds will support two staff members from Festival Mozaic to attend the 2015 Association of California Symphony Orchestras Conference in Long Beach, California August 6-8.

Music in the Mountains

Music in the Mountains requests funding to conduct our first ever Communications Assessment as a key component of our Audience Development Initiative. MIM provides a range of music education opportunities and world-class performances of classical, pops, and contemporary music in a summer festival and year-round programming. A communications assessment will provide us with a roadmap to clearly align our audience development goals with success.

Napa Valley Museum

The California Association of Museum (CAM) hosts its annual conference and meeting March 2-4, 2016. The CAM conference is a fantastic networking and professional development conference. The conference includes workshops, educational sessions and tours of museums geared towards museum professionals. Napa Valley Museum would like to send Nicole Kelly, Membership Coordinator, to the conference.

Friends of Lincoln Theater (Napa Valley Performing Arts Center at Lincoln Theater)

The Napa Valley Performing Arts Center at Lincoln Theater is applying for a Consulting grant of \$2,800 for much needed sales, marketing and operational upgrades and training to strengthen our long term growth and sustainability. Specifically, Lincoln Theater is hiring an Information Technology consultant to increase sales, decrease expenses and improve customer satisfaction by updating our infrastructure and website as part of a larger capacity building project that will begin in June, 2015.

Near & Arnold's School of Performing Arts and Cultural Education (SPACE)

SPACE needs a consultant to assist the organization in converting from an antiquated, inefficient, and insecure database recordkeeping system to a modern, partially cloud-based, integrated Client Relationship Management (CRM) system. SPACE has set aside funds to purchase the Total Info license. Funds requested from the California Arts Council will be used to hire a consultant to convert the existing database and train staff to use the new system.

The New Children's Museum

The New Children's Museum contracts for evaluation services to ensure that its education and enrichment programing is relevant and impactful for all stakeholders. This request funds the 2015 evaluation of our pARTners in Creativity program, a partnership with 10 social service agencies to provide artmaking activities for their constituents. pARTners serves children whose lives have been devastated by homelessness, abuse, domestic violence, disease, and physical/mental health challenges.

CSU, Chico Research Foundation (North State Symphony)

The activity is the League of American Orchestra's Essentials of Orchestra Management (EOM) workshop, an immersive 10-day residency in July of 2015 limited to 32 participants and hosted by the University of Southern California Arts Leadership Program. The workshop is co-directed by executives from the San Francisco Symphony & The John F. Kennedy Center for the Performing Arts. The individual who will participate is Sue Constantinides, North State Symphony's (NSS) Redding Outreach Coordinator.

Nuvein Foundation for Literature and the Arts

Nuvein is in need of organizational development consulting, one that can help the board examine its organizational structure, understand and better develop its programs and events, explore messaging and media campaigns, fundraising and development, as well as effective community outreach with an end to establish a stable presence in the communities the organization operates in and serves.

Oakland Interfaith Gospel Choir

During the upcoming 2015-2016 season, OIGC will celebrate its 30th Anniversary. The organization wants to work with a consultant in order to maximize the potential of this milestone to increase its visibility in the region and attract new audiences. With its new leadership and dedicated production and office/social media managers on staff, OIGC is now well situated to draw on a consultant's expertise to build new skills and expand its marketing range and scope for the 30th and future seasons.

Oakland Youth Chorus

The American Choral Directors' Association Western Division conference brings together choral clinicians at all levels to provide sessions on recruitment and retention, teaching sight reading, conducting skills, sessions devoted to multicultural music and cultural context, and reading sessions to discover new repertoire. OYC's Artistic Director, La Nell Martin, would be attending the conference on behalf of OYC.

Oakland Youth Chorus

Oakland Youth Chorus is in the process of expanding and diversifying our Board of Directors as part of our 2015-18 strategic plan. To effectively strengthen our board processes, governance, and fundraising, and to engage in board recruitment that will lead to membership that reflects the singer demographics of Oakland Youth Chorus and the larger East Bay community, we plan to engage a board development consultant.

Opera San Luis Obispo

We have identified the need for a consultant to provide the skills necessary to develop an effective social media program, the most cost effective way to reach a younger and geographically wider audience. Importantly, the consultant will appreciate the need for social media messaging to be compatible with our traditional media messaging and also the need to train our personnel to assume responsibility for maintaining the new social media program.

P.S. ARTS

P.S. ARTS has identified the need to redesign and develop its website using responsive design principles and improve its donation tools. Recognizing that this is an important initiative for the organization, and will represent a large step forward technically, P.S. ARTS wants to approach the project pragmatically and with a strategic focus that aligns with its goals.

Pacific Chorale

Pacific Chorale is at a critical juncture in its storied history. Our Artistic Director of 48 years will be retiring after the 2016-17 Season, with our designated new Artistic Director assuming leadership in 2017-18. We will be exploring ways to diversify funding sources, identifying cost-cutting measures and increasing our outreach into our community through Board development and expansion.

Pacific Symphony

Pacific Symphony and TRG Arts wish to continue their important work together utilizing the firm's proprietary analytical instrument, Patron Loyalty Index (PLI), helping to evaluate the Symphony's customers. More specifically, the PLI analysis will help inform plans on how to best communicate and market to ticket buyers and donors, and how to increase revenues among specific patron groups. The Symphony is eager to continue this critical work with TRG and employing their methods and tools.

Pasadena Museum of California Art

The Museum seeks to work with an exhibition development consultant to develop a strategy for improving the visitor experience. The consultant will deliver strategies to help develop interactive and participatory exhibitions, programs, curatorial frameworks, and online support. A final written strategy will structure and inform decisions for future exhibitions and programs of engagement.

Petaluma Arts Council

To improve PAC's arts education programming and related marketing, the consultant will assess past and present programming, then will develop an expanded program based on the "Four Cs" of arts education: Cognition, Culture, Communication and Creativity. She will explore opportunities for after-school programs, senior arts programming, STEM integration, and partnerships with other organizations and educational institutions, and will analyze and improve PAC's marketing plan.

Philharmonic Society of Orange County

In July, we began a new era as John Mangum was named the Philharmonic Society's new President and Artistic Director. John has programmed at the highest artistic level with major orchestras in Los Angeles, New York and San Francisco. He and the Board have crafted a plan toward 2020 that builds on the Society's track record of excellence and expands to engage broader segments of our community with music. Consultants will help shape the plan for building strategic financial support.

PIECES Teens Arts

This grant is being requested in order to enroll Monica Moreno in The Grantsmanship Center's Grantsmanship Training Program, taking place May 11-15, 2015 in Los Angeles. \$750 will help cover the majority of the program cost (\$895, plus a book). The remainder will be paid out of pocket. Monica Moreno has since the birth of our organization been involved in all aspects of programming and administration. As a key representative, she is the best candidate to take on the grant writing role.

Pieter Performance Space

Pieter requests \$3000 to contract with Los Angeles-based arts consultant Elizabeth Pickens. Since 2010, Pieter has operated its dance space through earned income and modest contribution. We are now ready to expand our budget, increasing both earned and contributed funds in order to contract paid staff, provide artist commissions, and engage a year-round residency program for LA-based queer, women, and dancers of color. Pickens will significantly expand our fundraising efforts in early FY15-16.

Playwrights Foundation, Inc

1) Annual surpluses are strategically planned toward organizational stability. 2) A biennial festival in 2014 increased income and expense. 3) 2014 earned income included playwriting classes, on hold in '15 & '16 as we seek strategic partnerships.

Playwrights Project

Cecelia Kouma, Executive Director of Playwrights Project and teaching artist, will attend the California Lawyers for the Arts and William James Association's national conference "Arts in Corrections: Opportunities for Justice and Rehabilitation at the University of San Francisco, June 16–19, 2015. Cecelia initiated Out of the Yard program at R. J. Donovan Correctional Facility this year, under WJA and funded by the CAC and CDCR's Arts in Corrections initiative. She seeks to expand her skills.

Plaza de la Raza

The consultant will work with PDLR's School of the Performing and Visual Arts staff and faculty to provide curriculum development training and to create a standard curriculum for each class offered at Plaza, including language that addresses VAPA Standards and Common Core language. With respect to the various level of formal training the faculty has, including folk arts and cultural classes, the consultant will work with each of the instructors to insure that all format and content are in tandem with our pedagogy, and reflect skills acquisition, learning goals and measures of success.

Pretend City Children's Museum

Pretend City Children's Museum is in need of an Art Education Consultant for its Art Studio. This support would enrich our design, material, and staff development in our existing exhibit and programming. These services will provide the opportunity to build on our current programming that encourages cooperative learning experiences through art in an environment where children can explore art materials that nurture their academic, physical, and cognitive development.

Queer Rebel Productions

Queer Rebel Productions is applying for CAC Consulting Funds to work with a consultant experienced in the development and sustainability of nonprofit arts organizations, specifically rooted in underserved communities. The consultant will conduct an organizational assessment and evaluation, make recommendations, and provide coaching. Areas of focus will include: organizational trajectory, workplan, volunteer/board, financial management, public presentations, and communications strategy.

Queer Women of Color Media Arts Project - QWOCMAP

QWOCMAP developed a business plan for our Distribution Program, which we leveraged to secure funding for a pilot online sales portal. As DVDs phase out, we have received increased requests for through video streaming and digital licensing services from our educational institution clients, which include universities like UC Davis, Mt. Holyoke, Swathmore, Stanford and Cambridge in England. To generate earned income, our next step is to create an open source website that caters to this market.

RADAR Productions

RADAR requests \$3000 to support 100 hours of consulting with Elizabeth Pickens, M.Ed. who will provide a strategic planning structure for RADAR's leadership and Board. Pickens will also provide critically-timed executive leadership training to RADAR's new Executive Director, Juliana Delgado Lopera, who will onboard into the position beginning FY15-16. Pickens will provide 20 hours of strategic planning and 80 hours of executive leadership training.

reDiscover Center

We are requesting support for consultation services of staff development for our Executive Director who started a few months ago. This is his first time serving as an ED and previously served the reDiscover Center as a volunteer then part-time staff.

Riverside Art Museum

Riverside Art Museum (RAM) utilizes its encyclopedic collection of over 1600 works of art, plus loaned pieces to mount 12-18 exhibits annually. Our Collections and Exhibitions Coordinator, Allen Morton, desires to strengthen his knowledge in the areas of condition reporting and care of collections on paper via attendance at two Collections Care Workshops presented by Balboa Art Conservation Center (BACC) in San Diego August 12-13, 2015.

San Benito County Arts Council

The San Benito County Arts Council is in need of a 3-5 year Strategic Plan. We regularly develop an annual Work Plan, but have not had a working Strategic Plan since the last one expired in 2012. We particularly need professional guidance with board and fund development and long-range visioning. Therefore, the planning and facilitation of a 4 hour strategic planning retreat and the creation of a strategic plan by a professional consultant would be highly beneficial.

San Diego Youth Symphony and Conservatory

SDYS developed the Community Opus Project to convince school districts to include quality music education in students' regular curriculum. The plan proved successful when Chula Vista Elementary School District committed to re-establishing its school day music program with the goal of providing music education for all 29,000 students by 2025. Others now turn to SDYS for guidance in creating similar programs. A document describing the program's key components would be useful to other communities.

San Francisco Chamber Orchestra

The San Francisco Chamber Orchestra (SFCO) needs to develop a robust program assessment and evaluation protocol for the 38 admission-free concerts it presents via its Very First, Family and Main Stage Concerts series. Currently, the SFCO does informal assessment (surveys, show of hands). With 99% of its income contributed, the SFCO needs to make a compelling case to its supporters about the impact of its work and the unique role it plays in providing access to high quality classical music.

San Jose Taiko Group, Inc.

San Jose Taiko (SJT) is contracting web design company, Rasteroids Design, to update our website of 7+ years. This contract will include assessment of existing site (which they designed), as well as design and development of new look/navigation/device compatibility/social media integration of SJT's organizational website, www.taiko.org. This website is the main access point for tens of thousands of existing and new audiences/contractors for SJT programming.

San Luis Obispo County Arts Council

ARTS Obispo must continue momentum and transcend staffing and board member shifts. Executive director Angela Tahti, joined ARTS Obispo 4/1/15 following the two-year tenure of Jenna Hartzell. Half of nine board members are new and the presidency rotates soon. Education and cultivation are priorities as is improved strategy for fund development. The CAC requires an annual plan of its State-Local Partners. The proposed addresses all needs to build team and improve capacity to advance this work.

Sanchez Art Center

Sanchez Art Center will work with Gwenn Connolly Creative Direction & Graphic Design in order to complete a branding project that will incorporate our new logo into all print and online materials; it will include a style guide, print templates, and webpage design direction. The project will ensure a consistent and professional look in all our marketing collateral, and is the first such comprehensive project to be undertaken by the Art Center since its establishment in 1998.

Santa Barbara Chamber Orchestra Society

Santa Barbara Chamber Orchestra (SBCO) needs technical consulting services to rebuild the organization website. The SBCO website must communicate the new brand and have appropriate capabilities such as e-commerce. Developing a new website is one tactic within SBCO's new sustainable business plan. The website specifically is part of our strategy to increase ticket sales, subscriptions and community awareness. Establishing clear brand identity and marketing appropriately will help build audiences.

Santa Cecilia Opera & Orchestra Association

To support a consultant for the creation of a new strategic plan for Santa Cecilia Orchestra. In this final year of our current strategic plan, work on a new vision was already on our schedule for administration and the Board. In recent months, however, the Orchestra has more than doubled its physical space, opening exceptional opportunities for expanding our programs, particularly for Latinos. Planning has become a priority for our near future as we balance the potential our expanded facilities.

City of Selma (Selma Arts Council)

The Selma Arts Council is in need of consulting services in the area of advertising/marketing/ donor list/tracking. While the productions, exhibits and other events that have been implemented have had a positive level of success, there are many residents in Selma and the surrounding communities that have no knowledge of the Selma Arts Center and the services that are offered. Assistance is needed to work on this area to expand the level of engagement/donors in the Arts in Selma.

Door Dog Music Productions (San Francisco World Music)

We need and seek a scenic/production design expert to work with our organization to help design a modular "mobile" set for streaming broadcast projects in any location whether urban, site-specific or rural. This modular mobile set will become the main flagship production model for our newly re-branded organization and will be 100% integrated into all of our programming from Worldwide Classrooms to Worldwide Stages from now on.

ShadowLight Productions

ShadowLight Productions plans to launch a new website in 2016. In order to build a site that fulfills the objectives stated below, we will engage a consultant to help us plan and develop the design of the user interface and the overall visual architecture of the site to be more fluid, dynamic and engaging. The consultant will also help us identify a web coder/programmer, who can realize the design as well as train staff to update the content.

Shawl-Anderson Modern Dance Center, Inc.

Shawl-Anderson Dance Center (SADC) was co-founded in Berkeley in 1958 by Frank Shawl and Victor Anderson who managed the organization through 2014. The board engaged in a succession planning process in 2014 and hired a new Executive Director, Rebecca Johnson, who has been on staff in a leadership role since 2008 and served on the faculty since 2001. At this critical juncture we are engaging in strategic planning to envision and secure the organization's future and consider a major expansion.

Sierra County Arts Council

Beverly Jordan, B.J., Executive Director of the Sierra County Arts Council(SCAC), will meet with web designer Masa Uehara, for consulting and training to enhance and manage the SCAC website www.sierracountyartscouncil.org

Small Press Distribution

SPD wishes to redesign our website to have it serve as a community building tool and enhance the reader and user experience for presses and authors from CA and beyond. This redesign will: provide essential "responsive" access from any device; allow site visitors to log in before seeking books so that SPD can track preferences and provide assistance; and make it possible for visitors to leave comments and have interactive exchange via the Disqus module to generate active community engagement.

SpectorDance

SpectorDance needs to strengthen its programming options. It has created highly successful, relevant, and powerful performances of high aesthetic quality, but it has not yet maximized the potential of these performances either at home or with touring. It needs to extend and enhance its performance and engagement opportunities. Upcoming performances of Ocean Trilogy and East/West are powerful vehicles for stimulating conversation and even change.

Streetside Stories

Streetside seeks consultant support to guide the first stages of the organization's 2016-2019 Strategic Plan. Consultants will lead 1) Board training and 2) a Theory of Change development process. This two-part project is of critical need by the organization, which experienced a significant program and executive leadership transition in 2014, and anticipates natural board turnover in 2015. These trainings will help build a cohesive staff and board leadership team to lay plans for the future.

Syzygy Dance Project

We are seeking a professional development grant to send SDP's Executive and Artistic Director Sylvie Minot to the Arts in Corrections: Opportunities for Justice and Rehabilitation conference in June 2015. The requested amount includes costs for the conference and transportation/parking.

The Lab

The Lab requests \$3000 for Executive Director Dena Beard to consult with LA-based arts consultant, Beth Pickens. The two women will work closely as Beard leads The Lab out of its recent financial crisis and into stabilization. Pickens will provide Beard 40 hours of fundraising and Board development consulting in early FY15-16. Beard is currently The Lab's sole employee, working with an expanding Board to return The Lab to its origins as a site for experimentation in San Francisco's Mission.

The Learning Centers at Fairplex

The Learning Centers at Fairplex will engage in consulting services in order to create and adopt a marketing strategy designed to introduce Millard Sheets Art Center, our arts organization to a wider audience within the Los Angeles and Southern California region.

Tia Chucha's Centro Cultural Inc

Tia Chucha's Centro Cultural is seeking consulting services for the creation and implementation of an outreach and engagement plan for Tia Chucha Press, TCCC's publishing wing founded over 25 years ago by Luis J. Rodriguez, current Los Angeles Poet Laureate. TCP is one of the country's leading small cross-cultural presses. The consultant is needed to enhance the capacity of our independent bookstore staff's strategic marketing and dissemination of TCP's socially engaged poetry titles.

Tuolumne County Arts Alliance

The Tuolumne County Arts Alliance is seeking assistance in a redesign of our website and the inclusion of a major linked page to our newest program which is the inauguration of a Low Band Radio Station; KAAD which is projected to be operational by July 31, 2015 or before.

South Coast Community Media Access Center

Recent funding challenges have indicated a need for TV Santa Barbara to focus its efforts on strategically building its board of directors and its funding base. A concerted effort is necessary to move TVSB into the next stage of development to ensure long-term viability.

TV Santa Barbara needs consulting services to train board and staff in best practices, develop a board recruitment plan and ensure fund development practices are incorporated into board and staff activities.

Twentynine Palms Artists Guild

The 29 Palms Art Gallery is seeking a professional strategic plan that 1) clarifies our mission, vision and values; 2) generates a SWOT analysis to identify our strengths, weaknesses, opportunities and threats and 3) establishes goals, objectives and tactics that are both challenging and measurable.

Visionary Dance Theatre

Visionary Dance Theatre looks to engage a Marketing Agency to create and execute a 6-month Search Engine Marketing Plan including PPC and Organic Search strategies.

Watts Village Theater Company

Watts Village Theater Company is seeking consulting services from Tom Iselin in the areas of Board and Staff Development. We will specifically be focusing on One on One Fundraising best practices, Organizational Culture and Strategic Planning in relationship to diversifying funding sources.

William James Association

William James Association (WJA) seeks consulting services to assess TeamWorks Art Mentoring Program financial capabilities, build a reliable system to strengthen fundraising strategies with measurable outcomes, and address donor cultivation strategies. Consulting services will also provide on-going coaching to further roll-out established tasks specified in an 18-month calendar as a result of TeamWorks' recently completed strategic planning process.

The World Stage Performance Gallery

The World Stage is in need of establishing a formal accounting system, financial and operating procedures. Also it will be necessary to have someone maintain the system once it is operational.

Yolo County Historical Museum Corporation

The YCHM has focused on providing programs for third grade students in Yolo County. This Program has been developed by 30 retired educators who have now refined their enrichment experiences for students. The Board has recognized for some time a need to increase the capacity of the organization, to engage a greater audience and, most importantly, to develop programs that celebrate cultural diversity in Yolo County.

Yolo County Arts Council (YoloArts)

The YoloArts website, yoloarts.org, will be optimized to simplify navigation and increase useability; move popular information to where readers look first; shorten content, enhance use of photos, streamline the donor experience by eliminating online barriers, and employ more storytelling where possible, to engage audiences. This will enhance the user experience and move more constituents to become donors to YoloArts and the arts in Yolo County.

California Arts Council
2014-15 Professional Development and Consulting Program
Applicant Summaries

3rd i South Asian Independent Film

In 2012, 3rd i South Asian Film Festival updated its strategic plan through 2014, which was originated in 2009. 3rd i needs an experienced strategic planning consultant to 1) Guide the organization in the development of a new plan 2) Work with staff executive leadership to facilitate the Strategic Planning team's process in developing the plan 3) Bring expertise and assist in the development of the Financial/Funding elements 4) Deliver a Strategic Plan document with actionable initiatives

Abhinaya Dance Company of San Jose

Abhinaya will contract with Marketing Consultant Joe Miller to assist us to refresh our brand image by creating a new logo, an updated website design, and publicity materials that will present a unified, professional, and consistent company image/identity. The project will standardize the look and feel of all our online and offline marketing communications, and make every marketing communication more memorable.

Foundation For Educational And Employment Resources Development, Inc

(Acuña Art Gallery & Cultural Center/Cafe on A)

We are a grassroots volunteer run organization and all previous funding has been directed towards programming and operation cost. We are in need of a consultant to assist us in strategic planning for online audience development, marketing and web development and assist to conduct an assessment, recommendation, implementation of and train our volunteer staff on effective use of technology to gain a wider audience, marketing of our events, gain on-line monetary support, and internet presence.

Angels Gate Cultural Center, Inc

Our current collateral does not adequately represent our organization. We desire to enhance - redesign and revise- our brochure. By including color, capturing programs with more specificity, and redeveloping our copy, we can create a community friendly method of conveyance. In addition, creating an insert template for our Community Classes Program that is both attractive and complements the brochure will make it easy for us to update information as well as print in house.

Armory Center for the Arts

Armory Center for the Arts seeks grant support to provide essential professional development training for our teaching artists working with high-risk youth. Community partner sites for these classes include L.A. County Central Juvenile Hall and Learning Works Charter School at Home Boy Industries, Boyle Heights. Grant funds will be used to engage a consultant specializing in trauma-informed care, violence prevention and intervention in order to strengthen our artists' instructional practice.

Arts & Learning Corporation

A&L is committed providing high quality arts education programming to children in Orange County. Currently 33% of A&L's budget is derived from grant funding. With a small staff and limited resources, we do not have the capacity to research and identify prospects, cultivate relationships, prepare competitive proposals and manage awards in order to maintain and diversify our grants program. We need an experienced grant consultant to ensure sustainability.

Arts Connection, The Arts Council of San Bernardino County

Our Program Coordinator Danielle Wallis will attend The Academy for Grassroots Organizations Fundraising Academy if we receive this grant. The Academy starts June 2015 with a completion date of October 2015. The Academy prepares current and emerging nonprofit leaders with the skills and resources they need to advance their organizations mission.

Arts Council Napa Valley

ACNV is applying for consulting services with an experienced leader in arts advocacy to develop a tailored seminar syllabus and toolkit for local arts leadership. Napa County arts leaders in necessary skills to collaborate, communication, and promote positive community change for and through the arts. This project will begin with a consulting and training in the ACNV board and staff, preparing them to lead workshops and develop materials for the local community.

The Arts Council of Kern

David Gordon, Executive Director, will attend the Arts in Correction Conference. This conference will provide a robust review of current trends in arts in corrections, including an overview of public policy, funding strategies, evaluation methods, and legislative trends. Special features include a one-day training program on Tuesday, June 16, led by experienced practitioners for artists who are new to the field; opportunities to build out the structure for a national coalition.

Arts Council of Mendocino County

The Arts Council of Mendocino County requires an outside facilitator (MendoFutures) to take the organization's Board of Directors and staff through a strategic planning process at the organization's annual retreat in November 2015. For the past five years, the APMC ED has served as retreat facilitator and has therefore been unable to participate as a participant. The ED will also have follow up facilitation consultation support with MendoFutures to drive the strategic plan forward.

Arts Council Santa Cruz County

Our Ebb & Flow River Arts Project and 30th Open Studios Art Tour will help meet the visibility, relevance, and funding goals of the whole organization by reaching new and engaging existing audiences. To capitalize on innovation and build on momentum, we want to hire a content strategist to conduct research, recommend strategy, and help create targeted messages to support pre- and post-event audience engagement, and to inspire event fans to become ongoing investors in our daily work of art.

Arts for LA

In 2009, Arts for LA launched its then-state-of-the-art website, ArtsforLA.org, using Drupal 6.0 and integrated with the powerful Democracy in Action CRM system. Unfortunately, ArtsforLA.org needs a significant technology update, especially to become adaptive for mobile devices and to integrate our significant social media network. The site continues to be a vital tool in keeping advocates informed and engaged but its technology has not been updated since 2009, so its update is a priority.

Arts Orange County

Arts Orange County's website, artsoc.org, is in dire need of upgrading. Presently, adding or editing pages within the site requires knowledge of HTML and CSS web coding languages and because ArtsOC's staff has limited experience with coding, making frequent updates is time-consuming. Furthermore, the site does not work well for mobile users, nor does it offer secure integrated e-commerce functionality to accept donations. ArtsOC wants to hire a web designer to migrate its site to a content management system.

Asian Pacific Islander Cultural Center (APICC)

San Francisco's Asian Pacific Islander Cultural Center (APICC) requests \$3,000 to contract with Financial Management Consultant LaVette Virden to design, implement and update a comprehensive financial management system that will meet APICC's needs and will meet the City's requirements. San Francisco has recently adopted a citywide evaluation system that requires contractors like APPIC to track and report income and expenses for each program by funding source.

Aurora Theatre Company

Aurora Theatre Company will provide professional development in accounting for its new Business Manager Misty Ty. Misty was hired in February 2015; she has extensive experience in operations and technical theater, but limited accounting experience. She is, however, motivated to learn and committed to staying at Aurora long-term. The proposed professional development sequence will equip Misty with a solid understanding of accounting fundamentals, which will in turn be of great benefit to Aurora.

Avenue 50 Studio

As a visual arts organization with little experience in educational programming, the consultant will provide programmatic and administrative support in our recently acquired Community Art Space. She will provide structure for art education classes and public programs. Also, the consultant will meet with the Director and Board Members to create a model plan for making the new space financially viable for educational purposes.

Bay Area Video Coalition

BAVC requests \$3,000 to engage Nicole Levine to work with our Board of Directors to increase their efficacy and value at a critical moment in BAVC's history when robust leadership is required to maintain our relevance as a media arts organization. Ms. Levine will help the Board: 1.) Develop an Executive Dir.

transition plan; 2.) Increase their fundraising capacity through a customized training; and, 3.) Develop a plan to leverage board assets to capitalize on BAVC's 40th anniversary in 2016.

Better Youth, Inc.

Better Youth will benefit from the opportunity to work with a consultant and focus on strategic and practical thinking about the next phases of the organization's development. Better Youth's most critical need is financial planning inclusive of a resource development strategy. We also are in need of strategic planning and organizational capacity building strategies.

Burning Man Project

Burning Man is requesting funding in support of strategic planning consultation services. The organization stands at a pivotal moment of growth and expansion, as it has just absorbed several affiliated nonprofits as subsidiaries. The addition of these subsidiaries' arts programs necessitates an expanded strategic vision. The consultant will guide the organization in crafting a three-year plan of mission-focused programming.

California Center for the Arts Escondido Foundation

The center will hire a consultant with the Tessitura Network (ticketing/development/marketing) database. Through his/her assistance, our Assistant Box Office Manager, Development Manager, and Marketing Director will participate in and directly benefit from the consultants expertise and training.

Regents of the University of California at Berkeley (Cal Performances)

Cal Performances is in the midst of finalizing a ten-year strategic plan with a long-term goal of transforming our organization to an Iconic Cultural Center, strengthening our roots at home while expanding our reach statewide, nationally, and beyond. A key component of our plan is Berkeley RADICAL. This audience-building initiative streamlines all our artistic and education efforts, and we have engaged a media consultant to guide us in crafting our strategy as we raise our visibility.

California Lawyers for the Arts

In 2015-16, we will complete our current strategic plan that started in 2011-12. We need a consultant to guide the process for our next five year strategic plan. Working with staff and board members from the first stages of evaluating the accomplishments and outcomes of our current plan, the consultant will facilitate discussions at a board/staff retreat to identify goals, objectives and strategies, and draft the new plan in collaboration with the Planning Committee and senior staff.

California Association of Museums

CAM requests funding to engage a consultant to conduct a strategic planning "refresh" at a critical institutional juncture. The consultant will facilitate strategic conversations in conjunction with a board retreat and create an updated plan. CAM previously conducted a significant strategic planning process in 2010, which resulted in a plan that retains significant value. The proposed project will re-engage board members in the plan/institutional vision, setting a future strategic path.

Carmel Bach Festival, Inc.

This grant request is to cover the cost of registration fees and travel for two members of the Carmel Bach Festival staff to attend the Association of California Symphony Orchestras' (ACSO) annual conference in Long Beach, CA in August 2015. The two staff members are Nicola Reilly, Director of Development and Marketing, and Julia Robertson, Community Engagement Manager.

California Indian Basketweavers' Association

CIBA's By Laws specify the each Board member must be a person of California Indian ancestry and an active weaver. These criteria limit the pool of candidates for Board membership. Current members have, for the most part, never served on a board. Most really do not know "why they are here" and very few know what their job entails. The Workshop will empower this Board and give them the confidence and knowledge to enable them to be more effective in their communities and in their work with CIBA.

City of El Cerrito

The City of El Cerrito is seeking support to engage the consulting services of Morrie Warshawski to conduct a strategic benchmarking exercise to help the City's Arts and Culture Commission (ACC) define the mission and goals of the new Artist-in-Residency (AIR) program at the City's Recycling and Environmental Resource Center, as well as to establish benchmarks to evaluate the program's impact.

Critical Mass Dance Company

Critical Mass Dance Company is seeking a consultant who will assist us with our fundraising and financial planning in 2015. Our goal is to diversify and increase the effectiveness of our earned and contributed income streams. We also intend to build a 2016 budget that supports our organizational sustainability by investing more in our infrastructure to ensure long-term health and vitality of our organization.

Dana Adobe Nipomo Amigos

DANA needs a business planning to help form a comprehensive understanding of the financial implications of our future growth and sustainability. A business plan that provides recommendations for realistic revenue and operating expenses based on the size and location of our facility, the needs of our programs, and profiles of comparable organizations. A business plans would also include staffing plans complete with organizational charts, job descriptions, and salary ranges.

Robbin S Frey (Dance Kaiso)

Request for Dance Kaiso director Robbin Frey to attend the Arts in Corrections Conference. This conference will provide a robust review of current trends in arts in corrections, including an overview of public policy, funding strategies, evaluation methods, and legislative trends. Special features include a one-day training program on Tuesday, June 16, led by experienced practitioners for artists who are new to the field; opportunities to build out the structure for a national coalition; and a showcase of the arts at San Quentin State Prison on Friday, June 19.

David Brower Center

Since the departure of an executive director in September 2014, the Brower Center has been run by a four-person collaborative leadership team, in place of the traditional hierarchical model. To sustain the healthy functioning of this innovative model and work to "institutionalize" it, the Brower Center requests a \$3,000 grant to hire a consultant to address core organization and team development.

DramaDogs, a Theater Company

We need to continue to assess our current financial practices, develop and implement functional and accurate procedures & systems and assist DramaDogs's (DD) growing financial security and accountability.

Wilfred Mark (Drumology)

Request for Drumology owner/director Wilfred Mark to attend the Arts in Corrections Conference. This conference will provide a robust review of current trends in arts in corrections, including an overview of public policy, funding strategies, evaluation methods, and legislative trends. Special features include a one-day training program on Tuesday, June 16, led by experienced practitioners for artists who are new to the field; opportunities to build out the structure for a national coalition; and a showcase of the arts at San Quentin State Prison on Friday, June 19.

Epiphany Productions

EP is requesting \$3,000 for consulting services in the areas of Audience Development and website. EP has recently completed its very first official strategic planning, resulting in a 3-year plan detailing strategic goals including building a strong engaging brand and strengthening audience engagement and development. Jing He, former EP Managing Director, a core member of the strategic planning committee will be hired as one of the consultants to carry out these strategies.

ETM-LA, Inc. (Education Through Music-Los Angeles)

ETM-LA seeks to strengthen its evaluation plan and outcomes of our music education program by receiving consultation on building a new logic model to align programmatic input and output. Consultation services will assist in: 1) identifying key data to be collected, as well as when and how; and 2) revising measurement tools to help us successfully implement the evaluation plan and more accurately assess progress towards meeting stated objectives.

Eye Zen Art

Eye Zen Presents requests \$3,000 for consulting services to update, re-design, and manage our organization's website. This consultancy is needed because our main website www.eyezen.org is significantly outdated, our programs have independent websites which negatively impact our web presence, and our staff does not have the technical/administrative skills to manage or update our website. This is an impediment to the professional growth of our organization programmatically and financially.

Association for the Advancement of Filipino American Arts & Culture (FilAm ARTS)

As FilAm ARTS continues on its trajectory to facilitate community transformation through the arts, its programs have continued to expand -- even beyond the organization's capacity. This is a crucial stage for FilAm ARTS as it deals with challenges of burnout on many levels. The organization would need to hire an organizational development consultant to help create a Strategic Plan for FilAm ARTS to better manage its growth for long-term sustainability.

Filipino American Symphony Orchestra (FASO)

In their fourth year under its own Tax ID, FASO seeks the assistance of a nonprofit management consultant to develop its strategic planning and staff development for 2015 to 2020. The first need was addressed with hiring Amirah Limayo, MPA as a Grant Writer and create a financial plan for 2015-2016. She will play a dual role as the Nonprofit Consultant to create the strategic plan with mission focused program goals and SMART (Specific, Measurable, Acceptable, Realistic and Timely) objectives.

foolsFURY Theater Company

FoolsFURY, "one of the stars of the San Francisco experimental theater scene," (SF Monthly), is now entering our 17th year of making, teaching, and presenting contemporary theater. Over time, the make-up of our company has changed, and our programs have grown in size and complexity. We are seeking funds to hire consultant Cammie Erickson, who will lead us in a strategic planning process as we move into the company's next phase.

Fresno Philharmonic Association

The Fresno Philharmonic is seeking this grant to engage an experienced consultant to help the organization develop a branding, marketing and communications plan in connection with the Fresno Philharmonic's transition to new artistic leadership. The Philharmonic's current music director will leave after the 2015-16 season and a search is underway for his successor, who is expected to be in place by the 2017-2018 season.

Gallo Center for the Arts, Inc.

The Gallo Center for the Arts serves patrons from throughout the San Joaquin Valley region, which represents a widely diverse population. Annually, the Gallo Center hires a consultant to help conduct surveys, prior to the upcoming season, to evaluate the populations served, current programming efforts, and overall satisfaction of its patron base. Through this process, the Gallo Center is able to strategize new ways to engage its community, and evaluate and improve its programming efforts.

Grand Performances

Grand Performances requests support for Nurit Smith to attend the California Presenters Conference May 27-29 in San Jose, CA. Nurit was hired in June 2014 as Deputy Director. In this capacity, she oversees financial, human resource and administrative activities and provides coordinating services, both internal and external, for the Development, Communications and Production departments. We

look forward to introducing her to our presenter colleagues in this intimate present- focused environment.

Guitars in the Classroom

GITC is a dual model provider (resource recycler & programs delivery). Our board seeks consultants to help us develop a sound, adaptable strategic business plan that aligns our services and resources with needs in the schools long term. We began this work in 2014 and are prepared to begin strategic business coaching, facilitation and planning. We envision 6 successive steps that alternate trainings with board work to build systemic thinking, improve infrastructure and sustainability as we scale.

Hands for Hope

Hands4Hope needs an evaluation plan/assessment tools to measure the outcomes and effects of our programs, and to identify growth areas. The plan will lay out what data should be collected, as well as when and how. Revised/new measurement tools will help us successfully implement the evaluation plan and more accurately assess whether we are making progress and meeting our program objectives as intended. Training is also needed so our staff can continue the evaluation work beyond the grant period.

Headlands Center for the Arts

As Headlands undertakes its ambitious 2015-19 Business Plan and accompanying Commons: Capital & Capacity Building Campaign, the Senior Leadership Team (including long-term Executive Dir., Development Dir., new Program Dir. to be hired in 2015, & Operations Dir. hired Jan. 2015.) plans to engage a consultant to facilitate the development of actionable and integrated departmental work plans that will be essential to the successful implementation of the Business Plan.

Huntington Beach Municipal Art

Our goal in hiring a marketing consultant is twofold: we would like to have a tailor made marketing plan and calendar outlining objectives, tasks and a timeline that aligns itself with our needs, in addition to creating a training module for our staff to improve their communications and marketing skills.

I Can Do That!

Allison Sertic has over 13 years of nonprofit arts administration experience, holding positions in administration, membership, programs, marketing and communications and operations management, most of which was in Nevada. She is still learning in her new role as executive director, and although she completed grant writing workshops and the ED Bootcamp series presented by Nonprofit Resource Center, she still has a need for customized consultation to successfully guide the organization.

Imagine Bus Project

TIBP needs consulting services to refine and clarify aspects of TIBP's Theory of Change, including hypotheses regarding program dosage and duration necessary to achieve recidivism outcomes such as necessary connections to community-based programs as youth re-enter the community; and advise and recommend on TIBP's organization's structure and business model.

Intrepid Shakespeare Company

Intrepid has just completed its fifth successful season providing regional theatre & diverse educational programming to San Diego County residents. Over the past five years we have served over 100,000 North County community members; 45,000 patrons through our mainstage productions & readings and over 60,000 students through our education programs. We are looking to engage a consultant to assist us with business modeling, financial planning, organizational and Board of Director optimization. This will help us have a solid operational framework to build upon to achieve our growth potential and future goals.

Islamic Cultural Center of Northern California

The art and culture program at ICCNC has grown steadily over the past few years, with about 20 events held per season. We need more assistance in the marketing and outreach area to build the diverse audiences we seek. This upcoming season we will also begin an artist-in-residence program. We need a marketing/outreach consultant to help us strategize and implement a plan to inform a wider public about our events and programs, better involve our constituents, and help build community through art.

Jail Guitar Doors

Adele Bertei, a volunteer program facilitator also doing volunteer research & development for Jail Guitar Doors USA is seeking funds to attend the Arts in Corrections conference in San Francisco, June 16-19th, 2015 in order to learn more about every facet of arts in corrections in California.

Jess Curtis/Gravity, Inc.

Jess Curtis/Gravity seeks consulting services to engage in a process of strategic planning to expand our support programs for emerging artists, strengthen our admin and governance systems, and build our base of individual donors. We need consultation to produce an effective plan for achieving our goals, in addition to having the expertise and support needed to implement this plan. We are looking ten years ahead and determining how we can best serve our community and remain sustainable.

Foundation of the Neo-Renaissance (Jouyssance Early Music Ensemble)

Jouyssance Early Music Ensemble will hire a consultant to work with the board and staff to develop a strategic plan for the organization. During the past year, the Board has been acutely aware of the need for capacity building. It has identified a set of goals that include adding new staff members, increasing board activity, increasing artistic capabilities and strengthening internal systems. Through this process, the Board recognized the need to bring on expert guidance going forward.

Kala Institute

Kala's website was created over ten years ago. Since then the scope and reach of Kala's programs for artists and the community have evolved. To continue to thrive, we need a new website that engages the public, invites an expanded audience to learn about Kala's residencies, sign up for art classes, browse artwork for sale, and get involved. We need a consultant to design an accessible site, inviting public participation while increasing back-end efficiency for Kala staff.

Rural California Broadcasting Corporation KRCB

KRCB is a "secondary" public media enterprise in a Designated Market Area (DMA) that is dominated by a major PBS flagship station. We need to broaden awareness of our brand and further establish our identity as a source and resource for the arts throughout the SF Bay Area. We seek strategic advice about improving our marketing efforts and the outcome of our basic support activities (sponsorship and pledge drives) in order to sustain/expand our arts programming and attract larger audiences.

Kids in the Spotlight, Inc.

Board development consultation. Kids in the Spotlight, Inc. has entered our sixth year and we are transitioning from a "family and friends" board to a sustainable model.

Kings & Clowns, Inc. (Arts Alive)

Following our Strategic Plan, we wish to proceed with training for the Director and Financial officer to overhaul our financial systems with a streamlined operational software to improve upon Excel which is used at present. We hope the system will help us produce statistics more efficiently, systematically invoice and process student enrollments, and create timely forecasts to strengthen our budgets and finances.

Kitka, Inc. (Kitka Women's Vocal Ensemble)

To support website development consultant fees. Kitka will engage two top-notch website consultants (Tim Ware of HyperArts and Jaquie Moss of Odopod) and Wordpress website designer Natalya Brandt (Web Maven, formerly Sierra Image Works) to guide Kitka in an assessment and overhaul of our desperately outdated html website. Kitka's website was state-of-the art when it was designed in the 80s, but it is currently not serving the organization to maximum potential.

La Pocha Nostra

La Pocha Nostra's website was cutting edge when it launched in 2002, but is now outdated and ineffective in terms of attracting bookings and building audiences. To address this issue, we propose to contract with Website Design Consultant Allison Wyper, whose extensive experience in web design, particularly web design for artists and arts organization, equip her to build a user- friendly compelling website that will increase participation in LPN's programs.

La Raza /Galeria Posada

We request \$3000 to develop and implement a strategic marketing campaign to roll out our organizational name change. The marketing campaign is part of a yearlong effort to modernize the organization and serve the broadest possible audience. With a 42-year history as one of the premier centers for Chicano/Latino art in California, our new name, Latino Cultural Center, Sacramento is clearer, more inclusive and more accurately reflects our activities.

LA's BEST

The participant will be Mario Davila, LA's BEST Director of Arts Education, and he will attend the 2015 California Arts Education Association (CAEA) Conference in Sacramento from November 13 through 15.

The theme of the conference will be, "Proud Past, Bright Future," and will include hands-on workshops, dialog, master classes, and tours at local museums.

Latino Arts Network

The consulting group will work with LAN staff to develop website upgrades that will allow us to send out action alerts to our membership and email list, as well as upgrade our Cultural Vitality Index. The CVI is a tool kit for Latino organizations throughout the state to survey the vitality of their communities, enhance their development opportunities, and to capacitate local and statewide advocacy. LAN will be able to better inform it's constituency, and to facilitate a greater engagement between the Latino arts network and the larger arts community, working in tandem to support the arts.

Launch Productions. Inc

Our Executive Director, James Panozzo will attend the Southern California 501(c) onference, hosted by the Center for Nonprofit Management. The conference offers two days of networking opportunities and presentations from nonprofit leaders, along with breakout sessions on topics such as leadership, risk, and measuring impacts. This is an opportunity to network with participants from similarly placed organizations, sharing experiences and insights, as well as establishing new partnerships.

LAXART

LAXART plans to embark on an adaptive design project with ART DESIGN OFFICE in consultation with designer Harsh Patel entitled "Institutional Interface." They will produce a comprehensive visual identity program as a functional, living exhibition of contemporary design that would also serve as the visual design DNA of the institution. The multi-phase project begins with the upgrade of our website and an institutional style guide to establish templates for all public communications.

Leap...imagination in learning

Leap's programs currently provide over 7,000 K-8 public school students across the San Francisco Bay Area with hands-on, standards-based learning experiences in the visual and performing arts each year. Leap wishes to hire an experienced consultant to improve and update our annual program evaluation tool in order to better measure our impact, and ultimately strengthen our programming.

City of Rancho Cucamonga (Lewis Family Playhouse)

The Lewis Family Playhouse wants to conduct an Audience Development Analysis. Our programming includes a presented artist series, rentals, and several resident Theatre Companies (Union & non-union). We need help identifying how best to use our resources to reach new audiences, and to further engage existing patrons. We're especially interested in learning more about 1st time visitors to the Playhouse, and how we can encourage them to sample the other types of programming that we offer.

Living Jazz

Living Jazz (LJ) needs to engage a board development consultant to spearhead a process aimed at effectively enacting a plan created by a recent consultancy with the Harvard Business School Community Partners (HBSCP), focused on succession planning, revenue building, and board roles and

responsibilities. LJ is in the midst of 1) a major board expansion concentrated on increasing its donor base and earned income, and 2) expansion of its music education programming in the Oakland public schools.

Los Angeles Center of Photography

For 14 years, we operated as The Julia Dean Photo Workshops, a photography school in Los Angeles. Last year, we transitioned into a 501(c)3 non-profit, with a new name, the Los Angeles Center of Photography (LACP). During this past year, our web designers have been working on the redesign of LACP's new website. We are applying for this grant so that we will have the funds we need to pay our web designers to finish our website. To see the progress of the new website see: lacphoto.org/berenice.

Luna Kids Dance, Inc. (Luna Dance Institute)

Our organization is small, but complex. We require a database that can be used across program areas and be nimble enough to handle relationships that cross category in more than one way. Techsperience customized our first database 10 years ago, but the rapid changes in technology and social media has made it cumbersome to use and query. Our goals to double earned revenue over the next three years requires an updated database.

Department of Cultural Services County of Marin

Marin Center Presents has presented artists from all over the world for over 26 years. Jim Farley who retired after 40 years in July founded the program. Gabriella Calicchio was hired to be the new Director of Cultural Services for the County of Marin. Ms. Calicchio has extensive experience leading nonprofit arts organizations but the majority of those organizations have been producing not presenting entities. After six months it has become evident that mentoring is needed in presenting.

Mariposa County Arts Council, Inc.

The Mariposa County Arts Council (MCACI) would like to send Executive Director, Cara Goger, to the Arts in Corrections: Opportunities for Justice and Rehabilitation in San Francisco. This conference will provide a robust review of trends in arts in corrections, including an overview of public policy, funding strategies, evaluation models, and legislative trends. It also provides an opportunity to learn from experience practitioners in the field and observe arts programming at San Quentin.

Men Alive - Orange County's Gay Men's Chorus

We have begun work with Marlene Woodworth, a highly qualified and successful Board Consultant, to help us improve the performance of our board and strengthen the skills of our board members. We will use any funds received from this proposal to compensate her. We seek funding of \$3,000 to pay half of her costs for six months.

Mendocino Art Center

Art has been donated to the Mendocino Art Center (MAC) for 54 years, and as well as improving care with new collections management processes, MAC is beginning to exhibit the work of many important 20th century California artists. To prepare for seeking an art historian's authoritative interpretation for

future exhibitions and publications, MAC is proposing hiring a collections consultant to survey what other works by these “heritage artists” are to be found, particularly in Mendocino County.

Mexican Cultural Institute of Los Angeles

The consultant will work with Mexican Cultural Institute staff to develop a comprehensive grant seeking strategic plan, including identifying resources, preparing templated requests and consulting with staff and board to develop a more long range strategic plan for growth. The MCI is now in its 25th year of operation and as it is reviving its programming and community profile, it is looking to fortify its operation and resources. As the population becomes more Latino in Los Angeles, MCI is preparing to take its role in presenting arts and culture for all audiences.

Mono Council for the Arts

MCA had a major staff transition this last fiscal year. MCA's Executive Director, Gaye Mueller, resigned after many years. Kendra Knight has taken on the former ED's responsibilities. She has worked for MCA for 7 years as the Arts & Education Director, Gallery Director and President. Kendra is now the Development Director (DD) and is running MCA. MCA would like our DD to take 5 online professional development courses this fiscal year. Through this development our DD will help our organization grow.

Mo'olelo Performing Arts Company

Mo'olelo has never used traditional marketing methods. Founder Seema Sueko reached audiences by using Consensus Organizing (CO) for theatre. Tickets were sold as group sales; with very few single ticket buyers. But the CO method is incredibly time intensive and not sustainable. To address this, the new Executive Artistic Director plans to use marketing and public relations to build a loyal audience base. Working with a professional consultant to craft a marketing plan would ensure success.

Moreno Valley Cultural Arts Foundation

MVCAF is seeking professional guidance in directing the growth of our Board of Directors and the implementation of an Advisory Committee. MVCAF is also seeking input as to what steps are needed to better market our Foundation and the services we offer.

Mozart Festival Association (Festival Mozaic)

Funds will support two staff members from Festival Mozaic to attend the 2015 Association of California Symphony Orchestras Conference in Long Beach, California August 6-8.

Music in the Mountains

Music in the Mountains requests funding to conduct our first ever Communications Assessment as a key component of our Audience Development Initiative. MIM provides a range of music education opportunities and world-class performances of classical, pops, and contemporary music in a summer festival and year-round programming. A communications assessment will provide us with a roadmap to clearly align our audience development goals with success.

Napa Valley Museum

The California Association of Museum (CAM) hosts its annual conference and meeting March 2-4, 2016. The CAM conference is a fantastic networking and professional development conference. The conference includes workshops, educational sessions and tours of museums geared towards museum professionals. Napa Valley Museum would like to send Nicole Kelly, Membership Coordinator, to the conference.

Friends of Lincoln Theater (Napa Valley Performing Arts Center at Lincoln Theater)

The Napa Valley Performing Arts Center at Lincoln Theater is applying for a Consulting grant of \$2,800 for much needed sales, marketing and operational upgrades and training to strengthen our long term growth and sustainability. Specifically, Lincoln Theater is hiring an Information Technology consultant to increase sales, decrease expenses and improve customer satisfaction by updating our infrastructure and website as part of a larger capacity building project that will begin in June, 2015.

Near & Arnold's School of Performing Arts and Cultural Education (SPACE)

SPACE needs a consultant to assist the organization in converting from an antiquated, inefficient, and insecure database recordkeeping system to a modern, partially cloud-based, integrated Client Relationship Management (CRM) system. SPACE has set aside funds to purchase the Total Info license. Funds requested from the California Arts Council will be used to hire a consultant to convert the existing database and train staff to use the new system.

The New Children's Museum

The New Children's Museum contracts for evaluation services to ensure that its education and enrichment programing is relevant and impactful for all stakeholders. This request funds the 2015 evaluation of our pARTners in Creativity program, a partnership with 10 social service agencies to provide artmaking activities for their constituents. pARTners serves children whose lives have been devastated by homelessness, abuse, domestic violence, disease, and physical/mental health challenges.

CSU, Chico Research Foundation (North State Symphony)

The activity is the League of American Orchestra's Essentials of Orchestra Management (EOM) workshop, an immersive 10-day residency in July of 2015 limited to 32 participants and hosted by the University of Southern California Arts Leadership Program. The workshop is co-directed by executives from the San Francisco Symphony & The John F. Kennedy Center for the Performing Arts. The individual who will participate is Sue Constantinides, North State Symphony's (NSS) Redding Outreach Coordinator.

Nuvein Foundation for Literature and the Arts

Nuvein is in need of organizational development consulting, one that can help the board examine its organizational structure, understand and better develop its programs and events, explore messaging and media campaigns, fundraising and development, as well as effective community outreach with an end to establish a stable presence in the communities the organization operates in and serves.

Oakland Interfaith Gospel Choir

During the upcoming 2015-2016 season, OIGC will celebrate its 30th Anniversary. The organization wants to work with a consultant in order to maximize the potential of this milestone to increase its visibility in the region and attract new audiences. With its new leadership and dedicated production and office/social media managers on staff, OIGC is now well situated to draw on a consultant's expertise to build new skills and expand its marketing range and scope for the 30th and future seasons.

Oakland Youth Chorus

The American Choral Directors' Association Western Division conference brings together choral clinicians at all levels to provide sessions on recruitment and retention, teaching sight reading, conducting skills, sessions devoted to multicultural music and cultural context, and reading sessions to discover new repertoire. OYC's Artistic Director, La Nell Martin, would be attending the conference on behalf of OYC.

Oakland Youth Chorus

Oakland Youth Chorus is in the process of expanding and diversifying our Board of Directors as part of our 2015-18 strategic plan. To effectively strengthen our board processes, governance, and fundraising, and to engage in board recruitment that will lead to membership that reflects the singer demographics of Oakland Youth Chorus and the larger East Bay community, we plan to engage a board development consultant.

Opera San Luis Obispo

We have identified the need for a consultant to provide the skills necessary to develop an effective social media program, the most cost effective way to reach a younger and geographically wider audience. Importantly, the consultant will appreciate the need for social media messaging to be compatible with our traditional media messaging and also the need to train our personnel to assume responsibility for maintaining the new social media program.

P.S. ARTS

P.S. ARTS has identified the need to redesign and develop its website using responsive design principles and improve its donation tools. Recognizing that this is an important initiative for the organization, and will represent a large step forward technically, P.S. ARTS wants to approach the project pragmatically and with a strategic focus that aligns with its goals.

Pacific Chorale

Pacific Chorale is at a critical juncture in its storied history. Our Artistic Director of 48 years will be retiring after the 2016-17 Season, with our designated new Artistic Director assuming leadership in 2017-18. We will be exploring ways to diversify funding sources, identifying cost-cutting measures and increasing our outreach into our community through Board development and expansion.

Pacific Symphony

Pacific Symphony and TRG Arts wish to continue their important work together utilizing the firm's proprietary analytical instrument, Patron Loyalty Index (PLI), helping to evaluate the Symphony's customers. More specifically, the PLI analysis will help inform plans on how to best communicate and market to ticket buyers and donors, and how to increase revenues among specific patron groups. The Symphony is eager to continue this critical work with TRG and employing their methods and tools.

Pasadena Museum of California Art

The Museum seeks to work with an exhibition development consultant to develop a strategy for improving the visitor experience. The consultant will deliver strategies to help develop interactive and participatory exhibitions, programs, curatorial frameworks, and online support. A final written strategy will structure and inform decisions for future exhibitions and programs of engagement.

Petaluma Arts Council

To improve PAC's arts education programming and related marketing, the consultant will assess past and present programming, then will develop an expanded program based on the "Four Cs" of arts education: Cognition, Culture, Communication and Creativity. She will explore opportunities for after-school programs, senior arts programming, STEM integration, and partnerships with other organizations and educational institutions, and will analyze and improve PAC's marketing plan.

Philharmonic Society of Orange County

In July, we began a new era as John Mangum was named the Philharmonic Society's new President and Artistic Director. John has programmed at the highest artistic level with major orchestras in Los Angeles, New York and San Francisco. He and the Board have crafted a plan toward 2020 that builds on the Society's track record of excellence and expands to engage broader segments of our community with music. Consultants will help shape the plan for building strategic financial support.

PIECES Teens Arts

This grant is being requested in order to enroll Monica Moreno in The Grantsmanship Center's Grantsmanship Training Program, taking place May 11-15, 2015 in Los Angeles. \$750 will help cover the majority of the program cost (\$895, plus a book). The remainder will be paid out of pocket. Monica Moreno has since the birth of our organization been involved in all aspects of programming and administration. As a key representative, she is the best candidate to take on the grant writing role.

Pieter Performance Space

Pieter requests \$3000 to contract with Los Angeles-based arts consultant Elizabeth Pickens. Since 2010, Pieter has operated its dance space through earned income and modest contribution. We are now ready to expand our budget, increasing both earned and contributed funds in order to contract paid staff, provide artist commissions, and engage a year-round residency program for LA-based queer, women, and dancers of color. Pickens will significantly expand our fundraising efforts in early FY15-16.

Playwrights Foundation, Inc

1) Annual surpluses are strategically planned toward organizational stability. 2) A biennial festival in 2014 increased income and expense. 3) 2014 earned income included playwriting classes, on hold in '15 & '16 as we seek strategic partnerships.

Playwrights Project

Cecelia Kouma, Executive Director of Playwrights Project and teaching artist, will attend the California Lawyers for the Arts and William James Association's national conference "Arts in Corrections: Opportunities for Justice and Rehabilitation at the University of San Francisco, June 16–19, 2015. Cecelia initiated Out of the Yard program at R. J. Donovan Correctional Facility this year, under WJA and funded by the CAC and CDCR's Arts in Corrections initiative. She seeks to expand her skills.

Plaza de la Raza

The consultant will work with PDLR's School of the Performing and Visual Arts staff and faculty to provide curriculum development training and to create a standard curriculum for each class offered at Plaza, including language that addresses VAPA Standards and Common Core language. With respect to the various level of formal training the faculty has, including folk arts and cultural classes, the consultant will work with each of the instructors to insure that all format and content are in tandem with our pedagogy, and reflect skills acquisition, learning goals and measures of success.

Pretend City Children's Museum

Pretend City Children's Museum is in need of an Art Education Consultant for its Art Studio. This support would enrich our design, material, and staff development in our existing exhibit and programming. These services will provide the opportunity to build on our current programming that encourages cooperative learning experiences through art in an environment where children can explore art materials that nurture their academic, physical, and cognitive development.

Queer Rebel Productions

Queer Rebel Productions is applying for CAC Consulting Funds to work with a consultant experienced in the development and sustainability of nonprofit arts organizations, specifically rooted in underserved communities. The consultant will conduct an organizational assessment and evaluation, make recommendations, and provide coaching. Areas of focus will include: organizational trajectory, workplan, volunteer/board, financial management, public presentations, and communications strategy.

Queer Women of Color Media Arts Project - QWOCMAP

QWOCMAP developed a business plan for our Distribution Program, which we leveraged to secure funding for a pilot online sales portal. As DVDs phase out, we have received increased requests for through video streaming and digital licensing services from our educational institution clients, which include universities like UC Davis, Mt. Holyoke, Swathmore, Stanford and Cambridge in England. To generate earned income, our next step is to create an open source website that caters to this market.

RADAR Productions

RADAR requests \$3000 to support 100 hours of consulting with Elizabeth Pickens, M.Ed. who will provide a strategic planning structure for RADAR's leadership and Board. Pickens will also provide critically-timed executive leadership training to RADAR's new Executive Director, Juliana Delgado Lopera, who will onboard into the position beginning FY15-16. Pickens will provide 20 hours of strategic planning and 80 hours of executive leadership training.

reDiscover Center

We are requesting support for consultation services of staff development for our Executive Director who started a few months ago. This is his first time serving as an ED and previously served the reDiscover Center as a volunteer then part-time staff.

Riverside Art Museum

Riverside Art Museum (RAM) utilizes its encyclopedic collection of over 1600 works of art, plus loaned pieces to mount 12-18 exhibits annually. Our Collections and Exhibitions Coordinator, Allen Morton, desires to strengthen his knowledge in the areas of condition reporting and care of collections on paper via attendance at two Collections Care Workshops presented by Balboa Art Conservation Center (BACC) in San Diego August 12-13, 2015.

San Benito County Arts Council

The San Benito County Arts Council is in need of a 3-5 year Strategic Plan. We regularly develop an annual Work Plan, but have not had a working Strategic Plan since the last one expired in 2012. We particularly need professional guidance with board and fund development and long-range visioning. Therefore, the planning and facilitation of a 4 hour strategic planning retreat and the creation of a strategic plan by a professional consultant would be highly beneficial.

San Diego Youth Symphony and Conservatory

SDYS developed the Community Opus Project to convince school districts to include quality music education in students' regular curriculum. The plan proved successful when Chula Vista Elementary School District committed to re-establishing its school day music program with the goal of providing music education for all 29,000 students by 2025. Others now turn to SDYS for guidance in creating similar programs. A document describing the program's key components would be useful to other communities.

San Francisco Chamber Orchestra

The San Francisco Chamber Orchestra (SFCO) needs to develop a robust program assessment and evaluation protocol for the 38 admission-free concerts it presents via its Very First, Family and Main Stage Concerts series. Currently, the SFCO does informal assessment (surveys, show of hands). With 99% of its income contributed, the SFCO needs to make a compelling case to its supporters about the impact of its work and the unique role it plays in providing access to high quality classical music.

San Jose Taiko Group, Inc.

San Jose Taiko (SJT) is contracting web design company, Rasteroids Design, to update our website of 7+ years. This contract will include assessment of existing site (which they designed), as well as design and development of new look/navigation/device compatibility/social media integration of SJT's organizational website, www.taiko.org. This website is the main access point for tens of thousands of existing and new audiences/contractors for SJT programming.

San Luis Obispo County Arts Council

ARTS Obispo must continue momentum and transcend staffing and board member shifts. Executive director Angela Tahti, joined ARTS Obispo 4/1/15 following the two-year tenure of Jenna Hartzell. Half of nine board members are new and the presidency rotates soon. Education and cultivation are priorities as is improved strategy for fund development. The CAC requires an annual plan of its State-Local Partners. The proposed addresses all needs to build team and improve capacity to advance this work.

Sanchez Art Center

Sanchez Art Center will work with Gwenn Connolly Creative Direction & Graphic Design in order to complete a branding project that will incorporate our new logo into all print and online materials; it will include a style guide, print templates, and webpage design direction. The project will ensure a consistent and professional look in all our marketing collateral, and is the first such comprehensive project to be undertaken by the Art Center since its establishment in 1998.

Santa Barbara Chamber Orchestra Society

Santa Barbara Chamber Orchestra (SBCO) needs technical consulting services to rebuild the organization website. The SBCO website must communicate the new brand and have appropriate capabilities such as e-commerce. Developing a new website is one tactic within SBCO's new sustainable business plan. The website specifically is part of our strategy to increase ticket sales, subscriptions and community awareness. Establishing clear brand identity and marketing appropriately will help build audiences.

Santa Cecilia Opera & Orchestra Association

To support a consultant for the creation of a new strategic plan for Santa Cecilia Orchestra. In this final year of our current strategic plan, work on a new vision was already on our schedule for administration and the Board. In recent months, however, the Orchestra has more than doubled its physical space, opening exceptional opportunities for expanding our programs, particularly for Latinos. Planning has become a priority for our near future as we balance the potential our expanded facilities.

City of Selma (Selma Arts Council)

The Selma Arts Council is in need of consulting services in the area of advertising/marketing/ donor list/tracking. While the productions, exhibits and other events that have been implemented have had a positive level of success, there are many residents in Selma and the surrounding communities that have no knowledge of the Selma Arts Center and the services that are offered. Assistance is needed to work on this area to expand the level of engagement/donors in the Arts in Selma.

Door Dog Music Productions (San Francisco World Music)

We need and seek a scenic/production design expert to work with our organization to help design a modular "mobile" set for streaming broadcast projects in any location whether urban, site-specific or rural. This modular mobile set will become the main flagship production model for our newly re-branded organization and will be 100% integrated into all of our programming from Worldwide Classrooms to Worldwide Stages from now on.

ShadowLight Productions

ShadowLight Productions plans to launch a new website in 2016. In order to build a site that fulfills the objectives stated below, we will engage a consultant to help us plan and develop the design of the user interface and the overall visual architecture of the site to be more fluid, dynamic and engaging. The consultant will also help us identify a web coder/programmer, who can realize the design as well as train staff to update the content.

Shawl-Anderson Modern Dance Center, Inc.

Shawl-Anderson Dance Center (SADC) was co-founded in Berkeley in 1958 by Frank Shawl and Victor Anderson who managed the organization through 2014. The board engaged in a succession planning process in 2014 and hired a new Executive Director, Rebecca Johnson, who has been on staff in a leadership role since 2008 and served on the faculty since 2001. At this critical juncture we are engaging in strategic planning to envision and secure the organization's future and consider a major expansion.

Sierra County Arts Council

Beverly Jordan, B.J., Executive Director of the Sierra County Arts Council(SCAC), will meet with web designer Masa Uehara, for consulting and training to enhance and manage the SCAC website www.sierracountyartscouncil.org

Small Press Distribution

SPD wishes to redesign our website to have it serve as a community building tool and enhance the reader and user experience for presses and authors from CA and beyond. This redesign will: provide essential "responsive" access from any device; allow site visitors to log in before seeking books so that SPD can track preferences and provide assistance; and make it possible for visitors to leave comments and have interactive exchange via the Disqus module to generate active community engagement.

SpectorDance

SpectorDance needs to strengthen its programming options. It has created highly successful, relevant, and powerful performances of high aesthetic quality, but it has not yet maximized the potential of these performances either at home or with touring. It needs to extend and enhance its performance and engagement opportunities. Upcoming performances of Ocean Trilogy and East/West are powerful vehicles for stimulating conversation and even change.

Streetside Stories

Streetside seeks consultant support to guide the first stages of the organization's 2016-2019 Strategic Plan. Consultants will lead 1) Board training and 2) a Theory of Change development process. This two-part project is of critical need by the organization, which experienced a significant program and executive leadership transition in 2014, and anticipates natural board turnover in 2015. These trainings will help build a cohesive staff and board leadership team to lay plans for the future.

Syzygy Dance Project

We are seeking a professional development grant to send SDP's Executive and Artistic Director Sylvie Minot to the Arts in Corrections: Opportunities for Justice and Rehabilitation conference in June 2015. The requested amount includes costs for the conference and transportation/parking.

The Lab

The Lab requests \$3000 for Executive Director Dena Beard to consult with LA-based arts consultant, Beth Pickens. The two women will work closely as Beard leads The Lab out of its recent financial crisis and into stabilization. Pickens will provide Beard 40 hours of fundraising and Board development consulting in early FY15-16. Beard is currently The Lab's sole employee, working with an expanding Board to return The Lab to its origins as a site for experimentation in San Francisco's Mission.

The Learning Centers at Fairplex

The Learning Centers at Fairplex will engage in consulting services in order to create and adopt a marketing strategy designed to introduce Millard Sheets Art Center, our arts organization to a wider audience within the Los Angeles and Southern California region.

Tia Chucha's Centro Cultural Inc

Tia Chucha's Centro Cultural is seeking consulting services for the creation and implementation of an outreach and engagement plan for Tia Chucha Press, TCCC's publishing wing founded over 25 years ago by Luis J. Rodriguez, current Los Angeles Poet Laureate. TCP is one of the country's leading small cross-cultural presses. The consultant is needed to enhance the capacity of our independent bookstore staff's strategic marketing and dissemination of TCP's socially engaged poetry titles.

Tuolumne County Arts Alliance

The Tuolumne County Arts Alliance is seeking assistance in a redesign of our website and the inclusion of a major linked page to our newest program which is the inauguration of a Low Band Radio Station; KAAD which is projected to be operational by July 31, 2015 or before.

South Coast Community Media Access Center

Recent funding challenges have indicated a need for TV Santa Barbara to focus its efforts on strategically building its board of directors and its funding base. A concerted effort is necessary to move TVSB into the next stage of development to ensure long-term viability.

TV Santa Barbara needs consulting services to train board and staff in best practices, develop a board recruitment plan and ensure fund development practices are incorporated into board and staff activities.

Twentynine Palms Artists Guild

The 29 Palms Art Gallery is seeking a professional strategic plan that 1) clarifies our mission, vision and values; 2) generates a SWOT analysis to identify our strengths, weaknesses, opportunities and threats and 3) establishes goals, objectives and tactics that are both challenging and measurable.

Visionary Dance Theatre

Visionary Dance Theatre looks to engage a Marketing Agency to create and execute a 6-month Search Engine Marketing Plan including PPC and Organic Search strategies.

Watts Village Theater Company

Watts Village Theater Company is seeking consulting services from Tom Iselin in the areas of Board and Staff Development. We will specifically be focusing on One on One Fundraising best practices, Organizational Culture and Strategic Planning in relationship to diversifying funding sources.

William James Association

William James Association (WJA) seeks consulting services to assess TeamWorks Art Mentoring Program financial capabilities, build a reliable system to strengthen fundraising strategies with measurable outcomes, and address donor cultivation strategies. Consulting services will also provide on-going coaching to further roll-out established tasks specified in an 18-month calendar as a result of TeamWorks' recently completed strategic planning process.

The World Stage Performance Gallery

The World Stage is in need of establishing a formal accounting system, financial and operating procedures. Also it will be necessary to have someone maintain the system once it is operational.

Yolo County Historical Museum Corporation

The YCHM has focused on providing programs for third grade students in Yolo County. This Program has been developed by 30 retired educators who have now refined their enrichment experiences for students. The Board has recognized for some time a need to increase the capacity of the organization, to engage a greater audience and, most importantly, to develop programs that celebrate cultural diversity in Yolo County.

Yolo County Arts Council (YoloArts)

The YoloArts website, yoloarts.org, will be optimized to simplify navigation and increase useability; move popular information to where readers look first; shorten content, enhance use of photos, streamline the donor experience by eliminating online barriers, and employ more storytelling where possible, to engage audiences. This will enhance the user experience and move more constituents to become donors to YoloArts and the arts in Yolo County.



Edmund G. Brown Jr., Governor

Advancing California through the Arts and Creativity

Craig Watson, Director

PUBLIC NOTICE
April 15, 2015
1:15-4:30 p.m.
Sacramento, California

Members of the California Arts Council will conduct site visits at the following locations at times noted. Council business may or may not be discussed. No votes will be taken.

1:15 to 2:00 P.M.:

Institute Mazatlan Bellas Artes
4300 Stockton Blvd
Sacramento, CA 95820
(916) 391-7500

2:15 to 3:15 P.M.:

La Raza Galeria Posada
2700 Front St.
Sacramento, CA 95818
(916) 446-5133

3:30 to 4:30 P.M.:

Sacramento Theatre Company
1419 H Street
Sacramento, CA 95814
(916) 446-7501 x113

Tab 22



Memorandum

California Arts Council

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

To: Council Members

From: Scott Heckes, Deputy Director
Shelly Gilbride, Programs Specialist

Date: April 21, 2015

Re: 2014-15 JUMP StArts Program

Recommendation

Staff requests approval of the panel recommendation to fund 8 JUMP StArts applicants for arts education services in juvenile justice settings for a total of \$203,670.

Background and Context

This is the second year of the pilot JUMP StArts Program (Juveniles Utilizing Massive Potential Starting with Arts), one of three competitive grant programs created in 2013-14 with special funding received through the California State Assembly, and continued in 2014-15 with a one-time increase to the General Fund. The program requires partnerships between arts organizations and juvenile justice entities and intends to **support new or expanded arts services** for at-risk children and/or youth in the juvenile justice setting under California Welfare and Institutions Codes 300 and 600.

JUMP StArts Program Purpose

Activities supported by JUMP StArts take place in classroom, after-school, social services or incarceration settings throughout the many diverse communities in California. Projects must be designed and developed in partnership between an arts organization and a juvenile justice/social services entity. Projects must be new arts programming OR an expansion of a current program's depth, scope and/or number served. Project must utilize teaching artists or artists in residence.

Projects address the following goals:

- Provide opportunities for arts participation and arts education to wards of the Juvenile Court System.

- 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 longitudinal success.
- 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 in juvenile justice facilities.

Funding Allocation

The Council has allocated \$200,000 for this grant program.

Panel and Funding Requests/Recommendations

The Council received 33 applications for a request total of \$1,345,846. Applicants were based in 19 counties.

The panel met in Sacramento over two days, April 7-8, 2015 and was facilitated by the Programs Specialist, assisted by the Deputy Director. The panel conducted a full evaluation of the applications based on the following criteria:

- *Quality of project plan:* Clarity of project plan, strength and commitment of proposed partnership(s), experience and artistic vision of teaching artists, and effective evaluation strategies for identifying and addressing challenges.
- *Community impact:* Project's impact on target population, depth and breadth of service.
- *Artistic merit:* Samples of artistic work and support materials, artistic personnel, history of serving the target population.
- *Ability to effectively complete proposed project:* Ability of partnering organizations to implement proposed project. Qualifications of project's team, viability of project budget, evidence of community support, and overall fiscal health of applicant and partnering organizations.
- *Documentation and communication plan:* Ability to demonstrate the impact and benefits of the project, including qualitative (storytelling) and quantitative results.

Based on the panel's ranking of applications and in accordance with past practice, staff recommends that 8 projects are funded at a percentage of their request amount. The total request amount for those 8 applications is \$285,529, exceeding the \$200,000 allocated for this program. Staff recommends that the one project ranked highest (10 out of 10) and deemed a model program, be funded at 80% of their request, and the 7 programs ranked 9 out of 10 be funded at 70% of their request for a total of \$203,670. It is recommended that the additional funds needed to support this program, \$3,670, be taken from the unallocated balance in program funds.

The program guidelines indicate that grant amounts may differ from a request amount due to the level of funding available to a program, demand on that funding, and/or the rank a proposal receives from the review panel. The guidelines further state that 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. If the staff's recommendation is approved by the Council, the grantees will be required to provide such confirmation.

Attachments

Attachments to this report include the ranked priority list of applicants, project summaries and panelist bios.

**California Arts Council
2014-15 JUMP StArts Program**

	Legal Name of Organization	County	Avg Score	Request Amt	% funded	TOTAL : Recommended
JS-14-0015	Muckenthaler Cultural Center Foundation	Orange	10	\$ 38,000.00	0.8	\$ 30,400.00
JS-14-0007	Destiny Arts Center	Alameda	9	\$ 47,779.00	0.7	\$ 33,445.00
JS-14-0008	Diablo Ballet	Contra Costa	9	\$ 15,050.00	0.7	\$ 10,535.00
JS-14-0013	Mariposa County Arts Council, Inc.	Mariposa	9	\$ 19,000.00	0.7	\$ 13,300.00
JS-14-0025	Street Poets Inc.	Los Angeles	9	\$ 38,000.00	0.7	\$ 26,600.00
JS-14-0030	Theatre Of Hearts, Inc.Theatre Of Hearts/Youth First	Los Angeles	9	\$ 50,000.00	0.7	\$ 35,000.00
JS-14-0031	Ventura County Arts Council	Ventura	9	\$ 32,500.00	0.7	\$ 22,750.00
JS-14-0033	Yolo County Arts Council	Yolo	9	\$ 45,200.00	0.7	\$ 31,640.00
JS-14-0001	916 Ink	Sacramento	8	\$ 50,000.00		
JS-14-0010	Imagine Bus Project	San Francisco	8	\$ 50,000.00		
JS-14-0019	San Benito County Arts Council	San Benito	8	\$ 18,975.00		
JS-14-0003	Armory Center for the Arts	Los Angeles	7	\$ 50,000.00		
JS-14-0004	Arts Council for Monterey County	Monterey	7	\$ 50,000.00		
JS-14-0005	Butte County Office of Education	Butte	7	\$ 48,996.00		
JS-14-0011	Los Angeles Downtown Arts District Space	Los Angeles	7	\$ 44,000.00		
JS-14-0016	New Earth	Los Angeles	7	\$ 50,000.00		
JS-14-0034	Youth Radio	Alameda	7	\$ 50,000.00		
JS-14-0023	Southland Sings	Los Angeles	6	\$ 50,000.00		
JS-14-0024	SpectorDance	Monterey	6	\$ 35,000.00		
JS-14-0029	Theatre for Children, Inc./B Street Theatre	Sacramento	6	\$ 37,000.00		
JS-14-0009	Foundation For Educational And Employment Resources Development/Acuna Art Gallery and Cultural Center	Ventura	5	\$ 50,000.00		
JS-14-0012	Marin Shakespeare Company	Marin	5	\$ 35,000.00		
JS-14-0018	Playwrights Project	San Diego	5	\$ 36,000.00		
JS-14-0020	Santa Cecilia Opera and Orchestra Association	Los Angeles	5	\$ 50,000.00		
JS-14-0026	The Advot Project	Los Angeles	5	\$ 35,000.00		
JS-14-0027	The Arts Council of Placer County/Placer Arts	Placer	5	\$ 50,000.00		
JS-14-0032	William James Association/Prison Arts Project	Santa Cruz	5	\$ 36,346.00		
JS-14-0006	City Youth Now	San Francisco	4	\$ 10,000.00		
JS-14-0014	Mono County Probation	Mono	4	\$ 50,000.00		
JS-14-0017	Overcomers With Hope Studios Inc	Alameda	4	\$ 50,000.00		
JS-14-0021	Silicon Valley Creates	Santa Clara	4	\$ 30,000.00		
JS-14-0022	Southern California Conference Pentecostal Holiness Church/Rennaisance Center	Los Angeles	4	\$ 50,000.00		
JS-14-0028	Theater and Arts Foundation of San Diego County/La Jolla Playhouse	San Diego	4	\$ 44,000.00		

Total rec. \$ 203,670.00

TOTAL Requested \$ 1,345,846.00

JUMP StArts Panel 2014-15

Name	Field(s) of Expertise
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Shelley Bruce	Visual Arts/Poetry/Music
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Shelley Bruce was the founding Director of the Prison Education Project (PEP), developing programming structure, curating several community art exhibitions, and teaching multimedia courses in the arts to incarcerated adult men, women and juvenile youth. In 2013, she went to Uganda with a team beginning to develop PEP Uganda, a new program hosted in the summer of 2014. She has worked with arts in community engagement and development in Pomona and Los Angeles.

Yago S. Cura	Literature/Writing
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Yago S. Cura is the author of *Rubberroom* (HINCHAS, 2000) and a former NYC Teaching Fellow. He publishes the poetry, fiction, and prose of authors from the Americas in *Hinchas de Poesia* (www.hinchasdepoesia.com) with Jim Heavily and Jennifer Therieau. Yago's reviews have appeared in The St. Mark's Poetry Project Newsletter. Along with Ryan Nance, he is the co-founder of the Copa Poetica, a three day reading series in Los Angeles on the rest days of the 2014 World Cup. His Spanglish blog, *Spicaresque*, has had more than 50,000 visitors. Currently, he teaches English Language Arts to female inmates, 18-25, at the Century Regional Detention Facility in Lynwood for John Muir Charter School.

Victoria Stevens	Music/Arts Education
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Victoria Stevens, Ph.D. is a licensed clinical psychologist, psychoanalyst, seminar leader, arts educator, professor, speaker and researcher. She holds a BA with honors in philosophy, cello and theatre from the University of Kansas, an MA and Ph.D. in clinical psychology from The Chicago School of Professional Psychology (CGI in Los Angeles) and specialized certifications in Hypnosis and the Treatment of Victims and Perpetrators of Violent Crimes. Victoria has integrated her experience as a professional cellist, singer, actress and dancer with her expertise in trainings, learning theories, developmental psychology, affective neurobiology and pedagogical theory to develop innovative art education curricula and teacher training programs focusing on the development of creative thinking through the arts. She has conducted national seminars for SDAE (State Directors of Arts Education) on creativity through arts education, as well as delivering keynote addresses and professional development seminars on creativity and arts education for teachers, administrators, arts specialists and parents for school districts in every region in the State of California.

Craig Rosen	Music/Poetry
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Craig Rosen began a life in the arts as lead singer of The Enzymes, a seminal Washington D.C. punk band. Mr. Rosen was bitten by the new bug "screenwriting" and began making screenplays and receiving recognition for his work. Mr. Rosen continued writing original screenplays in Los Angeles and extended his work by working with at-risk students. Mr. Rosen called Leila Steinberg, Tupac Shakur's early mentor and the woman responsible for pushing his poems in the posthumous book, *A Rose from Concrete*. Mr. Rosen worked alongside Steinberg as she taught juveniles in a level 14 group home in Long Beach, CA. Today, Craig runs poetry workshops at the Oxnard juvenile facility and will soon begin teaching poetry at the Todd Road adult jail in Ventura.

Cesar E. Flores**Theatre**

Cesar E. Flores is a core member and a 40 years-plus Veterano of El Teatro Campesino in San Juan Bautista. Additionally, he founded and directed El Teatro Espiritu de Aztlan in Orange County. In 1974, Teatro Espiritu de Aztlan under Mr. Flores' direction was recognized by the National Institute on Drug Abuse (NIDA) as "The most innovative Drug Abuse Prevention Program" in the State of California and one of eleven national models. This award was based on Teatro's work with at-risk youth and dealing with youth and family-focused issues. He holds a Bachelor of Arts degree from California State University and an Emergency Teaching Credential from the State of California for K-12 and Special Education.

California Arts Council
2014-15 JUMP StArts Program

Legal Name of Organization	Popular Name of Organization (if applicable)	Request Amount	Proposed Project Thumbnail:
916 Ink		\$ 50,000	916 Ink and Sacramento County Office of Education will expand their current creative writing and comic book-making workshops to 120 teens that are incarcerated and/or on probation. Teens will be transformed into published, confident authors who will experience the benefits of having increased literacy skills, improved academic confidence, and empowered voices. Youth collaborate with professional writers, editors, and illustrators for 36 hours to produce a professionally designed and published anthology that features their creative work, which is released to the public.
Armory Center for the Arts		\$50,000	Armory free arts education at Learning Works @ Homeboy Industries and Central Juvenile Hall builds Armory partnerships in the disenfranchised neighborhoods of Boyle Heights and Lincoln Heights to provide sequential arts courses and mentoring to in-crisis, high-risk, and incarcerated youth. All arts programming is designed and delivered by Master Armory Teaching Artists. Teens served are wards of the court or in foster care and/or are part of the juvenile justice system. Funds support expenses for Teaching Artists, Artist Assistants, project staff, art supplies, and teen art exhibitions.
Arts Council for Monterey County	Arts Council for Monterey County	\$ 50,000	In daily consultation with their staff, the Arts Council provides a series of developmental art classes for incarcerated Youth Center students, markedly improving their ability to reduce anxieties, communicate feelings and develop empathy. Students also gain vocational skills while learning the value of persistence and teamwork. Professional exhibitions of their art is a source of pride for the youth and their families. The long-term impact will be that students will improve behavior, exhibit a more positive outlook toward themselves and their future and make better life choices.
Butte County Office of Education	BCOE	\$ 48,996	CAC JUMP StArts will support a new arts project at TMS-Juvenile Hall focused on developing the 21st Century 4 C's skills of Creativity, Critical Thinking, Communication, and Collaboration. The grant will provide for an Artist-in-Residence who will teach weekly 2-hour arts classes to all TMS students beginning with the elements of art, design principles, drawing, and acrylic painting lessons and concluding with each student painting a jigsaw piece of art for 3 unique 4' x 8' moveable community murals to be shared in various public locations.
City Youth Now	FKA The Volunteer Auxiliary of the Youth Guidance Center	\$ 10,000	CYN requests a grant of \$10,000 which will enable partnership between multiple arts partners and the Juvenile Justice Center in 2015/16. The funding will be used to cover stipends for artists, fees associated with certain partners, and the costs of program administration, including supervision during performances and workshops, scheduling, program monitoring and evaluation. Partners include Composing Together, 1 Brush Initiative, Bread & Roses, Shakespeare on Tour, Urban Healing Tour, Youth Speaks, The Beat Within, and authors who inspire youth to tell their story.

**California Arts Council
2014-15 JUMP StArts Program**

Destiny Arts Center	Destiny Arts	\$ 47,779	Destiny Arts Center will partner with Butler Academic Center and Camp Wilmont Sweeney to bring up to 120 justice-involved youth (ages 14-19) year-long hip hop dance and spoken word programs, taught by professional teaching artists Rashidi Omari and Samara Atkins. Programs will be offered during the school-day, provide critical socio-emotional and physical outlets for these youth, and support Common Core standards. This project will constitute the second year of bringing consistent, high-quality arts support to incarcerated youth with no other equivalent outlets.
Diablo Ballet	Diablo Ballet	\$ 15,050	For years, Diablo Ballet's Artistic Director has aspired to reach juvenile system youth. In 2015-16, the Ballet's PEEK Extension will partner with Martinez Juvenile Hall's Mt. McKinley School. PEEK Extension expands on the PEEK Program, which has provided arts education to 65,000 at-risk students since 1995. Based on Board of Education Standards, PEEK Extension brings the Artistic Director, Extension Associate Director (former dancers), and professional dancers to a Mt. McKinley class in 12 visits. 30 students receive guidance in using movement to express their emotions and experiences.
Foundation For Educational And Employment Resources Development	Acuna Art Gallery and Cultural Center/Cafe on A	\$ 50,000	We are requesting \$50,000 from CAC JUMP StArts Grant Program to expand our Black & Brown Youth Arts and Peace Leadership Program, referred to as the Arts and Peace Program by building a new partnership with the Oxnard Police Department. Grant funds will be used to: provide 24 one-hour weekly workshops in: ceramics, creative writing, sketching/drawing, painting, and building artistic portfolios for at least 75 at-risk youth; contract professional artists; host final art exhibition; and partially offset the cost of facilities, utilities, and art materials/supplies.
Imagine Bus Project		\$ 50,000	The Youth Studio program provides incarcerated youth with access to the visual arts as a means to mentor incarcerated youth to develop art skills, collaborate across gang affiliations, and improve their outlook for the future. Funding will support the hiring of 2 new Teaching Artist positions, increased hours for 2 Teaching Artists, and provide high quality art supplies through the proposed expansion of TIBP's services in SF reaching 30-50 additional youth, and launching a new partnership serving 24 youth in San Mateo County Probation Department's Long Term Therapeutic Unit.
Los Angeles Downtown Arts District Space	LADADSpace	\$ 44,000	LADADSpace and the LA County District Attorney's office are partnering to offer an arts program for at-risk youth. The program includes supervision by an art instructor who assesses skill levels and assigns tasks designed to sharpen artistic skill, trips to major art institutions such as the LA County Museum of Art (LACMA), and an internship with a mentor artist to develop work that will be assembled for a portfolio and shown in an LA County Courthouse exhibition. The program is a minimum of 60 hours over 90 days and once completed, individuals have their record expunged.

**California Arts Council
2014-15 JUMP StArts Program**

Marin Shakespeare Company		\$ 35,000	Marin Shakespeare classes at MCSC combine drama therapy, art therapy, Shakespeare study and performance, and autobiographical writing. Students create performance and visual art inspired by Shakespeare's language, themes and characters. The 2014-15 curriculum focused on ROMEO AND JULIET and HAMLET. In 2015-16 students will see a live performance of RICHARD III, the video "Reflections on Adolescence: What We Wish We Knew" which was created by Shakespeare at San Quentin actors, and participate in an inspirational talk by a former Shakespeare at San Quentin actor.
Mariposa County Arts Council, Inc.	Mariposa County Arts Council	\$ 19,000	The Mariposa County Arts Council request support to develop and launch a new visual arts program for probation and foster youth in Mariposa County. This program supports a growing body of academic research indicating that exposing youth to art promotes emotional intelligence, a greater sense of self worth, and critical thinking skills. In partnership with Sierra Quest Human Services Foundation the initiative will develop and bring a 35-week artist-in-residency program focused on visual literacy and applied visual communication skills to at-risk youth in Mariposa.
Mono County Probation		\$ 50,000	Juvenile Justice partnership with the Mono Council for the Arts will provide an arts youth program. Summer arts programs will be provided throughout the county, emphasis on north, and a float for the historic July 4th parade. A Master Artist Mentoring Program will provide culturally relevant support and involvement with court-involved, at-risk youth throughout the county. Theater through the Amazing Vox will be provided county-wide. Books will be sold depicting their art and experiences.
Muckenthaler Cultural Center Foundation	The Muck	\$38,000	A comprehensive STEAM program at Crittenton's Valley View alternative school for foster girls in ceramics, 3D modeling, photography, painting/drawing, and e-Design.
New Earth		\$50,000	New Earth submits this funding proposal to expand the fatherhood component of its Fluent Love of Words (FLOW) poetry and music program. With the Jump StArts grant, we will pilot FLOW's fatherhood mentoring component designed to (1) increase youths' understanding of healthy relationships; (2) increase and diversify their socialization; (3) expand their education to include literary arts and music that serve as tools for self-reflection, critical thinking, and catharsis; and (4) increase their sense of responsibility and ownership of their actions through mentoring and job development.
Overcomers With Hope Studios Inc	OWH Studios	\$ 50,000	OWH technical staff will partner with WIN teaching artists and the Alameda County Probation Department's Camp Wilmont Sweeney residents to produce videos reflecting their life stories. Funds will be used to expand OWH's digital arts and video production training to include acting, directing, writing, improvisation, story telling and the creative process.
Playwrights Project		\$ 36,000	In Defining Moments, Teaching Artists guide JCS students in 5 classrooms to write plays. Scripts will be performed live by professional actors for school groups and the public. Three classrooms will participate in expanded residencies which will provide the art requirement for UC or Cal State college admission. An after-school series with students, and 2 workshops involving parents and school personnel, will use theatre techniques to extend learning and build connections beyond the classroom. Funds will be used for artists' fees, program coordination, clerical support, materials and supplies.

**California Arts Council
2014-15 JUMP Starts Program**

San Benito County Arts Council	San Benito County Arts Council	\$ 18,975	The DREAMS Project seeks to encourage artistic expression, dignity and hope for youth within the juvenile justice system in San Benito County. As a continuation of a partnership that began in 2010 between the SBC Arts Council and Juvenile Hall, this project will allow youth to explore their DREAMS through a 3-part artist-in-residency program in poetry, photography and the visual arts. Participating youth will work with teaching artists to create multi-media broadsides to be exhibited at the new county courthouse, showing the humanity and DREAMS of at-risk youth.
Santa Cecilia Opera and Orchestra Association	Santa Cecilia Orchestra	\$ 50,000	Santa Cecilia Orchestra will expand its award-winning music education program, Discovering Music, to include at-risk teens in three Continuation / Community Day schools -- approximately 700 youth. Music has been shown to be a strong countermeasure to violence, anger and low self-esteem. Over nine months, Orchestra musicians will give presentations on various instruments, help the students explore the creative possibilities, and give the students lessons and mentorship on the instruments of their choice, culminating in student concerts at each school.
Silicon Valley Creates		\$30,000	This grant will support expanded mobile service of The Studio, our popular multi-disciplinary creative lab for teens. Funding from the CAC will enable us to hire media mentors to staff the Mobile Studio and offer up to 120 hours of instruction at juvenile hall, alternative education sites, and youth-focused community centers in Santa Clara County, serving up to 300 at-risk teens with deeper engagement (more hours with each group of students) or broader service (expanding to offer sessions year-round or at new locations).
Southern California Conference Pentecostal Holiness Church	Renaissance Center	\$ 50,000	THE RENAISSANCE PROJECT: This project proposal represents a collaborative effort between community-based arts organization RENAISSANCE CENTER, and ROAD TO SUCCESS ACADEMIES schools operated by the Los Angeles County Office of Education - specifically at Juvenile Camps CHALLENGER (180 at-risk youth) and MUNZ/MENDENHALL (90 at-risk youth). Grant support will enable Renaissance Center to provide Theatre, Studio Production, and Musical Instrumentation instruction to over 270 incarcerated youth. Instruction will be woven into project-based learning curriculum.
Southland Sings	formerly Southland Opera	\$ 50,000	My Story, My Voice: Poetry to Song is a 20 session multi-discipline curriculum integrating music composition, spoken word, literacy and theatre that will be delivered to incarcerated students in six classrooms on each of three ACCESS campuses: Rio Contiguo School (Youth Guidance Center), Otto Fischer Juvenile Hall, and Joplin Youth Center. Funds will support artist fees, administrative, assessment and production costs. The project is supported by matching cash and in-kind support from both partners and all teaching sites.
SpectorDance	SpectorDance	\$ 35,000	SpectorDance (SD) will build on previous work at Rancho Cielo (RC) by expanding our work there to include onsite dance programs. We will also offer onsite programs at other locations in Salinas. We will identify individuals ready to explore choreographic process. Funds will support: a) teacher for onsite classes, b) teacher to guide choreography workshops, (c) production expenses, costumes, props, music, sets, d) performances at Hartnell and Stanton Theaters, e) facilitator for post performance discussions, e) RC social worker to deal with issues that may come up and f) film documentation.

**California Arts Council
2014-15 JUMP StArts Program**

Street Poets Inc.	Street Poets	\$ 38,000	We are seeking support from the Arts Council to fund 4, 10 week poetry workshops, and accompanying programming (open mics, poetry in motion van workshops and culminating event for the larger community), for approximately 50 youth at Camp Gonzales. We'll be working closely with Camp Gonzales, and the Coalition for Engaged Education, to execute the program. Youth will also receive access to social service support, educational advancement, and additional transitional services provided by the project collaborators. Arts impact on the youth will be measured and shared with the community.
The Advot Project		\$ 35,000	The Advot Project would like to expand the existing 10 week program to a 15 week program and add in to the program master classes in other arts, thus exposing minors to storytelling, music, dance and visual arts in addition to the theatre program we offer. The Advot project will develop an on line written and filmed teaching manual in order to train local artists in our methodology. We will teach educate and share with other organizations our work, in order to infuse arts into already existing programs.
The Arts Council of Placer County	PlacerArts Auburn Hip Hop Congress	\$ 50,000	The "Urban Arts for Change" program is designed to provide at-risk youth access to the arts through court schools, juvenile hall, after-school and community settings. Through this program young participants have the opportunity to explore a variety of art forms in workshop settings. They are also given platforms to express themselves and share their voices with the community. This program follows young participants from their entry into the system to their release and gives young people a safe and creative place to be after they are no longer incarcerated, on probation or in court school.
Theater and Arts Foundation of San Diego County	La Jolla Playhouse	\$ 44,000	Literacy in ACTION utilizes cross-curricular learning experiences to connect English Language Arts (ELA) Common Core Standards with theatre, media/visual arts & life skills. Image Theatre becomes the basis for exploring ELA & provides youth with an opportunity to engage in critical discourse around a single topic. Using literature as the springboard for dramatic exploration, students develop a comic book inspired by the dramatic process. The comic book acts as a stage for participants to showcase understanding of the issues & themes explored throughout story development.
Theatre for Children, Inc.	B Street Theatre	\$ 37,000	Playwriting & Drama Workshops for Incarcerated Youth is a partnership between B Street Theatre and Juvenile Justice Chaplaincy (JJC) to provide playwriting and performance workshops to the wards at Sacramento's Juvenile Hall. B Street will work with JJC to tailor its successful theater workshop program to meet the specific needs of students, ages 14-17, in detention. This 9-month workshop program will run consecutive 3-week sessions, each session to culminate with a performance of works created by the wards.
Theatre Of Hearts, Inc. Theatre Of Hearts/Youth First	Theatre Of Hearts/Youth First	\$ 50,000	Theatre Of Hearts/Youth First will partner with Los Padrinos School (LPS) to deliver visual art and creative writing residencies with artists Heriberto Luna and Pola Lopez and writers Will Alexander and Dorothy Randall Gray to 200 students. Original writings from underserved youth, aged 14-18, inspire the design of a large-scale mural created and installed by students to express anti-bullying themes. A Mural Dedication Ceremony open to parents and civic leaders features readings of student work. Selected students with permission present their poetry at Beyond Baroque Literary Arts Center.

**California Arts Council
2014-15 JUMP Starts Program**

Ventura County Arts Council	Ventura County Arts Council	\$ 32,500	VCAC proposes to bring arts instruction to the Recovery Classroom Program, an alternative sentencing program for juveniles with recurring addiction issues at Gateway Community School. We will program two, weekly classes- a theater-based writing & performance workshop, and a poetrywriting and reciting class. There will be video training and documentation, two field trips per quarter to a cable station and a theater, and a show each quarter of original work. Funding will go to pay the teaching artists, school bus service for field trips, and administration of the project.
William James Association	Prison Arts Project	\$ 36,346	Poetic Justice Project will expand its partnership with Santa Barbara Probation by offering an intensive 12-week multidisciplinary arts workshop for juvenile girls in Santa Maria. TeamWorks Art Mentoring Program, in partnership with Marin County Probation, will expand ongoing after-school and out-of-school workshops, with master artists mentoring high-risk youth in Marin to deepen their study of art, thereby modeling an art-career pathway. Funds will be used to pay nine professional artists and art mentors, produce an original play after completion of the workshops and 3 exhibits.
Yolo County Arts Council	YoloArts	\$ 45,200	We are seeking the funding to provide an arts education program at the Yolo County Juvenile Hall, Dan Jacobs School. Over 300 hundred students are incarcerated there annually; some for days others for weeks or months. Since 2012, YoloArts and Yolo County Probation have worked with the Yolo County Office of Education to provide for the teaching of arts education to the students at juvenile hall. This application is for full funding for two 12-week sessions at Dan Jacobs School, for visual arts, music and performing arts education for at least 100 students, tailored to their unique situation.
Youth Radio		\$ 50,000	A grant from the California Arts Council will support Camp Sweeney x Remix Your Life (CS x RYL) , an expansion of Youth Radio's partnership with the San Leandro-based juvenile detention facility. In CS x RYL, 30 incarcerated youth will receive arts education at Camp Sweeney and at YR. Their work will be displayed at YR's youth-driven arts venue, and content will be published to YR's digital outlets. CS x RYL will serve as a talent pipeline between the two institutions, providing paid internships and artistic mentorship opportunities for court-involved youth upon their release.

Tab 23



Memorandum

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

916.322.6555 | www.arts.ca.gov

Date: April 14, 2015
To: California Arts Council
From: Susan Steinhauser
Craig Watson
Re: **Building Public Will for the Arts:** Funding Increase Request of \$15,000 for Inter-Agency Agreement with our Partner, City of San Jose

With the exception of our newest members, the Council will recall the discussion we had in January around the Building Public Will for the Arts project in San Jose. As the Council expected, the City is coming back to us with a funding request and we recommend approval.

Background on Request and Support for Funding

Attached you will find an update and request for \$15,000 from the City of San Jose to complete Phase One of this project. At the last meeting, the Council approved \$5,000 of their original January request of \$20,000. The minutes of the meeting read..."Jefferson moves that the Council allocate \$5,000 to the City of San Jose to enable it to continue working on the Building Public Will project pending further consideration of their funding request at the Council's April meeting."

But beyond the expectation that the request would come back to the Council, it is appropriate to note that the presentation in January led to some questions that can and should be answered as the Council is asked for full funding of the request. We believe the project team (which included Vice Chair, Steinhauser and Director, Watson) has addressed all of the key questions raised in January, either in the attached update and budget, or in the initial findings document, Creating Connections, also attached.

It should also be noted that the partnership between the CAC and the city of San Jose came about through a call the Director received nearly a year ago. The regional arts organization, ArtsMidwest, and their principal consultants, Metropolitan Group, were creating a national pilot project to tackle the issue of how to "move public will" in support of the arts and seeking a California city to be included in the effort, joining pilot projects in Oregon, Michigan and Minnesota.

Based on several criteria (among them, diversity, willingness to participate, strong local leadership), the CAC steered the project organizers toward San Jose and the city enthusiastically joined the effort.

Connection to the CAC's Strategic Plan

The timing was fortuitous as the CAC had recently completed its Strategic Plan and the first "pillar" of that plan, Building Public Will and Resources for the Arts, is an excellent fit with this project. Here is Pillar I of our Strategic Plan and how it describes this work:



BUILDING PUBLIC WILL AND RESOURCES FOR THE ARTS

GOAL: Ensure strong support for the arts statewide among the public, elected officials, and decision makers.

Public will is crucial to the work of the CAC. As the state agency responsible for advancing California through the arts, building participation and appreciation for the arts is a core function of everything the CAC does. A key component of this work requires making the case for the arts to the public and building relationships with CAC constituents, members of the arts community, elected officials, and other stakeholders, in an effort to secure the resources and other support necessary to sustain the state's arts ecosystem.

Building public will and resources require two separate, distinct steps: first, raising awareness about, and belief in, the value of the arts with those who are not already thinking about this issue; and second, inspiring people to act and take the necessary steps to secure strong support for the arts.

The CAC is uniquely positioned to build public will through its ability to marshal the field and fulfill a role that artists and arts organizations are not always able to assume on their own—to advance a coordinated, organized effort communicating directly with members of the public and elected officials to ensure that the arts are recognized, celebrated, and supported.

Based on this very strong "fit" with our Strategic Plan, the City of San Jose, through its office of Cultural Affairs, and the project planning team came to the CAC with an initial, modest request and on June 17, 2014 voted to award \$15,000 toward project costs. It was understood that the team would be fundraising to cover the remaining project costs. That fundraising was largely successful (again, the full budget and revenue sources are attached).

And just a little more "context setting"At the time of that initial decision the Council could already see that the workload for CAC staff, busy creating new programs and guidelines with new funding, would prevent them from taking on all of the action items contained in the Strategic Plan...hence the willingness to use this San Jose project as a "stand-in" for moving the "public will" portion of our Plan forward. While the fundraising for the overall project included contributions from at least six other funders (including the City itself at \$40,000), they are still short \$15,000 to complete Phase One.

It is worth noting that Kerry Adams Hapner, Director of Cultural Affairs for the City of San Jose, and representatives of both Metropolitan Group and ArtsMidwest, will be presenting the initial research findings during the Convergence conference in Sacramento on Thursday, April 16th. This presentation will help to set the stage as communities all over the state consider how best to make use of the new research. San Jose is already in planning for their own "phase two," even as this first phase is in the final stages of wrap up.

Recommendation

It is the recommendation of the Vice Chair and Director to approve this request for \$15,000 to the City of San Jose to complete Phase One of the Building Public Will for the Arts project. This will bring the CAC's total investment in the project to \$35,000. We have identified a budget source to cover this request. Thank you.

BUILDING
public will
for **ARTS + CULTURE**

California Arts Council
Update & Funding Request, April 13, 2015

Update

**We seek
to increase
support for,
appreciation of,
and access to arts
and culture in
California.**

The City of San José Office of Cultural Affairs respectfully requests an increase in support of \$15,000 from the California Arts Council for our inter-agency partnership to complete communications and dissemination activities related to our building public will for arts and culture initiative. This grant would augment the Council's current \$20,000 investment in this critical project.

The building public will for arts and culture project launched in summer 2014 and is building on the Council's ongoing efforts to advance California through the arts and creativity, and to activate Californians—including elected officials, arts stakeholders, and the public, in building will and resources for the arts.

Public will building is a proven approach that coalesces civic support for social change by connecting an issue to existing, closely held values of individuals and groups—resulting in new expectations that influence long-term changes in attitudes, behaviors, policies, and systems.

This approach has effectively catalyzed significant change in community expectations of and demand for such now commonly accepted practices as smoke-free public space and improved water quality. Through effective utilization of public will building strategies, positive change has been realized even in the face of strong countervailing forces.

In concert with the goals and strategies outlined in the California Arts Council Strategic Plan, and in partnership with the California Arts Council, the City of San José has joined a national initiative to build public will for arts and culture – serving as the pilot community for the state of California. This initiative is leveraging the Building Public Will model developed by the Metropolitan Group and is drawing on the project management expertise of Minneapolis-based Arts Midwest to oversee field research, testing, and messaging that will ultimately result in stronger support for and access to the arts in San José, California and the United States.

Our Opportunity

We seek to make arts and culture a recognized, valued, and expected part of everyday life.

The Capital of Silicon Valley, San José, California boasts an incredibly diverse population of one million, vibrant neighborhoods, and a thriving arts and cultural environment. Its diverse demographics, business sector and cultural characteristics lend themselves to being the pilot community for California, demonstrating research and trends needed to build public will for the arts.

The City of San José's Vision

The City of San José's Office of Cultural Affairs (OCA) is dedicated to fostering cultural and economic development as related strategies for continuing to build San José as the cultural and economic heart of Silicon Valley. To those ends, the OCA coordinates services for a large number of outdoor events and festivals, offers a variety of financial support opportunities for arts and culture providers, foster creative placemaking, and leads the development of public art works throughout the city.

To ensure a robust cultural environment continues to thrive in San Jose, California, and the United States, the OCA has partnered with the California Arts Council, the strategic communications agency Metropolitan Group and regional arts organization Arts Midwest to pilot a building public will for arts and culture project. This cross-sector initiative has successfully engaged a strong team of governmental, corporate, education, and philanthropic leaders in lending their expertise to the research and messaging components of the project and shaping a long-term strategy for the city. We envision that this effort will help create deeper public understanding and ownership of the arts, and will motivate residents to expect and demand a vibrant national and local arts community.

Recognized as a key priority in the California Arts Council strategic plan, building public will and resources for the arts is essential for ensuring that the City of San José and state of California remain leaders in driving public sector arts agencies and in shaping vibrant, strong communities. To those ends, this effort is using a proven combination of research, testing, grassroots and traditional media, and evaluation to:

- Connect the arts to the existing, closely held values of the California public—resulting in new and lasting community expectations that shape the way people act, think, and behave.

- Promote civic engagement and build bridges across cultures.
- Influence long-term changes in attitudes, behaviors, policies, and systems.
- Serve as a model to additional communities in California and beyond, enabling more cities to leverage the research findings and messages to build greater support for and access to the arts.

Our Approach

Building Public Will has effectively catalyzed significant change in community expectations of and demand for such now commonly accepted practices as smoke-free public space, improved water quality, hybrid vehicles, and organic foods in the consumer marketplace.

Theory of Change

Building Public Will is a strategic approach developed by Metropolitan Group that creates sustainable change in policies, systems, environments, and individual behaviors. While other communication strategies seek to motivate a one-time change in attitudes or behavior, building public will seeks to create lasting change.

This shift is achieved by connecting people to an issue through their existing, closely held values, increasing the likelihood they will adopt a new attitude, understanding, or behavior that is sustainable over the long term. Tactically, the approach integrates grassroots outreach with traditional mass media tools to communicate a compelling narrative and calls to action through messengers people trust. This approach to change recognizes the tremendous power of individual and community values in framing attitudes and behaviors. It acknowledges that it is unreasonable (and ultimately ineffective) to try to change people's values or teach new ones; focusing instead on identifying and understanding how existing values can serve as links to an issue.

While our goal—to make the arts a recognized, valued, and expected part of everyday life—is requiring long-term effort, this project has provided a launching point for research, communication, and policy strategies that is both informing the OCA's future policy and communications efforts and offering new approaches to the field.

We aim to create deeper public understanding and ownership of the arts, and new and lasting community expectations that shape the way people act, think, and behave.

Our Activities

Metropolitan Group's public will building approach consists of several key components, detailed below. Leadership activities launched in April 2014, and research, testing, and communications began in summer 2014. Future project implementation is slated to begin summer 2015.

Project Structure – Phase 1

- **Leadership:** Since summer 2014, we have successfully engaged a pilot team to direct project efforts in San José and identified a group of local advisors to lend cross-sector insights and support. The OCA is operating as the primary local partner, supporting all research participants, sharing findings and messaging, assisting in the identification and cultivation of local funding, and representing the city and state on the National Strategy Team. Composed of project leaders (Arts Midwest and the Metropolitan Group) and representatives from other pilot communities, the National Strategy Team oversees research, messaging, and overarching project strategy, and is ultimately shaping the national roll-out of the building public will for arts and culture messaging. The City of San Jose's leadership on this committee provides the California Arts Council a direct liaison to the national strategy, furthering its role as a leading state arts agency and model to the rest of the country.
- **Framing the problem:** In fall 2014, Arts Midwest and Metropolitan Group began the research component of our work—using multiple data collection methods to develop a new knowledge base that helps us understand what the public values, how the public prioritizes arts and culture in their everyday lives, and which messages can help connect those existing values to the values inherent in arts and culture. This research encompassed:
 - **Literature review:** a thorough scan of existing research conducted on arts participation, behaviors, and motivations; the benefits of engagement; barriers to engaging; and the impact of arts and culture on our society. In addition to informing the project's understanding of these areas, the review helped identify gaps in knowledge—areas that had not been fully explored by existing research but that were pertinent to understanding the intersection of public values and arts and culture.
 - **Quantitative research:** a national-scale, population-based survey that sought to identify the core, shared values between the public and

the arts. In addition to collecting national data, the survey oversampled by 400 responses in San Jose, California and 400 responses in the greater state of California to gather a comparable data set that could be segmented for analysis across various demographic profiles. (Additional oversamples were collected in the three other pilot areas for this phase: Oregon, Minnesota, and Michigan.)

Qualitative research: a series of San Jose-based focus groups and informal conversations with adults who identify as active in the arts; adults who do not identify as active in the arts; millennials; tech sector employees; and a group composed of community and business leaders. This research component was designed to build on findings from the survey, and gain local insights into values, behaviors, and messaging.

All research findings (from California and other pilot states) informed the development of a national message framework which serves to communicate the connections between the inherent benefits of the arts and existing community priorities. They have also been summarized in a full research report, “Creating Connections: Research Findings and Proposed Message Framework to Build Public Will for Arts and Culture”, which is launching to the broader arts community in early April 2015.

Findings from this initiative are also complementing other research efforts happening in the state, particularly the research related to the Otis Report on the Creative Economy, which is measuring, benchmarking, and assessing trends of the creative economy across the state. While the research related to the creative economy differs from the research around public value, both data sets are supporting the state’s understanding of its progressive and multifaceted arts ecosystem.

Building Awareness:

To complete Phase 1, we aim to ensure that the findings from the building public will project are disseminated broadly across the state and to build awareness for the next phase of the project. This will be done through report dissemination and strategic presentations. OCA and the project organizers will connect with California arts leaders and funders at two upcoming events:

- **Confluence 2015** (April 15-16): Hosted by the California Arts Council and Californians for the Arts, this two-day event will convene arts leaders from across the state in advocacy, learning, and sharing.

The Building Public Will for Arts and Culture project team will be offering a breakout session on the work done to date, the research findings and their implications for the field, the initiative's goals of expanding into additional California communities, and the adoption of the message framework by other partners.

- **California Arts Funders briefing** (late Spring 2015): Together with the California Arts Council and the OCA, Arts Midwest and Metropolitan Group propose a gathering of California-based arts funders for a full presentation and workshop about the building public will project. Again, content will include a full discussion of the report and a guided conversation about advancing California communities to the next phase of the project. Details on the event are forthcoming.

The dissemination of the report at these events is part of Phase 1 of the initiative's broader work to engage new audiences, stakeholders, and advocates in advancing the position of arts and culture in California.

Looking Ahead – Phase 2 and Beyond

While not part of this proposal to the California Arts Council, Arts Midwest, Metropolitan Group, and the OCA are expecting to begin the next phase of the project in summer 2015. Phase 2 includes further strategies to build awareness include:

- Use grassroots outreach and mass media to attract early adopters and key influencers as champions. Specific activities will include further refinement of the message frame; the creation of a detailed message map and messaging toolkit; continued engagement with the San Jose advisory team (composed of diverse arts, community, and business leaders) in supporting and advising on the project; training sessions and workshops to deliver content to influencers and stakeholders in the community; message placement through earned and social media platforms; coordination of coalition partners in advancing the narrative via complementary earned and social media placement; and ongoing tracking and monitoring of progress, engagement, and message adoption.

These activities will likely take place in San Jose in the coming year, though it is also the intention of project organizers to broaden the scope of

the initiative to new communities across the state. To those ends, the project hopes to leverage the OCA's engagement structure as a model to new areas in the state, draw on the existing research conducted in California to shape community-specific strategies and tactics, and engage new communities in disseminating messaging.

The OCA hopes to work closely with the California Arts Council during this next two-year phase, learning together as the project shares resources, materials, and approaches to engage diverse leaders in rolling out the messaging to this and other California communities.

In San Jose, the OCA will be leading an initiative called "San Jose Creates & Connects," an initiative that will bring together arts partners to focus on forms of creative expression as part of a community-wide effort towards neighborhood creative placemaking and community connection. The initiative is planned to complement a second track of the Phase 2 implementation, the development of a cohort of art organizations that will adopt the message framework through the support of technical assistance and implementation grants. OCA will be seeking to leverage its funding through grants from private foundations. These activities are planned for FY 2015-16.

Based on the building public will model, subsequent to the "building awareness phase," there will be the opportunity to continue the project with Arts Midwest and the Metropolitan Group, implementing the next set of change strategies centered around grass-roots engagement, networking, and evaluation. These include:

- **Becoming knowledgeable/transmitting information:** Disseminate information on desired changes and the methods to affect that change (e.g. voting, purchasing behavior, voicing support/opposition to a policy, etc.)
- **Creating a personal conviction:** Move the arts into a priority cause for the public by providing tangible opportunities to take action—ensuring that the arts become part of long-term decision-making in behaviors such as leisure time commitments, charitable investment, voting, and advocacy.
- **Evaluating while reinforcing:** Assess the effectiveness of processes, tools, and messages, and examine successes toward our goals. Continue to develop and use grassroots and media tools to support audiences that have made the choice to act—helping them continue to see the arts as part of how they and their communities define themselves.

Key Advisors, Partners, and Supporters

Pilot Team

The Office of Cultural Affairs is leading the San José Pilot Team, under the leadership of Director of Cultural Affairs Kerry Adams Hapner. Kerry and her team have supported research activities in their communities, shared findings and messaging, and assisted in the cultivation of funding from sources such as Rosenthal Family Foundation, the David and Lucile Packard Foundation, and the William and Flora Hewlett Foundation. The OCA has also invested \$40,000 in support of this effort.

Representing the state of California, San José is one of four communities selected to pilot these strategies, with Oregon (state-wide); Michigan (state-wide); and Minnesota (state-wide operating as the other test sites).

Representing various socio-economic and demographic populations, these communities have provided depth and diversity to the research findings and have formed a solid foundation for the national project.

Local Advisors

Successful development and implementation of this program requires the skills and resources of an array of volunteer leaders and advisors, with a special emphasis on thought leaders from a broad spectrum of non-arts fields. Within this structure, the OCA has developed a robust **Local Advisory Team**, representing diverse fields, sectors, and political perspectives, to provide input on strategy, research, and messaging:

- Teresa Alvarado, *Deputy Administrative Officer, Santa Clara Valley Water District*
- Anjee Helstrup Alvarez, *Executive Director, MACLA*
- Carmen Castellano, *President, Castellano Family Foundation*
- Muhammed Chaudhry, *President and CEO, Silicon Valley Educational Foundation*
- Nuria Fernandez, *General Manager, Valley Transportation Authority*
- Debra Figone, *Retired City Manager, City of San Jose*
- Dr. Robert Griffin, *Chair, San Jose Jazz*
- Rick Holden, *Chair, San Jose Arts Commission*
- Matt Mahood, *President & CEO, San Jose Silicon Valley Chamber of Commerce*
- Connie Martinez, *Chief Executive Officer, Silicon Valley Creates*
- Karen Park, *Arts Program Manager, City of San Jose, Office of Cultural Affairs*
- Derrick Seaver, *Director of Public Policy, San Jose Silicon Valley Chamber*
- Carmen Sigler, *San Jose State University*
- Susan Steinhauser, *Vice Chair, California Arts Council*
- Leah Toeniskoetter, *Director, SPUR San Jose*
- Lisa Vollendorf, *Dean, San Jose State University*
- Kim Walesh, *Deputy City Manager and Director of Economic Development, City of San Jose*

- Craig Watson, *Director, California Arts Council*
- Geri Wong, *Senior Vice President, Newmark Cornish and Carey*
- Irene Wong, *Local Grantmaking Director, The David and Lucile Packard Foundation*
- Ashley Young, *Program Associate, The David and Lucile Packard Foundation*

National Planning Team

Throughout its history, **Arts Midwest** has embraced opportunities to lead change on behalf of the arts. One of six U.S. Regional Arts Organizations (RAOs), Arts Midwest was created in 1985 to cultivate and promote the arts in its nine-state region. While primarily focused on this geographic constituency, over the past two decades, Arts Midwest and the RAOs have evolved to maximize their strategic capacities and provide services to each other's regions. This mutually-agreed upon approach reduces duplication and allows each region to focus on its core strengths. For Arts Midwest, these strengths include a legacy of leading the sector as a knowledge developer and convener. Specific activities have included:

- The State Arts Partnership for Cultural Participation (START) program and ongoing support to member state arts agencies;
- The Minority Arts Administration Fellowship program;
- Ongoing management of major national literary and theater initiatives on behalf of the National Endowment for the Arts

These critical connections to the state arts agency sector, as well as continued monitoring of the national arts ecosystem, has led to an organization-wide concern about the continual erosion of support for and investment in the arts. In response to that concern, they are pursuing this national public will building effort to strengthen the value of the arts in our society.

To support this project, Arts Midwest has engaged the consulting services of the **Metropolitan Group**, a social change agency that crafts strategic services that empower public purpose organizations to build a just and sustainable world, to help lead this endeavor. Metropolitan Group, which developed the public will building approach, has a long history of successfully implementing such campaigns on behalf of an array of public sector, non-profit, and socially responsible businesses.

Arts Midwest and the Metropolitan Group form the basis of the **National Planning Team**, which is responsible for setting project strategy, cultivating funding, overseeing research, developing messaging, disseminating findings to the field, and supporting activities in pilot communities.

Conclusion

The City of San José Office of Cultural Affairs is thrilled to be partnering with the California Arts Council to lead an effort to build public will for the arts in California. We are honored that the California Arts Council has already invested \$20,000 in this critical program. California Arts Council funding has been critical in leveraging funds from other philanthropic partners. Our efforts are supported in part by a \$40,000 investment from the Office of Cultural Affairs, a lead gift from the Doris Duke Charitable Foundation to underwrite national project costs, investments from the Packard Foundation, Hewlett Foundation and Rosenthal Foundation, and pro bono investments from Arts Midwest and the Metropolitan Group. However, a funding gap still exists to complete Phase 1 of this project.

Today, we respectfully request an additional grant of \$15,000 from the Council to complete Phase 1 activities and support the final dissemination and engagement activities outlined in this proposal. We believe the research, tools, and messages that are emerging from this effort are an incredible resource for the Council and the broader state of California and make significant progress toward the primary pillar of your strategic plan.

This project is a key strategy to sustain a creative and vibrant arts and cultural environment in California. We have enjoyed launching Phase 1 in partnership with the California Arts Council and looking forward to completing Phase 1, disseminating this research to additional cities and partners in California. Our work will inform the broader national initiative, and fulfill our mutual goals of creating public will that ensures increased support for the arts among audiences, funding communities, elected officials, and stakeholders. We express our continued commitment to working with state-wide leadership to share this research and message framework, and model its adoption. We wish to thank you tremendously for your initial investment in this work.

BUILDING
public will
 for THE ARTS

		Total Project	San Jose Share
Expenses			
Project Costs			
National Project Development and Management			
Concept design	\$	65,250	\$ 15,489
Networking and stakeholder engagement	\$	55,176	\$ 13,794
Project management	\$	82,877	\$ 38,768
Travel	\$	20,370	\$ 5,093
Values and Message Research			
Literature review	\$	13,137	\$ 5,200
Research design, fielding, and distillation of findings	\$	217,871	\$ 71,024
Dissemination of findings (Confluence 2015, funder briefings, field meetings etc.)	\$	55,717	\$ 15,000
Pilot Site Development			
Initiation, resource management, and ongoing support	\$	68,144	\$ 18,750
Consultation post-research	\$	20,619	\$ 7,764
Travel	\$	6,118	\$ 2,063
Subtotal	\$	605,279	\$ 192,945
Administrative Costs			
Technology and supplies	\$	1,356	\$ 339
Graphic design and printing	\$	6,300	\$ 1,575
Overhead (Arts Midwest)	\$	52,583	\$ 19,486
	\$	60,239	\$ 21,400
Total Expenses		\$ 665,518	\$ 214,345
Revenue			
Confirmed			
Arts Midwest Intial Project Dev (In-kind)	\$	40,250	\$ -
Metropolitan Group Initial Project Dev (in-kind)	\$	25,000	\$ -
Doris Duke Charitable Foundation	\$	135,530	\$ 67,765
Arts Midwest Investment	\$	52,583	\$ 21,580
City of San Jose	\$	40,000	\$ 40,000
Rosenthal Family Foundation	\$	20,000	\$ 20,000
The David and Lucile Packard Foundation	\$	20,000	\$ 20,000
The William and Flora Hewlett Foundation	\$	10,000	\$ 10,000
California Arts Council	\$	20,000	\$ 20,000
Michigan Council for Arts and Cultural Affairs	\$	100,000	\$ -
James F. and Marion L. Miller Foundation	\$	65,000	\$ -
Meyer Memorial Trust	\$	35,000	\$ -
Oregon Community Foundation	\$	20,000	\$ -
Oregon Arts Commission	\$	25,000	\$ -
Harold and Arlene Schnitzer CARE Foundation	\$	25,000	\$ -
Regional Arts and Culture Council	\$	5,000	\$ -
Subtotal	\$	638,363	\$ 199,345
Pending			
San Jose Pilot-pending request of California Arts Council	\$	15,000	\$ 15,000
Additional project support	\$	12,155	\$ -
Subtotal	\$	27,155	\$ 15,000
Total Revenue		\$ 665,518	\$ 214,345

*Total project costs are higher than proposed in June 2014, due to the addition of two pilot communities (total of four pilots participating in the project rather than the originally expected two). Estimated costs for the San Jose activities remain the same.

CREATING CONNECTION

Research Findings and
Proposed Message Framework to
Build Public Will for Arts and Culture

April 2015

Authors:



Metropolitan Group



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Cover photos (starting top left):
 Fibonacchi Series #8 (detail) by Caryl Bryer Fallert,
 Paducah, KY. Photo by Mike Jensen.
 Community members look on while a Ragamala
 Dance Theatre member conducts a "You Can Dance"
 workshop as part of an engagement with University
 Musical Society in Ann Arbor, MI. Photo by Mark
 Gjakich, courtesy of University Musical Society.
 Students learn magic from Kevin Spencer as part of an
 engagement with the Austin Area Commission for the
 Arts in Austin, MN. Photo courtesy of the Austin Area
 Commission for the Arts.
 Puppet making workshop. Photo by Lindaloy Fenley.
 Exhibition opening. Photo by Tiffany Rodgers.
 Drumming performance at a community workshop.
 Photo by Shawn McConnellog.

Introduction

On behalf of Arts Midwest and Metropolitan Group, we are pleased to present the following report which outlines our organizations' collaborative efforts to advance arts and culture in our nation.

One of six U.S. Regional Arts Organizations created to encourage development of the arts and to support arts programs, Arts Midwest has been at the forefront of researching and leading policy discussions on behalf of the arts across the Midwest and the nation. Historically, these efforts have broadened the base of support for public arts funding, fostered new cooperation among arts and cultural organizations, strengthened advocacy efforts, helped organizations articulate their public value, and demonstrated how international cultural exchange contributes to effective diplomacy.

Metropolitan Group is a social change agency that crafts and integrates creative and strategic services that empower public purpose organizations to build a just and sustainable world. The agency works on behalf of nonprofit organizations, public agencies, foundations, and socially responsible businesses to achieve lasting changes in attitudes, behaviors, cultural and community norms, systems, environments, and policies across a wide range of issues. Notable accomplishments include promoting improvements in public health, learning and literacy, environmental sustainability, and community and economic development, as well as advancing social justice and human rights.

Today, Arts Midwest and Metropolitan Group are joining together to pursue a new initiative on behalf of the arts and cultural sector. Our efforts are informed by our legacies of success, as well as our shared concern for declining engagement with arts and culture via participation, financial support, and political action. In the following report, we detail our initial work to launch a national research and communications initiative that aims to strengthen the value of, support for, and active engagement with arts and culture in our society.

While we have already achieved significant progress toward this ambitious goal, we recognize that there is considerable work on the horizon. And we hope that you will join our effort—by learning more about our project and by involving your organization or community in the next phase of our work. Lastly, we wish to thank the many individuals, organizations, and agencies that have invested their time and resources in our work; their commitment is both remarkable and humbling.

Sincerely,



David Fraher
President & CEO
Arts Midwest



Eric Friedenwald-Fishman
Creative Director/Founder
Metropolitan Group



Executive summary

In 2012, leaders from Arts Midwest and Metropolitan Group set out on a multi-year social change effort to advance the position of arts and culture as a recognized, valued, and expected part of our everyday lives.

Our work is rooted in a growing concern about the state of the arts and cultural sector in our country. Namely, we believe—and numerous studies reinforce—that the arts are essential to strong communities, bright and enriching lives, deeper

understanding and appreciation of diverse cultures, and competitive industries. Yet, despite these proven benefits, the arts are often

The arts are often considered a nicety rather than a necessity

considered a “nicety rather than a necessity,” repeatedly expected to prove relevancy during budget and policy negotiations, and often perceived as a low priority for busy lives or tight household budgets.

In an effort to reverse this course, we are drawing on research, advocacy, and engagement initiatives to craft a strategy to build public will for arts and culture. This approach seeks to create new assumptions about what we expect from our communities, how we behave as a society, and why we should build support for lasting policy and systems change. It takes the long view, and requires both robust research efforts and careful framing of the issue at hand. Those activities have been the focus of our work over the last two years, and form the basis of this report.

We began with an extensive literature review, new quantitative and qualitative research, and a charge to explore questions that had not previously been answered relative to engagement with arts and culture. These questions centered on the core values that motivate public involvement in arts and culture, how the public defines arts and culture in their everyday lives, and the messages that help connect arts and culture to what people care most about.

Our initial research findings indicate that public will for arts and culture will be achieved most effectively by messages and strategies that:

- Demonstrate how creative expression in all its forms helps people connect with their friends and families, their communities, and themselves.
- ▶ The desire for “connection” is a motivating, core value that the public holds deeply and believes is served by authentic engagement with arts and cultural activities and experiences.
- ▶ We believe that beginning these conversations with the frame of “arts and culture,” at least initially, as the former seems to be more welcoming and have greater resonance with the broader public.
- Engage a broad and diverse set of audiences and stakeholders (including people of color, parents of younger children, people under 40, and women of all ages) in our effort.
- ▶ Throughout our work, we will engage traditional arts audiences, enthusiasts, and those within the field, as they are essential components of our strategy. However, we also seek to reach beyond these core audiences, connecting with a wider segment of the American public and expanding the reach and impact of our initiative.

The findings from our research suggest that a public will building initiative that connects with the identified core values of our audiences and stakeholders, uses new messages focused on the benefits of connection through creative expression, and is reinforced and made tangible by continued evolution of arts and cultural programming and activities, will engage a broader and more diverse constituency in recognizing, valuing, and expecting arts in their everyday lives.

We are concerned about the future of the arts and culture sector in our country. So we’re crafting a new strategy to build public will and advance our field.

In the coming years, we will put these new insights into action across the country. And we invite and encourage others to use what we’ve learned and to share with us what they learn along the way.

Our opportunity

We believe that arts and culture are essential to strong communities, bright and enriching lives, deeper understanding and appreciation of diverse cultures, and competitive industries. These core beliefs

are reinforced by extensive field research around the impact of the arts and culture on our lives—studies that outline how arts in education has significant cognitive benefits for youth, that arts and cultural institutions generate massive economic return for their communities, that participating in arts and cultural activities has lasting positive impact on health and social bonds, and—perhaps the primary reason that most people engage with the arts and culture—that they offer captivating, fulfilling, and pleasurable experiences.

Despite these proven benefits, the arts and culture sector often lives on the defensive, suffering from declining participation rates in “benchmark” arts experiences, repeatedly expected to prove relevancy during budget and policy negotiations, and often perceived as a low priority for busy lives or tight household budgets. This grim picture is only reconfirmed by discouraging data sets from national research initiatives.

Shifting arts participation

A study released by the National Endowment for the Arts (NEA) in January 2015 reported a disturbing trend:

“Since 2002, adult attendance rates have declined for a core set of arts activities tracked consistently by the NEA. Thirty-three percent of adults attended one of those selected activities in 2012, compared with 39 percent a decade earlier. The declines were steepest for non-Hispanic whites, adults from 35 to 54 years of age, and higher educated adults (those with at least ‘some’ college education).”¹

Arts and culture offer significant cognitive, economic, and social benefits. They’re also captivating, fulfilling, and pleasurable.

The report also found that attendance at so-called “benchmark” arts events and activities (e.g., musical and non-musical plays, visits to an art museum or gallery, opera or classical music concerts, etc.) was not “a comprehensive indicator of arts participation.”² In fact, the percentage of Americans involved in everyday activities that connect with arts and culture (e.g., using electronic media to watch or listen to art, or performing, editing, or remixing art) was generally much higher than the percentage of Americans engaged in “benchmark” activities and events.

According to the NEA, 33% of adults attended a ‘benchmark’ arts event (e.g., jazz, opera, visit to an art museum, etc.), but 71% of those surveyed used electronic media to watch or listen to art.³

A companion study released at the same time found that 73 percent of survey respondents identified the opportunity to “socialize with friends or family” as the top scoring motivator for attending arts events and activities.⁴

Such data reinforces what anecdotal evidence and observation had already been noting: first, the reality of engaging with arts and culture in our everyday lives is likely broader and more diverse than traditional definitions would suggest. And second, the drivers for engaging in benchmark activities are perhaps more closely related to what individuals prioritize in their everyday lives rather than a passion for the activities themselves.

Public funding on the decline

An analysis of public funding for the arts uncovers stagnant growth at local, state, and federal levels. While we have seen an increase of 19 percent in public funding for the arts over the past 20 years, when adjusted for inflation such funding has actually gone down by 30 percent. So while our nation’s arts and cultural organizations have achieved great impact in their communities, they continue to be a low priority in times of both financial scarcity and recovery.

¹ *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012*. National Endowment for the Arts: January 2015. pg X.

² *Ibid.*

³ *Ibid.*

⁴ *When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance*. National Endowment for the Arts: January 2015. pg 10.

Short-term victories vs. long-term sustainable change

Informing—and perhaps underlying—all of these challenges is one constant: arts and culture continue to be perceived by too many people as a luxury or “nicety” rather than a necessity.” This perception has lingered in spite of the fact that a significant percentage of the American public expresses themselves through arts and culture, or engages in such activities on a regular basis, as validated most recently by the NEA reports.

Previous advocacy efforts

The misperception of arts as a luxury also lingers in spite of considerable efforts by funders, advocates, organizations, and artists to shift expectations around arts and culture. We have witnessed many arts and culture initiatives over the years—some successful, others not—focused on specific, immediate objectives (e.g., approval of a budget, passage of a specific piece of legislation, promoting a certain policy choice or behavior). These campaigns have employed celebrity endorsements for the arts and high-cost marketing tactics focused on assuring the public that arts and culture are “good for them” and for society. In addition, legislative advocacy strategies have been based on arguments that the arts are essential to early childhood learning; a critical part of our nation’s heritage and identity; a driver of urban and rural development; and that they help us become better human beings, among others.

Each of these underlying arguments is true and some initiatives have achieved at least partial success in preserving the underlying principle of public investment in the arts, even at a significantly diminished level. Yet, even the successes tend not to last, or to translate into other victories.

We believe this failure is rooted in a focus on short-term wins, rather than long-term shifts in normative expectations around arts and culture; messages

that focus on delivering facts and data (which rarely influence attitude or behavior change on their own); and/or messages that reflect core values that resonate with arts and culture enthusiasts, but which fail to connect or motivate others. This “preaching to the choir” has generally energized the core audience while creating a deeper gulf between this core audience and others needed to broaden and diversify the arts and culture constituency.

Our charge

Yet, we are not without hope. While these realities reinforce the central challenge arts and cultural advocates have long identified—a critical need to create long-term shifts in societal attitudes, behaviors, and expectations around arts and culture—we believe that we have a unique opportunity to initiate this change. To those ends, we are using a proven, social change and communications strategy to leverage that shift.

We are building public will for arts and culture

We seek to build public will for arts and culture by researching the closely-held values of broad and diverse U.S. publics and reaching them with messages that resonate with what they value in their own lives. Through this effort, our vision is that arts and culture will be embraced as a recognized, valued, and expected part of everyday life.

Our vision is that arts and culture will be embraced as a recognized, valued, and expected part of everyday life.

Because it changes societal norms, public will is both a destination and a point of departure. That is, once we are successful, the realization of other objectives—broadening and diversifying participation in arts, cultural, and creative activities; strengthening exposure and access to such activities for everyone, including children both within and beyond the classroom; and increasing and diversifying sustainable financial support in all its forms—will not only be more likely but will also be more sustainable.

Our theory of change

Recognizing the challenges we face—and the opportunities they present—we are using a proven public will building framework, developed by Metropolitan Group,⁵ to shift public attitudes, understanding, and behaviors as they relate to arts and culture. Our effort draws on the important work done to date by arts advocates, agencies, organizations, educators, and artists, and will use strategies that enact sustainable changes in cultural and community norms, policies, systems, funding, and environments.

Building public will

The public will building model posits that long-term change is accomplished by connecting an issue with the deeply-held values of the audiences and stakeholders a movement seeks to engage. The theory is rooted in the understanding that people generally make decisions about what to think and do based on their core values and their assumptions about how the world works. They accept facts and data that support their existing worldview and values, and they tend to reject facts and data that stand in contradiction. To create—and sustain—public will for any issue, a movement needs to find the optimal values alignment that connects their audiences to the issue.

Focus on long-term change

Building public will for any issue is a long-term proposition (as opposed to a public opinion strategy, which generally seeks specific, short-term wins). It provides a platform for the kind of sustainable change in behaviors, policies, systems, and funding that lasts over time.

Therefore, the model relies much more heavily than a public opinion campaign on engaging audiences and stakeholders through trusted community-based organizations and individuals (grassroots and grassroots). Such messengers are in a much better position to communicate authentically and powerfully, connect with audience values, and motivate action. To create fertile ground among a broader public, the approach then uses mass media communication to introduce issues or solutions, set context, and reinforce the messages being shared through direct audience and stakeholder engagement.

⁵ Building Public Will: Five-Phase Communication Approach to Sustainable Change. Metropolitan Group: 2009. <http://www.metgroup.com/assets/Public-Will.pdf>

A legacy of success for other sectors

The public will building model has been used to advance other issues, including environmental sustainability, public health, human rights, the role of public libraries, and more. But to date, the model has not been applied to advance arts and culture in any broad, concerted, or sustained fashion.

Because of its track record in achieving long-term change at individual and community levels, we believe that this approach stands the best chance of promoting arts and culture as recognized, valued, and expected parts of our everyday lives.

Building public will in action

Public will has been used effectively as a model for creating sustainable change in a variety of issue categories over the years, perhaps most notably in the smoking cessation/prevention movement.

For years, those seeking to reduce the incidence of smoking found themselves stymied. Facts and data about the harmful effects of smoking had motivated some to quit, but had failed to create fundamental change in social norms, systems, and policies. The facts were compelling, but they were overpowered by opponents who framed the issue in the context of individual freedom (i.e., “I have the right to smoke if I want to; I’m not hurting anybody.”).

Even the growing body of evidence around second-hand smoke had difficulty finding fertile ground until advocates realized they could reframe the same core argument to their own advantage (i.e., “I have the right to be protected from exposure to smoke.”). Co-opting the individual freedom value—backed by facts and data—allowed the sustainable changes in policies and systems that we experience today.

Our initiative

Our work began in March 2012 when 15 arts leaders from across the United States gathered in Portland, Oregon to participate in a two-day workshop co-hosted by Arts Midwest and Metropolitan Group. Our discussion was robust, and it covered the challenges facing the arts and culture field; current and potential stakeholders and champions for our work; the value that the arts and culture provide to the public; the current marketing, funding, and perception landscape; and potential message frames for our work. It also helped identify a central goal for our project:

arts and culture will be embraced as a recognized, valued, and expected part of our everyday lives.

Following this retreat, Arts Midwest secured an investment from the Doris Duke Charitable Foundation to launch initial project activity, and collaborated with Metropolitan Group to create a plan for the first phase of the initiative.

Our approach was guided by the five phases of public will building, as defined by Metropolitan Group (reflected in the illustration below). In this initial phase, we launched a national research project to inform our understanding of the problem. We also cultivated funding, conducted research, and created teams of advisors in four locations across the United States: California—San Jose region; Michigan; Oregon; and Minnesota.

These locations were chosen for their diverse socio-economic and demographic populations and their significant capacity to support all project activities. Their involvement in these early efforts was both productive and enlightening, and it allowed us to test our approach while gathering important insights for the project's work in the coming years, during which we plan to bring this initiative to a national scale.

A full overview of the activities envisioned in each phase, including additional detail summarizing our strategic approach, the organizational structure we adopted, and the initial phase of work, can be found in Appendix A.



Our questions

There has been considerable research done to date around arts and culture. In the course of our work over many years in this field—and during the literature review we conducted as part of this project—we have benefited enormously from these efforts to advance arts and culture in our lives and society.

However, core to our project is developing a deep understanding of public values as they relate to arts and culture—a subject that has not received as much attention in previous research efforts. As such, we embarked on a multi-phase, national research project that would help us identify and understand these public values and craft messages that begin to change expectations around arts and culture.

We sought more information about the definitions, values, and messaging around arts and culture.

We began by asking three core questions:

1. How do people define arts and culture experiences in their everyday lives, particularly without the lens of “arts and culture” applied to that question?
2. What core values drive arts and culture experiences? We wanted to probe beyond the reasons people give to explore how these experiences connect to what people really care about (e.g., their families, their health and well-being, their faith, etc.).
3. What messaging effectively connects arts and culture to what people really care about, and motivates them to want to do more of it?

Literature review

Our research launched with a literature review of studies previously conducted on the subject of arts and culture. The review considered studies around arts education, arts participation and behaviors, the perceived benefits of the arts, public sentiments toward the arts and culture, and subjective wellbeing.



Photo by Joshua Feist.

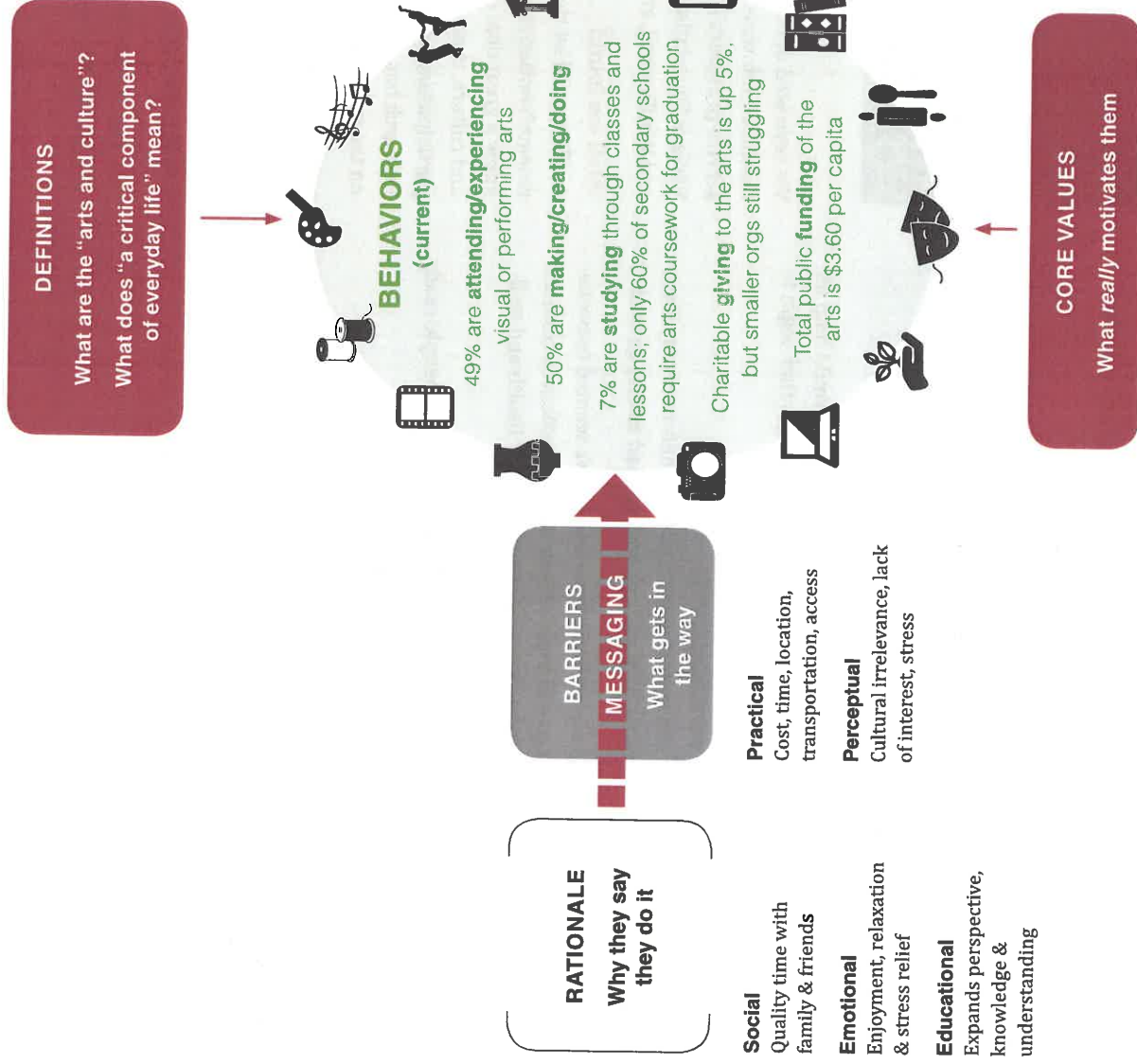
We reviewed documents and reports issued by public agencies (e.g., National Endowment for the Arts and various state arts agencies), arts service providers (e.g., Americans for the Arts), arts funders (e.g., The Wallace Foundation and the Knight Foundation), researchers (e.g., RAND and WolfBrown), and others.

What we found

As illustrated on the following page, there are many questions that previous research initiatives have already addressed in some detail. For example, we know a great deal about the ways in which Americans say they engage in arts and culture, their reasons for doing so, the benefits they derive from that participation, and the barriers that get in their way of engaging more often. Research has also validated the impact of arts and culture experiences both on the individual and on their communities.

However, we did not find significant research on the three areas of concern to our project—the definition of arts and culture, the core values that drive arts and cultural experiences (i.e., what really motivates people to attend, experience, make, study, or donate to arts/culture); and the messages that connect arts and culture to those existing values.

For data around those questions, we turned to a series of new quantitative and qualitative research approaches.



EXISTING RESEARCH OVERVIEW

Research to date has examined arts and culture behaviors, as well as the rationale, benefits, and impact of those behaviors. Our research will focus on areas critical to building public will, but not yet fully explored (**shown in red**).

National survey

The quantitative research included a national survey, which we created in tandem with research and polling firm Lake Research. The survey instrument was reviewed by members of our advisory teams in San Jose, Oregon, and Michigan; their stakeholders; and our partners and funders.

The survey launched in late September 2014 and garnered responses from 2,586 adults nationwide, as well as oversamples of approximately 400 adults in California, San Jose, Michigan, Minnesota, and Oregon. In most cases, the data were weighted slightly by education, race, age, and party identification to reflect the attributes of the actual population.⁶

After the survey closed, Lake Research provided a summary of their topline results as well as full cross-tabulation worksheets for each site that allowed us to analyze the data in-depth and develop a set of preliminary findings.

Focus and discussion groups

Results from this quantitative research were used to shape and refine our qualitative strategy, which included focus groups, informal discussions, and one-on-one interviews in Michigan; Oregon; San Jose, California; and

Minnesota. All qualitative research was facilitated by Metropolitan Group, and representatives from Arts Midwest and/or the pilot advisory group were often in attendance at the formal focus groups as observers behind mirrored glass.

We conducted formal focus groups in three locations: Michigan, Oregon, and San Jose, California. These sessions were held in focus group facilities, and participants were recruited using a screening tool developed by Metropolitan Group and Arts Midwest. The tool was designed to recruit the individuals that we hypothesized would be most receptive to our goal of making arts and culture a recognized, valued, and expected part of everyday life (which we based on segmentation data from our survey analysis).

Participant profiles

Our recruitment skewed slightly toward women and parents of children under 18, and we increased the representation of people of color in all groups to include a greater proportion than would have been dictated by the local community's population. As a result, people of color composed 49 percent of the participants in the formal focus groups, far exceeding their representation in the test communities and the general national population.

The breakdown of focus groups is as follows:

Michigan	Oregon	San Jose, California
- Community leaders (Detroit) - Arts leaders (Detroit) - Adult arts occasional* (Detroit) - Adult arts occasional* (Traverse City) - Millennials (Traverse City) - Adult arts active** (Grand Rapids) - Millennials (Grand Rapids)	- Adult arts active** (Portland) - Adult arts occasional* (Portland) - Arts leaders (Portland) - Community leaders (La Grande) - Community leaders (Bend) - Teens (Medford)	- Adult arts active** - Adult arts occasional* - Millennials - Tech sector employees - Pilot advisory group (community and business leaders)

* Respondents who answered "somewhat important" or "not very important" and "somewhat often" or "rarely" to both of the following questions: "How important is it to you to be creative, artistic, or to express your culture in your everyday life?" "How often do you participate in arts and cultural activities?"

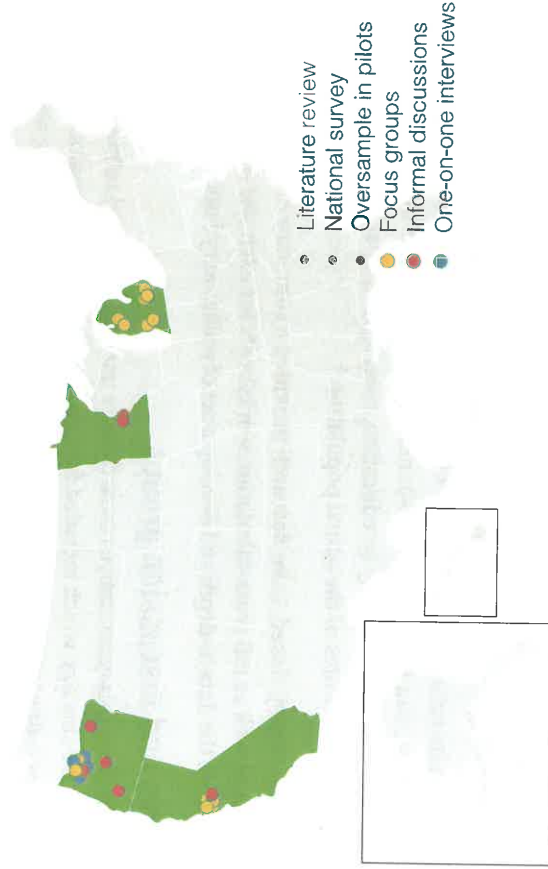
** Respondents who answered "very important" or "somewhat important" and "very often" or "somewhat often" to both of the following questions: "How important is it to you to be creative, artistic, or to express your culture in your everyday life?" "How often do you participate in arts and cultural activities?"

⁶ The margin of error for the national survey is +/- 1.9%. For the oversamples, the margin of error was +/- 4.9% for California, Michigan, Minnesota, and San Jose, and +/- 4.6% for Oregon. For the Oregon oversample, the data were weighted more significantly toward people of color than the actual population to ensure relevant sample sizes in the segmenting phase.

Informal discussions

Informal discussions took place in Oregon and Minnesota. The Oregon participants were recruited through our advisors and community partners and/or by Metropolitan Group (using the same focus group screening tool), and these conversations were held in conventional public meeting spaces.

The discussions in Minneapolis, Minnesota, took place in early October and featured consumer and product marketing experts from Abide Idea Company, General Mills, Inc., and Zeus Jones. Here, the conversations focused on research methodology and messaging tactics, and reinforced our overarching effort to include diverse voices and sectors in our work (i.e., those individuals and organizations who may not have an immediate, vested interest in arts and culture).



Executive interviews

To support our goals around engaging diverse voices in our research, we conducted 11 executive interviews with leaders of communities of color across Oregon. These conversations were conducted via telephone by Metropolitan Group.

Mike Alexander, *CEO, Urban League*

Vicki Chamberlain, *Executive Director, State Teachers Standards and Practices*

Karol Collymore, *Executive Director, Equity Foundation*

Roberta "Bobbie" Conner, *Director, Tamástslikt Cultural Institute*

José González, *Executive Director, Teatro Milagro*

Chisao Hata, *Portland Public Schools*

Pastor James W. Matt Hennessee, *Vancouver First Baptist Church*

Dion Jordan, *Independent consultant*

Phil Ortega, *LifeArt*

Shelli Romero, *Portland Bureau of Transportation*

Carmen Rubio *Executive Director, Latin Network*

Findings summary



Our detailed findings

KEY FINDING

Across our research, we found that **CONNECTION** is the driving motivator for people to embrace arts and culture as part of their everyday lives, and therefore offers the most effective platform to engage a broad and diverse constituency in this movement.

It was perhaps not surprising that the three most important values across our research were (in order): family; health and well-being; and faith. In our survey, 64 percent of respondents identified family as “extremely important” and more important than any other aspect of their lives. Health and well-being was identified as “extremely important” by 52 percent of our respondents, with 40 percent assigning this level of importance to their faith. The same three core values—in the same order—were identified in our focus groups.

How important are each of the following to you personally? (% saying “extremely important”)

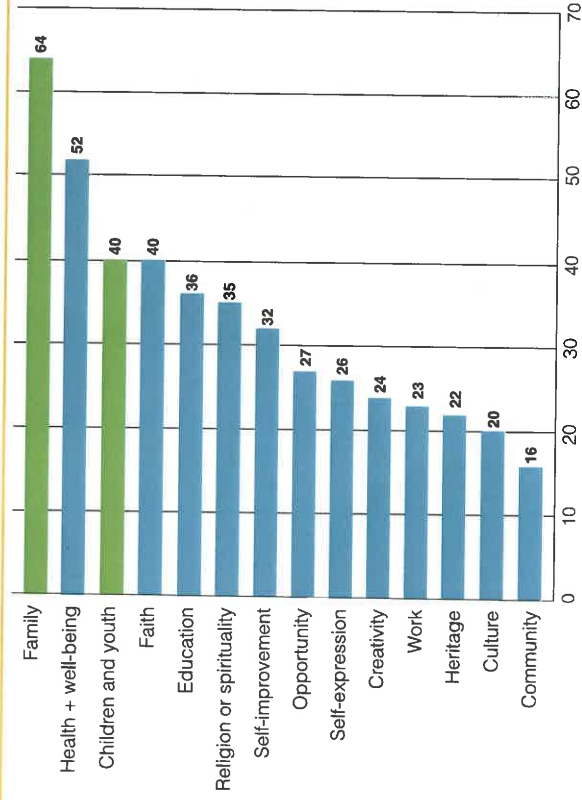


Photo by Eric Young Smith.

These values drive decision-making for people across a wide range of their behaviors and choices. To create a bridge between these values and our broader goal of making arts and culture a more recognized, valued, and expected part of our everyday lives, we identified the concept of **CONNECTION**. This word came up early and often in our focus groups when participants were asked to describe the reasons for—and benefits of—engaging in creative, artistic, or cultural activities or experiences.

Connection is defined in three contexts: connecting with people we care about like family and friends; connecting with other people around us; and connecting with ourselves.

Connection to family and friends

CONNECTION TO FAMILY AND FRIENDS is the primary and most powerful bridge between arts and culture and what people care most about in their daily lives. For parents of young children, it gives them the opportunity to create lasting memories.

92% of focus group participants identified family as the most important aspect of their lives.

This finding aligns with the data reported in the 2015 NEA study, which suggested that socializing with family and friends was a motivator for participation in traditional “benchmark” arts and cultural activities. Similarly, the NEA study found that 50 percent of adults attend arts events and activities, and 68 percent of parents of children under six years of age go to socialize.

Connection to others

The notion of **CONNECTING WITH PEOPLE AROUND US** is a theme that resonates across our research. We found that Americans acknowledge that *authentically* experiencing the creative expression of other cultures teaches them something they did not know, and helps them better understand and appreciate people different from themselves. In our survey, almost one in four respondents (24 percent) said “cultural diversity” was extremely important to them in thinking about their communities.

Authenticity is essential

However, the word “diversity” can be problematic in describing the benefit or outcome of experiencing the creative expression of other people and cultures. Some resist the notion that our communities are becoming more diverse, and others are concerned with the “tokenism” associated with diversity that satisfies itself with quotas or counting or the most rudimentary of contact while failing to connect authentically with other people or cultures.

“We’re sort of hard-wired to want to connect with others, whether it’s our family or our friends. People we just meet on a daily basis. It’s just in our DNA.”
—Detroit, Michigan participant

“If there was a better understanding of other cultures, there would be less violence in the world. Just trying to understand and acknowledge other people’s differences. Everyone can connect through art.”
—Grand Rapids, Michigan participant



Photo by Lindaloy Fenley.

Connection to ourselves

The third context for connection is associated with **CONNECTING WITH OURSELVES**, which our research shows is related to the core value of health and well-being (e.g., increased happiness, reduced stress, etc.). While the concept of connecting or reconnecting with ourselves had not yet been articulated in developing our survey, 32 percent of respondents said self-improvement was “extremely important” and 26 percent assigned the same degree of importance to “self-expression.”

A solid majority of participants in the qualitative research described positive and valued experiences of arts, culture, or creative expression helping them connect with themselves or better understand who they are and what is important to them.

There is an undercurrent of concern, however, that this kind of connection is self-indulgent, a concern expressed most vocally in our focus and discussion groups by the parents of young children.

Connection as a primary message frame

The connection theme began to appear during our analysis of the survey research, and asserted itself noticeably in our earliest focus groups. Thus, we developed a potential message frame on this theme which we tested among our focus groups: *sharing creative experiences with our kids, friends, and family is a great way to connect, have fun together, and make lasting memories.*

This frame quickly rose to the top of messaging preferred overall and was most likely to motivate focus group participants to do more of the creative, artistic, and cultural things they enjoy. It achieved this status among all stakeholder and audience segments included in our focus groups, including both active arts and culture enthusiasts and those who do not consider themselves to be enthusiasts.

It is worth noting that a message frame about arts and culture as part of a child's well-rounded education—which had performed very strongly in our survey—was also among the favorites identified by focus group participants. That said, in the final analysis it was not the message that most effectively motivated them to embrace creativity, arts, or culture in their own lives. Rather, the connection/bonding message was considered more effective.

"It seems like more and more—even though we're all so connected with our digital environment with the Internet—that we're becoming more and more isolated. So experiencing arts and culture, especially in a community environment, can help bring people back together."

—Portland, Oregon participant

"These are all things I'd like to be doing more of. But it's so hard to find the time. You're working. You're taking care of your family and your kids. It's hard to carve out the 'me-time.' But I feel so much better when I do."

—San Jose, California participant

KEY FINDING

Our research suggests that **CREATIVE EXPRESSION** is a more effective message frame than “arts and culture” when seeking to build a broad coalition in support of our goal.

Throughout our research, we sought to engage in an open conversation that was not initially framed in the prescribed context of “arts and culture.” We wanted our audiences and stakeholders to define the terms of the conversation themselves, and to connect the activities and experiences they enjoy to a broader context and definition, instead of defining the conversation and then asking them to find relevance for themselves within it. In so doing, we were able to allow the context for the conversation to manifest itself organically.

“Creativity is an attitude. Maybe I’m not an artist in my profession. But I bring my creative spirit with me in everything I do.”
—Grand Rapids, Michigan participant

The resonance of “creative expression”

While the context of that conversation included explicit references to arts and culture, **CREATIVE EXPRESSION EMERGED AS A MORE POWERFUL FRAME FOR THE CONVERSATION**. In our survey, 59 percent of our respondents strongly agreed that it is “important that everyone have the opportunity to express themselves creatively or to experience the creativity of others everyday” while only 49 percent of respondents strongly agreed that it is “important that everyone have the opportunity to express arts and culture in their everyday lives.”

Similarly, while creativity is seen as extremely important by only 24 percent of our survey respondents (and culture by 18 percent), a majority of people surveyed (57 percent) say they get the chance to be creative in their everyday lives, and 16 percent say they get this opportunity very often.



Photo by Angela Keeton.

A broad definition of creativity

In part, the stronger receptivity to a conversation about creative expression is because **CREATIVITY IS MORE BROADLY DEFINED**—it can include everything from problem-solving at home or at work, to the inspiration that results in the creation of art, to experiencing the creative expression of others in forms that are traditionally defined as arts and culture. Conversely, “arts and culture” is perceived by the public as narrower in scope, encompassing “fine arts” and “high art,” but not as likely to include some of the everyday activities that would fit under a “creativity” umbrella (e.g., creating or sharing photography, videos, or music).

“There are so many different kinds of art that aren’t recognized. A cook can be an artist. A carpenter. There are other things besides paintings and musicians.”
—La Grande, Oregon participant

“It plays a big part in everyday life. Without creativity, my life would be plain, blank, vanilla-coated. It’s sensory. It’s expressive. I can’t imagine life without it.”
—San Jose, California participant

Creativity as core to our identity

In addition, creativity is seen as something natural to everyone, at least initially. And while many people think we tend to lose our creative impulses as we age, others (especially people under 40 years of age, women of all ages, parents of younger children, and people of color) are more likely to say **CREATIVITY**

IS “**JUST PART OF WHO I AM.**”

A conversation around arts and culture is less personal for people, if only because arts and culture is perceived as being about the expression of other people’s creativity, not their own. There is also an implied or explicit pursuit of excellence in the context of the arts (and the associated subjectivity and judgment) that tends to be off-putting for people who either do not wish to be held to those standards or who perceive themselves to be lacking in their own abilities.

“The idea of expressing myself; it makes me want to believe in who I am, and not try to be somebody I’m not.”

—Medford, Oregon
high school student



Photo by Mark Gjukich, courtesy of University Musical Society

Further, **FOR SOME AUDIENCES, THE PHRASE “ARTS AND CULTURE” INHIBITS THEM FROM ENTERING INTO CONVERSATION.** They tend not to perceive that their existing behaviors and values are closely linked to traditional arts and cultural activities. However, when using the phrase “creative expression,” these audiences see alignment between their experiences and values and these same activities.

There is no question that some audiences (especially so-called arts and culture enthusiasts) participate in a conversation about arts and culture without reservation from the outset. It is also a helpful construct for a conversation about the benefits of arts and culture to our children as part of their well-rounded education.

The phrase “arts and culture” resonates with existing audiences. But it’s less inviting for those who do not participate in or support “benchmark” arts activities.

But for most Americans, it is more effective to enter this discussion through the lens of “creative expression,” which is **PERCEIVED AS MORE PERSONALLY RELEVANT** and therefore has broader application. Both groups can end up in the same place—

namely a conversation about the benefits of arts and culture in our lives and communities—but a “creative expression” lens expands the participation in that conversation.

“Arts and culture is someone else’s self-expression. You can experience it. I’m not saying I don’t enjoy it. But, it’s not mine.”
—San Jose, California participant

KEY FINDING

The BENEFITS of engaging in or experiencing creative expression are very personal and real for people, and are centered around their quality of life and their connection to others.

Our survey, focus, and discussion groups highlighted that the benefits of engaging in creative, artistic, or cultural activities are closely related to **QUALITY OF LIFE**: happiness, reduced stress, improved health, and time spent with people they care about.

For example, when asked what would be different if we had more opportunity to express or experience culture in our lives, almost one in three survey respondents (30 percent) indicated “we would be healthier, happier, and less stressed.”

Impact of doing more of the creative, artistic, and cultural activities people enjoy in their everyday lives (responses to open-ended questions)

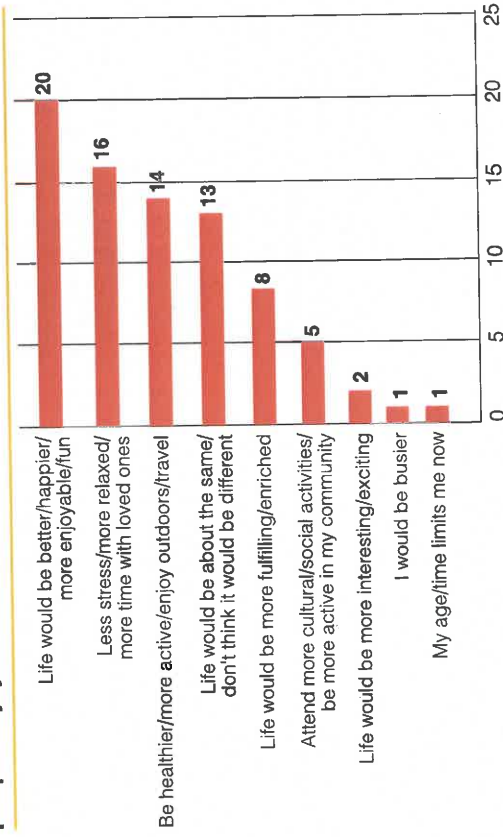


Photo by Lindajoy Fenley.

Similarly, our focus group participants talked about the benefits of creative expression, both as an outlet for their creative energy or personal passion and as an experience they shared with others. These benefits were often described in very literal and often physical terms (e.g., “reduces stress,” “helps me unwind,” “makes me happy,” “gives me joy,” etc.).

More engagement means more understanding

Benefits associated with connecting with other people are also resonant in our research. When asked what would be different if we had more opportunities to express or experience culture in our lives, 43 percent of our survey respondents selected “we would better appreciate cultural diversity” (tied for first place for most selected response) and 39 percent selected **“WE WOULD HAVE A BETTER UNDERSTANDING OF OURSELVES AND EACH OTHER”** (second place response).

“By actually experiencing the arts and culture—or being creative in some way—it refreshes me. I lose myself in that activity and I come out refreshed.”

—Grand Rapids, Michigan participant

“I know that when I create something, in sewing or planting up a planter or something like that, I feel good when it's done; I look at it, and I feel good.”

—Portland, Oregon participant

Children and youth are a high priority

We also found evidence that the **BENEFITS ASSOCIATED WITH ARTS AND CULTURE TO CHILDREN AND YOUTH** are well understood and appreciated.

When asked to consider what

would be different if children had more exposure to the arts and culture, building life skills ranks in the top tier of responses. And the message perceived to be strongest by our survey respondents was related to arts and culture as part of a child's well-rounded education.

"I feel like if you're not exposing kids to the arts, then they're not going to be well-rounded."

—Traverse City, Michigan participant

"Sharing these things with my children. That's what really matters to me. Making the kinds of memories I remember from when I was growing up."

—San Jose, California participant

It's not (just) about providing meaning in our lives or demonstrating tangible impact

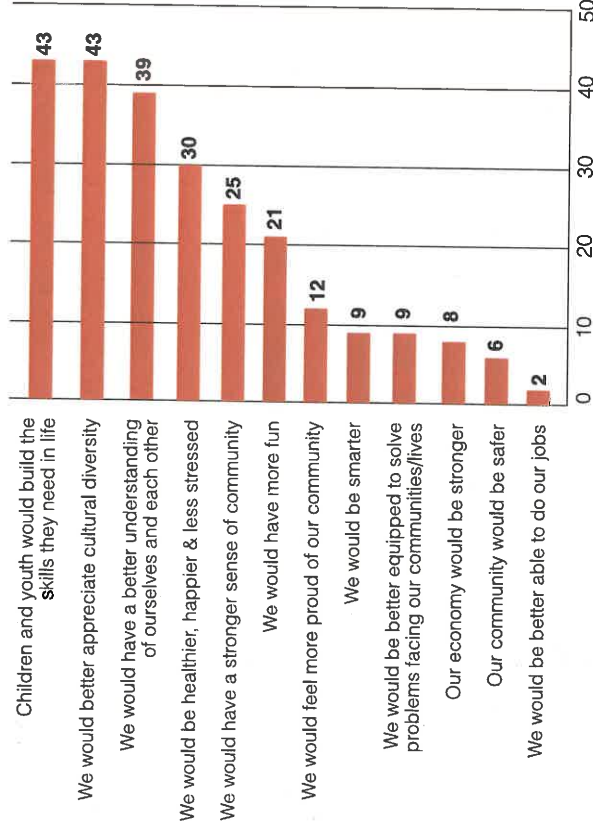
Messages that suggest arts and culture provide meaning in our lives were endorsed by a small segment of our audience, including artists, arts and culture leaders and educators, and enthusiasts. However, such messages failed to connect with most other audiences, including the core segments we've identified here (see page 22). While some audiences come to this understanding or acknowledgement on their own, it tends to be less effective when used as a lead-in to—or overt label for—the conversation.

Further, the more tangible outcomes of increased engagement in arts and culture (e.g., a stronger economy, safer communities, and increased ability to do our jobs) placed lowest in the ranking of benefits. This is a significant finding because so much of the messaging around arts and culture over the past few years has focused on articulating these benefits. Thus, while these messages might still resonate with policy makers and traditional arts and culture leaders, they are much less compelling or motivating for the broader public and for the audiences and stakeholders we are prioritizing in this effort.



Photo by Lindajoy Fenley.

If we had more opportunity to express or experience culture, what would be different?



KEY FINDING

The AUDIENCES most likely to embrace arts and culture as recognized, valued, and expected parts of their everyday lives are: people under 40, women of all ages, parents of younger children, and people of color.

In identifying our priority audiences for building public will, it is important to remember that we were looking for the people most likely to be predisposed to valuing arts and culture as

We set out to identify the audiences most likely to join traditional arts audiences in valuing arts and culture in their everyday lives.

recognized, valued, and expected parts of their everyday lives. There are some audiences for whom that pre-disposition already exists. For example, other research has validated that the constituencies and audiences for more traditional benchmark arts and cultural activities tend to be older, white, better educated, and more affluent. We are not suggesting that this constituency is no longer important. Rather, our work set out to identify the audiences most likely to *join* this constituency in valuing arts and culture in their everyday lives by connecting arts and culture to their existing values and priorities.

Primary audiences are already prioritizing creative expression

In support of this objective, we have identified people under 40 years of age, women of all ages, parents of younger children, and people of color as primary audiences for our efforts.



Photo courtesy of Chamber Music Society of Detroit.

Our finding is based on data showing that these audiences are more likely to **ALREADY HOLD VALUES CONSISTENT WITH ARTS AND CULTURE BEING PART OF THEIR EVERYDAY LIVES**, even if they might not identify or initially describe themselves in this way. For example, as reflected in the table on page 21, while 48 percent of respondents to the national survey say it is very important to be able to express who you are, 66 percent of respondents under age 30 hold this sentiment, along with 54 percent of women, 60 percent of parents of children under 18, 69 percent of African Americans, and 61 percent of Latinos. Similarly, 29 percent of national survey respondents say it's very important to be creative, artistic, or to express their culture in their everyday lives. But 51 percent of those under 30 and 40 percent of those between 31 and 39 years of age say it's very important, along with 42 percent of parents of children under 18, 43 percent of Latinos, 38 percent of Asians, 33 percent of African Americans, and 36 percent of urban dwellers.

	“How important is it to you to be able to express who you are?”	“How important is it to you to be creative, artistic, or to express your culture in your everyday life?”
	% indicating “very important”	% indicating “very important”
National sample	48%	29%
People under 30	66%	51%
People age 31-39	56%	40%
Women	54%	32%
African Americans	69%	33%
Latino	61%	43%
Multi-racial	50%	25%
Asian American	47%	38%
Parents of children under 18	60%	42%
Urban dwellers	55%	36%

Primary audiences are already engaging in creative expression

In addition, our data suggest that people under 40, women, people of color, and parents of children under 18 are far more likely to **ENGAGE IN CREATIVE EXPRESSION ACTIVITIES**, which include some of the more traditional “benchmark” arts and cultural events.

For example, as reflected in the charts in Appendix E, our survey showed that:

- Respondents under 40 years of age are more likely by margins of as much as than 34 points to say it’s important to make or create art.
- Women are more likely than men by 13 points to say that it is important to make or create art, and six points more likely than men to say it’s important to attend an art or music festival.

- Parents of children under 18 are more likely by 16 points to say that it’s important to make or create art in their lives, and more likely by 24 points to say that it’s important to study art or culture.
- People of color are more likely than white survey respondents (by margins up to 20 points) to say that it’s important to make or create art, and more likely by up to 30 points to say that it’s important to study arts and culture.

Our research suggests the audiences we’ve identified represent potential early and influential adopters for this movement. Success will hinge on our ability to engage and motivate these audiences, and to deliver on their expectations for what arts and cultural experiences and activities can add to their lives.

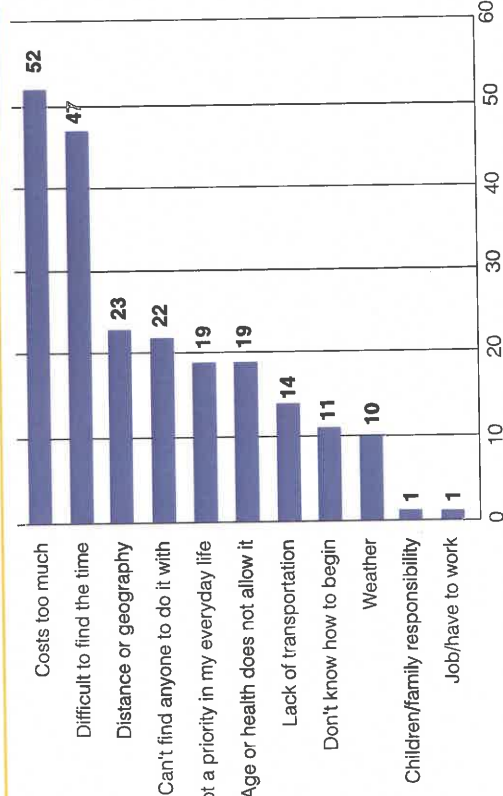
KEY FINDING

The **BARRIERS** to creative expression and arts and cultural activities are considerable, but not insurmountable.

As noted earlier, the barriers to participation in traditional benchmark arts have been well documented: most notably, **TIME, MONEY, AND LACK OF COMPANIONSHIP**. Our research validated these barriers with regard to more informal engagement in everyday creative activities, with 52 percent of survey respondents indicating such activities cost too much, 47 percent saying it was difficult to find the time, and 22 percent saying they can't find anyone with whom to participate.⁷

"Time and money are just too scarce. Particularly for something that's, let's face it, more of a luxury compared to the other stuff I have to do."
—*Traverse City, Michigan participant*

To the extent you would like to do the activities you enjoy more often, what gets in your way? (multiple responses)



⁷ In the 2015 NEA Study, three of the top four identified barriers with regard to participation in benchmark arts activities were time (47 percent), cost (38 percent), and "no one to go with" (22 percent).



Photo by Shawn McConnellog

These barriers would undoubtedly be identified in any survey that inquired about the reasons people do not engage in more of the activities they enjoy in their everyday lives. And in this particular case, when the public perceives arts and culture as a luxury (or "nicety"), it decreases their motivation to prioritize those activities. Thus, our challenge is to overcome these barriers by positioning creative expression as central to our lives and enhancing its position in the range of personal priority.

"Sometimes in my daily life, I'm too busy to make or create stuff. Other than—yes, I make dinner—but my artistic creative side, I feel like I just sort of put it aside a lot of days, because I just have—I'm just too busy."
—*Portland, Oregon participant*

Active engagement is key to long-term success

In addition to these barriers, our research revealed that many people still find their **EXPERIENCES ARE TOO PASSIVE FOR THEIR LIKING**. While there is no question that many people enjoy the opportunity to experience arts and culture from their seat in a theater or the bench in an art gallery, others are looking for more opportunities to engage actively in creating or experiencing art. Their inability to find or access these activities tends to reinforce the perception that arts and culture are not relevant in their own lives. Beyond shifting to a new message framework, overcoming this barrier will almost certainly require that arts and culture organizations continue to explore and offer opportunities to their audiences for more active and interactive engagement, thereby allowing them to achieve the experience and connection they value.

"It's more about experiencing art. Experience is low on the hierarchy of learning; engagement is much higher."

—La Grande, Oregon
community leader

It's about creative expression *and* arts and culture

Finally, our research found **A POTENTIAL FOR PUSH-BACK FROM EXISTING CONSTITUENCIES** for arts and culture (e.g., some arts leaders, working artists, arts educators, and arts and culture enthusiasts). Here, some respondents expressed concern that a focus on creative expression represents a dumbing down of the conversation about the value of arts

and culture. Some artists, for example, chafe at the notion that "amateurs" and "hobbyists" might be lumped into the same category as those who have dedicated years of study, practice, and exploration to their art.

"This is my profession, not my hobby. And now you just want to lump me in with everyone who's learning to play the violin on YouTube?"

—Grand Rapids, Michigan
participant

We do not believe this barrier is insurmountable, in part because we are not recommending a wholesale abandonment of the phrase "arts and culture," nor are we recommending that our messages undermine the work and commitment of professional artists. Rather, the question of framing the subject is not either "creative expression" or "arts and culture," but both/and. To those ends, our research suggests that framing the discussion in terms of creative expression is an entry point through which more people are receptive, increasing and diversifying the audience for whom the conversation has relevance.



Photo by Janine Calsbeek

Our message framework

Based upon our research findings, we have developed the message framework shown on the following page. It is grounded in the deeply held values identified as most relevant and resonant with our audiences, and it communicates a core message about **creative expression** as a vehicle to **connect** with the people we care about, and with ourselves. It also highlights the benefits seen as most important to our audiences.

The proposed message framework for the initiative is intended to serve as the strategic underpinning for messaging to advance our goal. It is not intended for use verbatim with external audiences, but rather is the foundation on which our external messages will be built.

Moving forward, we will use this framework to craft messages that reflect the identified values, articulate benefits to each specific audience, and communicate the core concept of connection.



Photo by Mike Jensen.

CORE MESSAGE

The core message will serve as the foundation of our narrative and be incorporated into all aspects of our communication. If our audiences and stakeholders remember nothing else, they should be able to remember and relate to this core message. Thus, the key concepts of “connection” and “creative expression” will be explicitly articulated in all messaging.

BENEFITS

These four categories reflect the benefits that our prioritized audiences and stakeholders value with regard to their creative, artistic, and cultural experiences and activities.

As such, they will be referenced either explicitly or implicitly when we engage and motivate our audiences and stakeholders to participate in or support creative, artistic, and cultural activities and experiences.

The question of which benefit categories should be prioritized in our messaging will be dictated by which benefits resonate most with each audience and stakeholder segment. This question will be resolved in the next phase of our work during which we create a more detailed message map that addresses the unique needs of key audience and stakeholder groups.

VALUES

All of our messaging and communication will incorporate words, metaphors, and imagery that reflect these identified core values. Of these, the connection value is the most important to our audiences and will therefore be consistently articulated in our messaging.

MESSAGE FRAMEWORK

CONNECTION

THROUGH CREATIVE EXPRESSION

Sharing creative experiences—and expressing our own creativity
—helps us connect with others and ourselves.

EXPRESSION

Expresses our unique talents and ideas

Reflects, contributes to, and advances our culture and heritage

Provides outlets for our creativity

GROWTH

Is fulfilling

Teaches us something new

Helps us understand and appreciate other people, perspectives, and cultures

Fosters critical thinking, problem-solving, and collaboration skills

WELL-BEING

Helps us find balance

Connect with self

Reduces stress
Energizes us

HAPPINESS

Makes us happy

Can be fun

Creates lasting memories

CORE

BENEFITS

VALUES

Family & Relationships

Health & Well-being

Learning & Self-Improvement

CONNECTION

Our recommendations

Make the message frame tangible

To create sustainable public will for arts and culture, we will add detail to the proposed message framework, develop a set of message application and storytelling tools, and encourage widespread adoption of the messages that link the benefits of creative expression to the shared value of connection.

Drive values and frame adoption

Arts organizations, advocates, and existing frequent users are key audiences and we intend to engage them in adopting and sharing the message frame. In so doing, it is essential that the arts and culture field embrace the new frame so that the sector reinforces the message frame and avoids language that might undercut these efforts to broaden and diversify arts and culture champions.

Similarly, we will encourage the field to consider continued refinement or evolution of their offerings to align more closely with the active, participatory experiences the broader public is seeking.

Build the coalition

The newly identified audiences most likely to embrace and help drive this public will building initiative are: people under 40 (including high-school age youth), women of all ages, parents of children under 18 years of age, and people of color. Therefore, it will be key for us to develop partnerships and engagement strategies with organizations and institutions trusted by these audiences, as well as prioritize media and social media platforms that resonate with these audiences.

Identify pathways to our audiences

Although we will need to conduct additional exploration into the constituencies that can help us influence our primary audiences in the coming months and years, our research to date suggests that arts and culture organizations and providers, non-arts-focused community based organizations, parents of children under 18, and industry influencers (e.g., gaming, creative, or high-tech industries) can be important pathways to our audiences.

Support the narrative shift

To ensure that our test communities are supported in implementing the proposed message frame, we will:

- Provide training and technical assistance on how to apply the frame and incorporate it into messaging, engagement, and programming in the field;
- Capture and share knowledge from this process and make refinements as necessary to the frame;
- Offer assistance in engaging new allies and champions outside the arts and culture arena, and develop hands-on strategies to shift the narrative through use of traditional and social media.

Broaden the scope

To expand our understanding of regional differences and commonalities across the country, we intend to engage additional communities in research and testing. Here, our efforts will focus on the following regions: Northeast; Mid-Atlantic; Southeast; and Southwest.

Acknowledgments

We extend our sincerest thanks to the many individuals, agencies, and foundations that helped inform our research, invest in our work, and engage our test communities in this initial effort.

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- Oregon Community Foundation
- Oregon Arts Commission
- The David and Lucile Packard Foundation
- Regional Arts and Culture Council
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- Elizabeth Ahrens, *Executive Director, Crooked Tree Art Center*
- Ritch Branstrom, *Artist/Owner, adhocWORKshop*
- Kim Dabbs, *Executive Director, West Michigan Center for Arts and Technology*

- Frederick Davies, *(retired) Bank President, Comerica Bank (Jackson Region)*
- Pamela DeVos, *President/Creative Director, Pamella Rolland Fashions*
- Aaron Dworkin, *Founder and President, Sphinx Organization, Inc.*
- Christian Gaines, *Executive Director, Art Prize*
- Susannah Goodman, *School Group Facilitator/Educator, Detroit Institute of Arts*
- Rich Homborg, *Chief Executive Officer, Detroit Public Television*
- Sharnita Johnson, *(former) Senior Program Officer, W.K. Kellogg Foundation*
- Robert L. LoFiego, *(retired) Manager of Community Relations, The Dow Chemical Company*
- Maud Lyon, *(former) Executive Director, Cultural Alliance of Southeastern Michigan*
- Nikke Nason, *Director/Artistic Director, Lake Superior Youth Theatre*
- W. Omari Rush, *Curator of Public Programs, Ann Arbor Art Center*

Oregon advisors and colleagues

Pilot Liaison: Brian Rogers, *Executive Director, Oregon Arts Commission/Oregon Cultural Trust*

- Freda Casillas, *Audience Development Manager, Oregon Shakespeare Festival*
- Kimberly Howard, *Program Officer, Education Initiatives, PGE Foundation*
- Martha Richards, *Executive Director, James F. and Marion L. Miller Foundation*
- Deb Vaughn, *Arts Education Coordinator, Oregon Arts Commission (Pilot Team Coordinator)*
- Julie Vigeland, *Chair, Oregon Arts Commission*
- Gayle Yamasaki, *Board Member, Oregon Cultural Trust*

San Jose advisors and colleagues

Pilot Liaison: Kerry Adams Hapner, *Director of Cultural Affairs, Deputy*

Director of Economic Development, City of San Jose

- Teresa Alvarado, *Deputy Administrative Officer, Santa Clara Valley Water District*
- Anjee Helstrup Alvarez, *Executive Director, MACLA*
- Carmen Castellano, *President, Castellano Family Foundation*
- Muhammed Chaudhry, *President and CEO, Silicon Valley Educational Foundation*
- Nuria Fernandez, *General Manger, Valley Transportation Authority*
- Debra Figone, *Retired City Manager, City of San Jose*
- Dr. Robert Griffin, *Chair, San Jose Jazz*
- Rick Holden, *Chair, San Jose Arts Commission*
- Matt Mahood, *President & CEO, San Jose Silicon Valley Chamber of Commerce*
- Connie Martinez, *Chief Executive Officer, Silicon Valley Creates*
- Karen Park, *Arts Program Manager, City of San Jose, Office of Cultural Affairs*
- Derrick Seaver, *Director of Public Policy, San Jose Silicon Valley Chamber*
- Carmen Sigler, *San Jose State University*
- Susan Steinhauer, *Vice Chair, California Arts Council*
- Leah Toeniskoetter, *Director, SPUR San Jose*
- Lisa Vollendorf, *Dean, San Jose State University*
- Kim Walesh, *Deputy City Manager and Director of Economic Development, City of San Jose*
- Craig Watson, *Director, California Arts Council*
- Geri Wong, *Senior Vice President, Newmark Cornish and Carey*
- Irene Wong, *Local Grantmaking Director, The David and Lucile Packard Foundation*
- Ashley Young, *Program Associate, The David and Lucile Packard Foundation*

Research advisors

- George Abide, *Founder, Abide Idea Company*
- Peter Capell, *Retired, General Mills, Inc. (currently, Board Chair, Arts Midwest)*
- Adrian Ho, *Founding Partner, Zeus Jones*
- Sunil Iyengar, *Director, Office of Research and Analysis, National Endowment for the Arts*
- Ivan Martinez, *Manager, Consumer Insight, General Mills, Inc.*
- Kymm Bartlett Pollack, *Vice President of Marketing/Business Unit Director for Pillsbury, General Mills, Inc.*

Tab 24



Memorandum

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

Date: April 21, 2015
To: Council
From: Director
Re: Sponsorship request from Grantmakers in the Arts

Grantmakers in the Arts is holding its national conference in Los Angeles, October 18-21. Traditionally the "host state" contributes to the cost of the convening. Their request is for \$15,000 and their letter of request, proposal and list of sponsor benefits are attached.

I recommend support for this request, although the Council can wait until its June 25 meeting to confirm the level of support, if any, you want to provide. By the June meeting, we are very likely to know the status of next year's funding and this may be important in your consideration. Since the event is to be held in our next fiscal year, we would be paying any commitment out of next year's budget.

GIA expects the largest group of attendees to come from California and several of our State Local Partners, as well as municipal cultural affairs departments will be attending. In addition, as we continue to look for unique funding or co-funding partners for our work, the corporate and private foundation participants at this conference represent many of the entities we are likely to approach, so building relationships is another reason to support this request.

I wanted to bring the proposal to you as soon as we had it, to give the Council ample time to consider.



Grantmakers in the Arts

Supporting a Creative America

Robert Booker, Chair
Arizona Commission on the Arts

Kristen Madsen, Vice Chair
The GRAMMY Foundation/MusiCares

Justin D. Laing, Secretary
The Heinz Endowments

Glyn Northington, Treasurer
Target

T. Lulani Arquette
Native Arts and Cultures Foundation

Roberto Bedoya
Tucson/Pima Arts Council

Denise Brown
Leeway Foundation

Arlynn Fishbaugh
Montana Arts Council

Ken Grossinger
CrossCurrents Foundation

Amy Kitchener
Alliance for California Traditional Arts

Maurine Knighton
Nathan Cummings Foundation

Kerry McCarthy
The New York Community Trust

John E. McGuirk
The William and Flora Hewlett Foundation

Laura Aden Packer
The Howard Gilman Foundation

Angelique Power
The Joyce Foundation

Margaret Conant Reiser
John H. & Wilhelmina D. Harland Charitable Foundation, Inc.

Felicia Shaw
Young Audiences of San Diego

Gary Steuer
Bonfils-Stanton Foundation

Caitlin Strokosch
Alliance of Artists Communities

Edwin Torres
New York City Department of Cultural Affairs

F. Javier Torres
ArtPlace America

San San Wong
Barr Foundation

Laura Zucker
Los Angeles County Arts Commission

Janet Brown
President & CEO

Jim McDonald
Deputy Director, Director of Programs

Kathy Lindenmayer
Director of Development & Membership

Jan Bailie
Director of Finance & Operations

April 9, 2015

Craig Watson

Director

California Arts Council

1300 I Street, Suite 930

Sacramento, CA 95814

Dear Mr. Watson,

I am writing today to thank the California Arts Council for your history of membership and request that you consider a grant in the amount of \$15,000 in support of the 2015 conference to be held in Los Angeles October 18-21.

The mission of Grantmakers in the Arts (GIA) is to provide leadership and service to advance the use of philanthropic resources on behalf of arts and culture. GIA is the only national association of arts funders in America that includes private foundations, national, regional, state and local agencies, corporate funders, community foundations, and donor-designated funds. GIA believes that knowledgeable and informed funders create stronger arts organizations, improving the health and vibrancy of our communities.

Since GIA was established, the annual conference has been a core program of the organization, providing the only national opportunity for arts grantmakers from across the country to come together to share knowledge and ideas, develop collective strategies, and learn about the latest initiatives in arts grantmaking. The conference offers opportunities for members to network and learn through plenary sessions featuring leaders in the field, peer-organized discussions and reports, panels investigating policies and practices in arts grantmaking, site visits, artist-led sessions, and locally-focused social activities.

Held in a different city each year, the conference draws over 300 private and public sector funders to the host city. In addition, about 100 speakers, presenters, performers, and artists contribute their expertise. GIA's conferences showcase local artists and arts organizations and take special care to reflect the diversity and culture of the host city.

GIA recognizes that our conference attendees value getting into the neighborhoods of the host cities and experiencing their key cultural centers; our goal is to enhance their learning experiences by connecting them to the facilities, artists, and organizations that best illustrate what makes the region unique. At our recent Houston conference, we offered planned activities at twenty diverse locations around the city, and featured 89 artists in performances and presentations.



Grantmakers in the Arts

Supporting a Creative America

The 2015 conference will be held October 18-21, 2015 at the Millennium Biltmore Hotel in Los Angeles. A leader in community-based arts funding, Los Angeles has much to teach our members as they address demographic shifts in their own communities. The GIA conference will showcase Los Angeles's exemplary organizations and artists, and generate dialogue among local, regional, and national funders as to how we can best continue to build capacity for our arts nonprofits and communities.

The conference will include a mix of sixty- and ninety-minute educational sessions, offsite sessions at relevant cultural sites, and presentations by inspiring artists and practitioners across the spectrum of creativity and innovation. Educational sessions will be a carefully selected cross-section of panels and presenters showcasing current or emerging trends responding to problems or opportunities facing the cultural community; reflecting GIA's focus areas of arts education, capitalization and capacity building, racial equity, and support for individual artists; and demonstrating collaborations among funders or funders and other sectors.

In addition to three days of sessions, cultural programs, and social activities, we will offer three daylong preconferences on themes identified by our membership as topical and relevant.

The 2015 conference planning committee will be co-chaired by Laura Zucker, Los Angeles County Arts Commission, and Kristen Madsen, Sonoma County Economic Development Board. The total budget for the 2015 conference is \$640,000, of which we must raise \$445,000 in contributions and sponsorships. In addition to significant fundraising within the state of California, we will pursue ongoing commitments of support from regular conference funders such as Nathan Cummings Foundation, Bloomberg Philanthropies, and Americans for the Arts. A complete list of current commitments is enclosed.

GIA has kept its conference registration fees lower than other funder association fees in order to be accessible to a range of funders from small family foundations and public agencies. Approximately 30% of the conference budget is covered by registration fees.

We are deeply grateful for your consideration of our request. A schedule of conference sponsorship benefits and a proposed budget are attached. I look forward to hearing from you.

Sincerely,

A handwritten signature in cursive script, appearing to read "Janet Brown".

Janet Brown
President & CEO

Current commitments of support for the 2015 GIA Conference:

Bloomberg Philanthropies, \$25,000

The William and Flora Hewlett Foundation, \$50,000

James Irvine Foundation, \$50,000

City of Los Angeles Department of Cultural Affairs, \$27,500

The Durfee Foundation, \$10,000

The Getty Foundation, \$25,000

Los Angeles County Arts Commission, \$20,000

Herb Alpert Foundation, \$10,000

GRAMMY Foundation, \$10,000

Pew Center for Arts & Heritage \$15,000

Rosenthal Family Foundation, \$10,000

Sony Pictures Entertainment, \$10,000

Americans for the Arts \$5,000

Pending requests

Nathan Cummings Foundation \$15,000

Ralph M. Parsons Foundation, \$15,000

California Community Foundation \$10,000

INCOME**Restricted Conference Contributions**

Conference contributions	415,000
Preconference contributions	
Pre Con 1	10,000
Pre Con 2	10,000
Pre Con 3	10,000
Subtotal	445,000

Conference Registration Fees

Main Conference	175,000
Preconferences	
Pre Con 1	7,500
Pre Con 2	5,000
Pre Con 3	7,500
Subtotal	195,000

Total Income	640,000
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EXPENSES**Planning & Management**

Event Planner	28,000
Planning Meetings	5,000
RegOnline fees	6,000
Management and Operations	15,000
GIA staff and overhead	225,000

Subtotal: Planning & management	279,000
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Preconferences

Pre Con 1	7,000
Pre Con 2	7,000
Pre Con 3	7,000

Subtotal: preconferences	21,000
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Conference Presentations

Plenary / Keynotes	40,000
Plenary Catering	45,000
Idea Lab	10,000
Idea Lab Catering	30,000
Sessions	30,000
Offsite sessions	12,000
Offsite Session Catering	2,000
	169,000

Events		
	Tuesday Dinner	48,000
	Opening Reception	25,000
	Newcomers Reception	1,500
	Leadership Circle	2,500
		77,000
Audio Visual		
	Plenary AV	35,000
	Session AV	20,000
		55,000
Subtotal: Presentations and events		
Marketing & Communication & Documentation		
	Marketing	11,000
	Documentation	8,000
		19,000
Subtotal: Marketing & communication		
Contingency		20,000
TOTAL DIRECT EXPENSE		640,000
TOTAL EXPENSE		640,000
NET INCOME (expense)		0

Grantmakers in the Arts National Conference (October 18-21, 2015, Los Angeles)

The national gathering of arts grantmakers

400+ participants • 3 days of information and engagement

Conference Sponsor Benefits

Leadership Sponsorship (\$50,000 and above)

- Non-exclusive sponsorship of Conference Welcome Reception or Closing Reception
- Logo/Name in conference program and on dedicated conference website
- Acknowledgment on-site during conference
- Recognition for one year in *GIA Reader*, the GIA website, and other GIA publications
- One-year Leadership Circle Funding Partner Membership in GIA
- Invitation to Leadership Circle Reception at Conference
- Two Complimentary Conference Registrations

Leadership Sponsorship (\$25,000 and above)

- Logo/Name in conference program and on dedicated conference website
- Acknowledgment on-site during conference
- Recognition for one year in *GIA Reader*, the GIA website, and other GIA publications
- One-year Leadership Circle Funding Partner Membership in GIA
- Invitation to Leadership Circle Reception at Conference
- Two Complimentary Conference Registrations

Presenting Sponsorship (\$10,000 and above)

- Name in conference program and on dedicated conference website
- Acknowledgment on-site during the conference
- Recognition for one year in *GIA Reader* and other GIA publications
- Recognition in e-bulletin immediately prior to conference
- One-year Leadership Circle Funding Partner Membership in GIA
- Invitation to Leadership Circle Reception at Conference
- One Complimentary Conference Registration

Sustaining Sponsorship (\$5,000 and above)

- Name in conference program and on dedicated conference website
- Acknowledgment on-site during the conference
- Recognition for one year in *GIA Reader* and other GIA publications
- General membership in GIA for the calendar year
- Extra 10 organization participants to receive GIA benefits
- Discounted member rate registration for all organization staff and trustees

Tab 25



MEMORANDUM

DATE: January 5, 2015

TO: Executive Officers
Executive Directors
Registrars
Bureau Chiefs
Interested Parties

FROM: 
DOREATHEA JOHNSON
Deputy Director
Legal Affairs

Subject: Public Meetings (Bagley-Keene Open Meeting Act)

The attached guide includes all statutory amendments through January 1, 2015. Please disregard all of our previous memoranda on the subject, and our Guide to the Bagley-Keene Open Meeting Act, issued January 15, 2014.

There are three changes for 2015:

1. For all action items at board meetings and meetings of committees of three or more, the law now requires boards to record the vote or abstention of each member present for that action item. This means the board's minutes must include each board member's name under the appropriate vote category (i.e., yes, no, abstention).
2. An agency is authorized to provide notice of board/committee meetings by regular mail, email or both. However, a person requesting notice has the option of choosing by which of the three methods above the person wishes to receive notice and the agency must comply with the option selected by the requester.
3. If an agency plans to web cast a meeting, then the notice of meeting must include a statement of the intent to web cast the meeting.

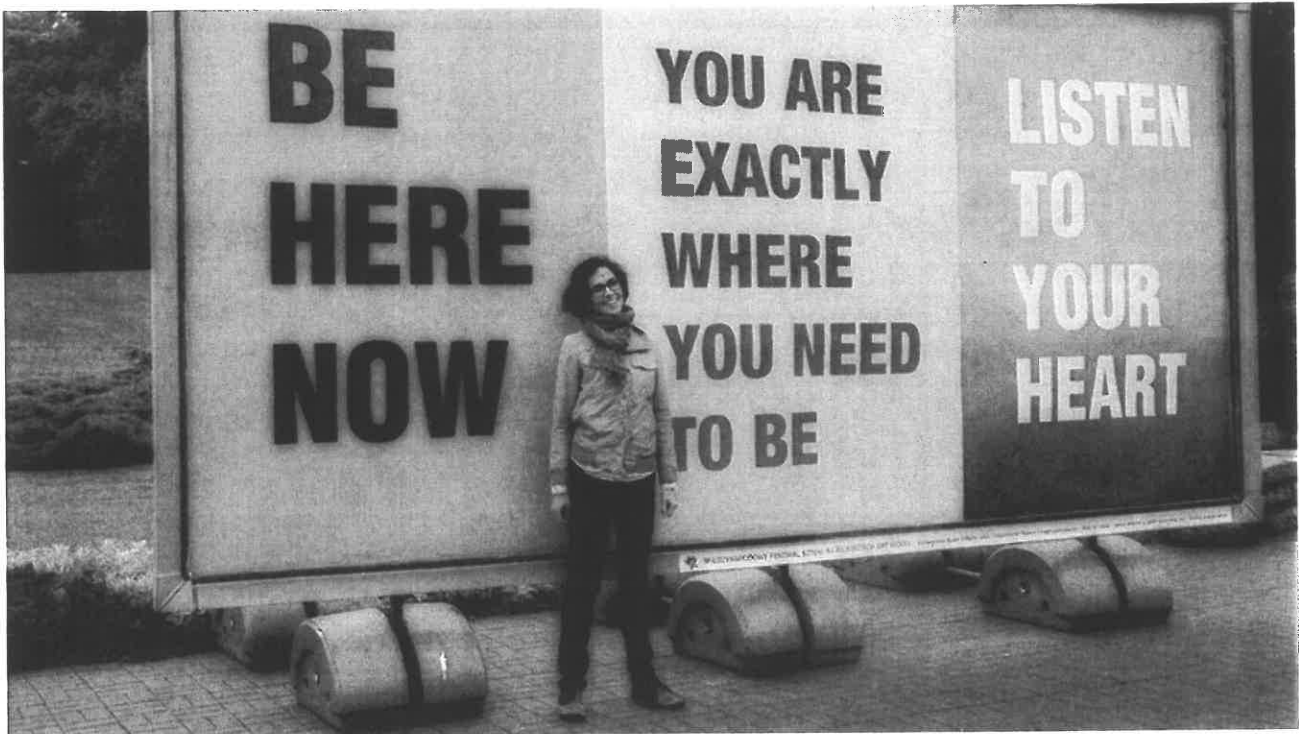
The last two items are required by Business and Professions Code section 101.7, which we have included behind the Open Meeting Act law attached to this memo.

We hope you find this document helpful in answering questions you may have about the requirements of the Open Meeting Act. If you have any suggestions for ways to improve the guide in the future, please let us know.

Tab 26

REMEMBRANCE ([HTTP://WWW2.KQED.ORG/ARTS/CATEGORY/NEWS/REMEMBRANCE/](http://www2.kqed.org/arts/category/news/remembrance/))

Celebrating the Life of Artist and Curator Susan O'Malley (1976–2015)



Susan O'Malley with her work at the Art Moves Festival, Fryderyka Chopina, Toruń, Poland, 2012. (Photo: Christine Wong Yap)

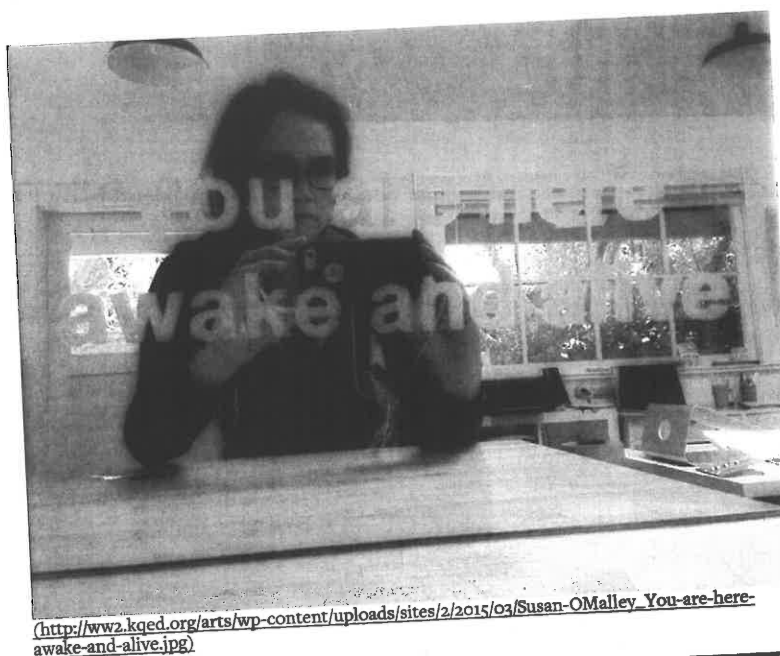
By **Christian L. Frock** (<http://www2.kqed.org/arts/author/cfrock/>)

MAR. 2, 2015



Many people far and wide are reeling from news of the sudden passing of beloved Bay Area artist and curator Susan O'Malley, who collapsed last Wednesday and never regained consciousness while in her last week of pregnancy with twins, who survived only briefly. It is a catastrophic loss that cannot be softened. Now we must do the painful work of focusing on the life she lived and the optimism in her work, even as we grapple with incomprehensible tragedy. It is the only way forward to honor her life and celebrate her legacy.

O'Malley's artwork is deeply engaged in social practice, participatory exchanges, public art and positive messaging. Often drawn from conversations, the work is generally text-based and takes the form of prints, posters and buttons, large-scale vinyl signage and billboards, as well as interventions, among other media. As a curator she worked with hundreds of artists to organize exhibitions for numerous organizations — she is widely recognized as a champion of diversity across culture, gender and age. Her rare generosity of spirit provided a tremendous example for those around her, myself included.



The artist in her Berkeley studio. (Courtesy of www.susanomalley.org)

I first became friends with O'Malley in 2002 when we worked together at a gallery called HANG Art on University Ave. in Palo Alto. She had a great big infectious laugh, a sly humor and a complete indifference to the machinations of the so-called professional art world. If I didn't know what to make of something, O'Malley always offered a clear sense of truth and fairness. She was a grounding presence and a true friend to many in a business where superficiality often reigns, delighting in projects that abandoned insular white cube galleries to meet people where they were in life. It tickled her to no end when her work was included in a mass-distributed book of inspirational illustrations; when her image from the book was later featured in a national circular ad for Target, she called it "a dream come true."

We worked together on many projects over the years — crisscrossing back and forth in different situations. In 2005, I presented her *Pep Talk Squad*, a performance-based project produced in collaboration with her best friend writer Christina Amini, under the auspices of S. O. R. T. (the Susan O'Malley Research Team); it offered scheduled pep talks to the public at Pro Arts, an Oakland nonprofit where I was then director of exhibitions and programs. She also participated in several projects with Invisible Venue, my alternative curatorial project.

All of O'Malley's work, both as artist and curator, reflected a rare generosity and empathy for those around her — to the extent that her boundless enthusiasm sometimes baffled cynics unable to grasp the actual *work* of optimism. But she knew it was work and she took it very seriously. Under her professional interests on LinkedIn, O'Malley listed: "Making the world a better place. Staying positive in a world that does the opposite." Hers was a kind of radical positivity not often recognized because it defies every stereotype of radicalism. In a world bogged down daily by trauma in the media, she was a covert revolutionary with her bright colors, inspirational messages, encouragement, enthusiasm, and genuine personality.

Still, she was no stranger to sorrow, and tackled personal challenges with a fierce and uncommon transparency around the pain of looking for brightness in difficult times. Her 2012 solo exhibition at Romer Young Gallery (formerly Ping Pong Gallery) featured work she created with her mother, who was rapidly declining from a rare and terminal neurological disease. A series of digital prints feature her mother's pained handwriting, offering inspirational messages. In a statement posted online, O'Malley noted, "Everything was happening very rapidly, so I asked her to write down phrases she always says to me. I think she wrote me things both of us needed to remember."



(http://ww2.kqed.org/arts/wp-content/uploads/sites/2/2015/03/Susan-O'Malley_More-Beautiful-Than-You-Ever-Imagined_Courtesy-of-The-Thing-Quarterly.jpg)

Susan O'Malley, "More Beautiful Than You Ever Imagined," 2013. (Courtesy of *The Thing Quarterly*.)

This work exemplified O'Malley's way of focusing on happiness in her work: by being present in the grief of loss, by modeling acceptance for the things we can't change and by defying death with a love for life. In recent days, many have shared images of her work online, offering timely reminders that she left behind a bevy of survival strategies, embedded in every artwork. Each image tells us to come together, to treat each other tenderly, to move forward with compassion. *You can*, her work says. *Be present. This is the center. You are here, awake and alive — and we are all in this together.*

O'Malley earned a BA in Urban Studies with a focus on Community Organizations from Stanford University and an MFA in Social Practices from California College of the Arts. Her work, with collaborator Leah Rosenberg, was recently featured in *Bay Area Now 7* (<http://www.ybca.org/programs/ban7>) at Yerba Buena Center for the Arts. She has also exhibited at numerous alternative spaces and institutions, including Contemporary Art Museum (Houston, TX), the Parthenon Museum (Nashville, TN), and Montalvo Art Center. Her work has been exhibited as public projects in San Francisco, New York, and London, as well in other cities around the U.S., Poland and Denmark.



(http://ww2.kqed.org/arts/wp-content/uploads/sites/2/2015/03/Susan-O'Malley_Public-Interventions_2013.jpg)

Susan O'Malley, "print intervention," c. 2013. (Courtesy of the artist.)

As Curator and Print Center Director for San Jose Institute of Contemporary Art, O'Malley organized more than 50 exhibitions, including solo exhibitions of works by Hanna Hannah and Rene Young. Recently she taught socially engaged public art practices as visiting faculty at California State University, Monterey Bay. Her work is represented by Romer Young Gallery, San Francisco and Gallery Urbane, Dallas, and is presently on view at Wave Pool Gallery in Cincinnati, Ohio. A public art project, produced with support from Kala Art Institute, where she has been artist-in-residence, launches this week in print kiosks along San Pablo Avenue in West Berkeley. It is a timely continuation of her series *Advice from my 80-year-old Self*, wherein she gathered often-humorous advice from seniors about how to live in the moment.

Susan O'Malley and daughters Lucy and Reyna are survived by her husband and their father Tim Caro-Bruce, their loving families and many friends. A public family memorial is scheduled for March 9 at Villa Montalvo, where she recently created an outdoor installation, on view now, as artist-in-residence. A public celebration of her life and contributions as an artist and curator is planned for March 22, from 2-5pm, at Yerba Buena Center for the Arts. Details can be found on her participatory online memorial: <http://www.morebeautifulthanyoueverimagined.com/> (<http://www.morebeautifulthanyoueverimagined.com/>).

EXPLORE: REMEMBRANCE ([HTTP://WWW.KQED.ORG/ARTS/CATEGORY/NEWS/REMEMBRANCE/](http://www.kqed.org/arts/category/news/remembrance/)), VISUAL ARTS ([HTTP://WWW.KQED.ORG/ARTS/CATEGORY/VISUALARTS/](http://www.kqed.org/arts/category/visualarts/))



(<http://ww2.kqed.org/arts/2015/03/02/celebrating-the-life-of-artist-and-curator-susan-omalley-1976-2015/?share=facebook&nb=1>)



(<http://ww2.kqed.org/arts/2015/03/02/celebrating-the-life-of-artist-and-curator-susan-omalley-1976-2015/?share=twitter&nb=1>)



(<http://ww2.kqed.org/arts/2015/03/02/celebrating-the-life-of-artist-and-curator-susan-omalley-1976-2015/?share=pinterest&nb=1>)



(<http://ww2.kqed.org/arts/2015/03/02/celebrating-the-life-of-artist-and-curator-susan-omalley-1976-2015/?share=google-plus-1&nb=1>)



(<http://ww2.kqed.org/arts/2015/03/02/celebrating-the-life-of-artist-and-curator-susan-omalley-1976-2015/?share=email&nb=1>)

4 Comments (http://www.kqed.org/arts/2015/03/02/celebrating-the-life-of-artist-and-curator-susan-omalley-1976-2015/#disqus_thread)

