

*Resource
Development
Handbook:*

*Untapped
Public
Funding
For
The
Arts*

**Compiled and Edited by
*Dian Magie***

**Published by
National Assembly of Local Arts Agencies
and
NALAA's Institute for
Community Development and the Arts**

About NALAA's Institute for Community Development and the Arts

**The Institute for Community Development
and the Arts' Partnership is comprised of the
following organizations:**

The purpose of NALAA's Institute for Community Development and the Arts is to promote local government funding for the arts. This will be accomplished by educating local arts agencies, elected and appointed municipal officials and arts funders about the important role of the arts as community change agents for economic, social and educational problems. NALAA's Institute will also identify innovative community arts programs and nontraditional funding sources to enable local arts agencies and local civic officials to replicate or adapt these programs in their communities.



U.S. Conference of Mayors



International City/County Management Association



National Association of Counties



National League of Cities



National Conference of State Legislatures



National Association of Towns and Townships



National Endowment for the Arts



President's Committee on the Arts and Humanities



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National Assembly of Local Arts Agencies

NALAA's Institute is sponsored in part by National Endowment for the Arts, The Rockefeller Foundation, The Pew Charitable Trusts, Emily Hall Tremain Foundation, and Robert Sterling Clark Foundation.

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Tucson/Pima Arts Council

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North Carolina Arts Council
Texas Commission on the Arts

Foreword

Dian Magie
and Nina Ozlu

The most successful local arts agencies identify a diversified base of income for arts programs that meet the needs of their local communities. Just as programs of local arts agencies vary in response to the unique needs of each community, revenue sources also vary with the resources of the local community, state and region. This publication provides examples of a variety of funding mechanisms local arts agencies are tapping in large urban areas, medium cities and small towns. A local arts agency should be able to identify several of these examples that can be replicated in their community.

Federal funding for the arts, as well as many other federal programs, are being reevaluated by the Congress at this time. Options being discussed include block grants to states, reduction of funding, and elimination of departments of the federal government. The vast majority of examples in this publication are local arts agencies receiving federal funding such as HUD, CDBG, HURF, ISTEAA, and numerous other federal agency acronyms, accessed at the local level. The partnerships and collaborations with city, county departments and nonprofit organizations

were made at the local level. The programs are in response to the needs of the community. The needs and the value of the local partnerships will not change whatever format is finally adopted for federal funding of youth job training, transportation, education, public housing, and tourism and economic development.

"A local arts agency should be able to identify several of these examples that can be replicated in their community."

Program funding accessed through a national competitive process in any federal program is rare and difficult to obtain. The local arts agency programs that have been successful provide a model to reference in developing partnerships on a local and regional level. Departments of the federal government and national city, county and state organizations are recognizing the value of the arts in successful solutions to community problems.

The material in this publication is organized by program topic. The most successful approach to diversified funding is to be very

clear about the mission and need of the program. Any organization that develops a program only to meet the guidelines of a funding source will not only find it difficult to obtain funding, but often find the organization's mission compromised.

This publication was developed as a part of 1995 National Assembly of Local Arts Agencies (NALAA) pre-conference on "Resource Development: Untapped Public and Private Funding", held in San Jose, California. Additional copies are available through NALAA's Institute for Community Development and the Arts.

Dian Magie is the Executive Director of the Tucson/Pima Arts Council; Nina Ozlu is the Vice President of Government Affairs and Development at the National Assembly of Local Arts Agencies.

Introduction

Jane Alexander

Collaboration and cooperation are the operative terms these days – at every level of the public and private sectors. As the availability of resources becomes more limited, creativity in forging new alliances to maintain and expand arts programs throughout the nation is imperative.

At the Federal level, the Executive Branch, under the leadership of President Clinton, has clearly indicated its support of partnerships to address the needs and challenges of our communities. More and more Federal agencies are recognizing the unique role which artists and arts organizations can play in the accomplishment of their missions and programs.

I have been gratified by the development of new and exciting partnerships between the Arts Endowment and other Federal agencies – some of which are the outcome of discussions I had with other Federal officials soon after I

assumed the Endowment's Chairmanship. Those meetings were important opportunities to share with my colleagues in the Federal sector information and examples about the involvement of the arts in the broad array of community support services – criminal and juvenile justice activities, health, employment, housing, public resources, and social services programs. The response and interest of a wide spectrum of Federal agencies has been encouraging. This Handbook will contribute significantly to the ongoing effort to document opportunities for accessing Federal programs previously "untapped" by arts organizations.

The progress at the Federal level in identifying new resources is grounded in the outstanding accomplishments of many local arts agencies in developing programs with the support of Federal agencies other than the

Arts Endowment. The exemplary programs described in this Handbook are testimony to the creativity and motivation of local arts agencies. They are fine examples of true "grassroots" initiatives which provide the groundwork for the broad, nationwide opportunities we continue to pursue. The Handbook provides models and technical assistance for all arts organizations to tap into available public funding sources to meet the needs of their communities through our most valuable resources – the arts and imagination.

The Arts Endowment is proud to join with the National Assembly of Local Arts Agencies in the publication of the Resource Development Handbook: Untapped Public Funding for the Arts.



Jane Alexander is the Chairman of the National Endowment for the Arts

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The National Assembly of Local Arts Agencies (NALAA) represents the nation's 3,800 local arts agencies in developing an essential place for the arts in America's communities. Established as a nonprofit, independent agency in 1978, NALAA, in partnership with its field, takes leadership in strengthening and advancing local arts agencies through professional development, research and information, publications, advocacy, formulation of national arts policy and resource development for local arts agencies.

The National Endowment for the Arts (NEA), an independent agency of the federal government,

was created in 1965 to encourage and assist the nation's cultural resources. The NEA is advised by the national Council on the Arts, a presidentially appointed body composed of the chairman of the endowment and twenty-six distinguished private citizens who are widely recognized for their expertise or interest in the arts. The council advises the endowment on policies, programs, and procedures, in addition to making recommendations on grant applications.

The Tucson-Pima Arts Council (TPAC), a private nonprofit organization, is organized to encourage and support a thriving, diverse, multi-cultural artistic environment as the official arts agency for Tucson and Pima County. Through grants and commissions, TPAC directly assists the arts community in developing and producing art works, and administers programs that contribute to the community's cultural breadth and brilliance - including programs in arts education, cultural heritage, media arts, rural arts, public art and community design.

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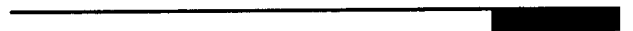
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Section Guides

Summer and After School Youth Programs



Innovative Local and State Public Funding



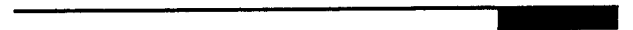
Arts Programs that Address Social Issues



Cultural Tourism and Economic Impact



Arts Technology





Youth Programs

Summer and After School Arts Programs for Youth

Arts education programs of local arts agencies have expanded in the last few years from in-school artist residency and curriculum development programs, to after-school and summer programs for youth. Many of these feature job training in the arts providing not only training for youth but jobs for local artist/teachers.



Project ABLE

Mill Street Loft

20 Maple Street

Poughkeepsie, NY 12601

Carole Wolf, Executive Director

914.471-7477 FAX 914.471-7507

Population of city/county/region served by LLA	30,000
Annual budget of organization	\$536,000
Total budget of program	\$266,800

Program funding sources:

JTPA funds from Dutchess County PIC	Department for Social Services
New York State Division for Youth	Dutchess County Arts Council
Drumcliff Foundation	United Way
Community Development Block Grant (CDBG)	Corporations and Businesses
State Department for Criminal Justice	New York State Council on the Arts

How youth are selected:

Youth must be economically disadvantaged and reside in the northside of the City of Poughkeepsie, New York. Some youth are in school and some are out of school. They must be 14-21 years of age and come for an initial interview.

Ratio of artist/teacher to youth: 1:5

One artist/teacher to five youth plus an assistant.

Training for artist/teachers:

Special training and orientation is provided by the Executive Director, Project Supervisor and other CORE personnel. Mediation training is provided along with training in Portfolio Assessment, Life Skills and Basic Skills are discussed at length.

Evaluation process used to measure success:

Goals are set and evaluated through the following means of data collection: youth questionnaires, teacher survey, and core staff written anecdotal evaluations. Rating scales include: SCANS for Employment, Basic Entrepreneurial Characteristics, and Skills Assessment are used as well as Portfolio Assessment as tools for evaluation.

What do you feel are the three most important outcomes of this program :

Job specific skills which place youth in employment

Conflict resolution skills and peer leadership

Problem solving skills

Team-building, cooperation and decision making skills

What do you feel are three common pitfalls in this type program?

Each youth needs a mentor as a role model from their local community.

Youth need to be engaged for a longer period of time in the program

Funding challenges are tremendous, considering the amount of staff and commitment are necessary to plan, develop, implement and evaluate this program.

Project ABLE

Mill Street Loft initiated a Summer Youth Employment Training Program last spring [1994] to address the needs of economically disadvantaged at-risk youth ages 14-19 from the northside of the City of Poughkeepsie. The program was designed to link career awareness with educational needs while developing "life skills" at the same time. More specifically, the program was about job skills training, economic development, entrepreneurship, crime prevention, and employment for these teens. The program is called Project ABLE which stands for (Arts for Basic education, Life Skills, and Entrepreneurship). Ten youth were employed in Project ABLE last summer for 35 hours per week and had the opportunity to "earn while they learned" many job skills necessary for current and future employment. They also learned basic entrepreneurship, teamwork, problem solving skills, and new career options, as they build self-esteem.

The youth learned how to renovate a store at 7 Garden Street which they named "Hands On"

and converted it into a retail gift shop and art gallery. This has become their primary training site for retail and entrepreneurship skills. Under the professional training of a carpenter, retail design specialist, professional artist/teachers, and assistants, the youth designed and developed products, as they learned to start and operate a retail business. Youth have been learning job skills in product design, product development, production, marketing, sales, customer relations, pricing, inventory, quality control, consignment, window display, record keeping, filing, sales tax, and the general operations of a retail business. Through collaboration with SCORE, the City of Poughkeepsie Partnership, the Poughkeepsie Area Chamber of Commerce, and The Business Development Center, a "Labor Market Orientation" has been provided for youth by individual business owners and business professionals who have been invited to "share" with these teens.

Mill Street Loft has recently leased a warehouse space at 2 Catharine Street in Poughkeepsie which has become the Carpentry Training Site for Project ABLE. Youth have been learning how to read a floor plan, use power tools

while learning demolition, renovation, sheetrocking, painting, taping, tiling, and tool safety. They also learned about team work.

Mill Street Loft has continued Project ABLE as a year-round program and in 1995 will create 40 new jobs for City of Poughkeepsie at-risk teens ages 14-21. Youth will be employed in this unique and innovative economic development program and "earn while they learn." Since it takes a community working together to rebuild a community, Project ABLE needs community support to continue its mission and "make a difference." As youth become engaged in the revitalization of their community, they do their own "community policing" and help in the prevention of crime. By developing pride in their jobs and elevating their self-esteem, they become peer mentors to other youth who may qualify for Project ABLE employment. One of the goals of Project ABLE is for youth to learn how to become "entrepreneurs" and create a small business of their own as they are trained in specific areas and develop the necessary skills.



*Stasha Mayhew, Age 19 & Shane Scipio, Age 19
Glenn Futrell, Carpentry Specialist training
Project ABLE youth.*



Project ABLE Evaluation Criteria

Mill Street Loft Executive Staff's Program Developer oversees the evaluation of Project ABLE. The evaluation is ongoing and summative. Pretests and posttests are administered. The Test for Adult Basic Education (TABE) is used to measure progress through pre and post scores in math, reading, vocabulary, etc. School records are also used for baseline assessments for in-school youth.

Weekly general meetings are held with all staff and participants to provide feedback to the youth. Worksite supervisors and mentors fill in evaluation forms that are

designed to evaluate each youth's performance, appearance, interaction, attendance, and skill building. This evaluation will be shared in biweekly meetings with the Project supervisor and individual student. A file is kept on each youth that includes their test scores, work site evaluation, sample journal writing, and staff evaluation. Each youth keeps a journal of their experiences in Project ABLE. The overall program is evaluated by Mill Street Loft's Program Developer and Executive Director. Evaluation materials are shared with schools and guidance counselors that have youth in the program.

The following tools are used in the evaluation: SCANS for Employment to assess employability skills; Parent Questionnaire, Teacher Questionnaire, Youth Survey, core Staff Evaluation, Entrepreneurial Characteristics

Test. Each youth keeps a personal journal and develops a portfolio. Each youth receives an orientation to Portfolio Assessment, and includes at least one of the following: written material, photographs, and artwork. Youth present their portfolios on video, and a rating scale is used to categorize the criteria for assessment: a) purpose - was the portfolio's purpose evident; b) exemplar - was there quality decision making in the pieces chosen; c) content - was there expertise or growth shown in a range of art media and academic areas; and d) format - were there a variety of photographs, artwork, news articles and writing. Each portfolio is rated and the scale shared with the youth who receive a written copy of their final portfolio assessment.



*Jason Howard , Age 16. Professional Artist/
Teacher, Zakiiyyah Salahuddin.
Design project for Portfolio Assessment.*



Names, Titles, and Qualifications of Key Personnel Responsible For the Project

Carole Wolf is the *Executive Director* of Mill Street Loft and overall supervisor for Project ABLE. She received a Masters Degree in Art Education from Queens College and has taught Art in the public schools and at Dutchess Community College for over 20 years. Ms. Wolf is responsible for the overall planning, program development, implementation, and staff supervision of Mill Street Loft.

Andrea Sherman, Ph.D. is *Project ABLE's Program Coordinator*. and received her doctorate in Dance and Intergenerational Relations from New York University. She has designed, coordinated, and evaluated over a dozen Intergenerational Programs, and has developed extensive evaluation criteria for Project ABLE.

Susan Togut is the *Public Art Specialist, for Project ABLE*. She received a Masters of Fine Arts degree from Pratt Institute and has extensive experience in Public Art Projects in urban communities working with at-risk youth. She will be responsible for organizing the Northside community in planning, designing, and implementing the 60 foot mural on the facade of Catharine Street Community Center.

Diana Salsberg is a *Retail Design Consultant and Fabric Arts Specialist* who was an entrepreneur in a retail Women Clothing Store for 8 years. She developed a small business plan, administered the business, and was responsible for purchasing, hiring, pricing, advertising, display, and customer relations. Ms. Salsberg has a fiber arts background, and has worked with Jim Henson Associated on *The Muppet Show, Sesame Street, and The Dark Crystal*. Ms. Salsberg has worked extensively with at-risk youth in model Arts In Education programs throughout the tri-state area and has been the *Retail Specialist for Project ABLE*. Most of the retail training takes place at Mill Street Loft's Entrepreneurship site at 7 Garden Street, Poughkeepsie.

Glen Futrell has been a professional *Carpenter* for 23 years. He joined the Beacon Local in June 1973, and through working alongside others in the course of his business has become familiar with the trades of electrician, plumber, duct worker, and others. Mr. Futrell worked on the Newburgh-Beacon Bridge and as a carpenter at IBM for 20 years, working in every phase of the building trade including rough carpentry, finished carpentry, plastering, building layout, and blueprint reading. He is the *Carpentry Specialist for Project ABLE* youth and does most of the carpentry skills training at Mill Street Loft's new Warehouse site at 2 Catharine Street.

SCANS FOR EMPLOYMENT

Basic Skills

- Follows Verbal Directions
- Follows Written Directions
- Transmits verbal Information
- Transmits written Informaiton
- Keeps written Records
- Listens
- Uses Technology

	ABOVE AVERAGE	AVERAGE	NEEDS IMPROVEMENT

Thinking Skills

- Makes Decisions
- Solves Problems
- Visualizes
- Is Creative
- Plans Time Wisely

	ABOVE AVERAGE	AVERAGE	NEEDS IMPROVEMENT

Personal Qualities

- Responsible
- Cooperative
- Trustworthy
- Punctual
- Respects Property
- Appearance

	ABOVE AVERAGE	AVERAGE	NEEDS IMPROVEMENT



A Multi-Arts Educational Center

Project ABLE

MASTER PRE-EMPLOYMENT/WORK MATURITY SUMMARY FORM

PARTICIPANT NAME _____

SOCIAL SECURITY # _____ - _____ - _____

COMPETENCY	PRE-TEST		POST-TEST		COMPETENCY ACHIEVED	
	Date		Date		Yes (Y)	No (N)
	Pass (P)	Fail (F)	Pass (P)	Fail (F)		
JOB SEEKING (PRE-EMPLOYMENT)						
1. MAKING CAREER DECISIONS	P	F	P	F	Y	N
2. USING LABOR MARKET INFORMATION	P	F	P	F	Y	N
3. PREPARING RESUMES	P	F	P	F	Y	N
4. COMPLETING APPLICATIONS	P	F	P	F	Y	N
5. INTERVIEWING	P	F	P	F	Y	N
JOB KEEPING (WORK MATURITY)						
6. PUNCTUALITY	P	F	P	F	Y	N
7. ATTENDANCE	P	F	P	F	Y	N
8. POSITIVE ATTITUDE	P	F	P	F	Y	N
9. CORRECT APPEARANCE	P	F	P	F	Y	N
10. POSITIVE RELATIONS	P	F	P	F	Y	N
11. TASK COMPLETION	P	F	P	F	Y	N

ATTAINED YOUTH COMPETENCY IN PRE-EMPLOYMENT/WORK MATURITY BY PASSING ELEVEN TESTED AREAS. COMPETENCY ACHIEVED YES NO

MILL STREET LOFT

Project ABLE (SYEP)

COMMON ENTREPRENEURIAL CHARACTERISTICS

Listed below are characteristics commonly found in entrepreneurs. Rate yourself on them using the numbers 1 to 3.

HIGH = 3
MEDIUM = 2
LOW = 1

- A. Tough-minded _____
- B. Hard worker _____
- C. Self-confident _____
- D. Flexible _____
- E. Problem solver _____
- F. Enthusiastic _____
- G. Risk taker _____
- H. Innovator _____
- I. Creative _____
- J. Independent _____
- K. Achievement oriented _____
- L. Profit motivated _____
- M. Self-starter _____
- N. Responsible _____
- O. Visionary planner _____
- P. Perseverant _____
- TOTAL _____

ANALYSIS:

16-26 You probably would not find career satisfaction as an entrepreneur.

27-37 You possess a good dose of entrepreneurial characteristics. You have the potential for rewards as an entrepreneur.

38-48 You are a strong candidate for success as an entrepreneur. "A man's reach should exceed his grasp, else what's a heaven for."

MILL STREET LOFT

(name)

FINAL EDITION OF THE PROFESSIONAL PORFOLIO * RATING SCALES/FEEDBACK

The following scale is used to evaluate each of the four main points of the final edition of the professional portfolio:
0 = E; 1 = D; 2 = C-; 3 = C; 4 = C+; 5 = B-; 6 = B; 7 = B+; 8 = A-; 9 = A; 10 = A+; and N/A = not applicable.

Category	Comments	Numerical Rating
I. Purpose: A. Specific Job Related: B. General - Multi-job Related:		
II. Exemplar: A. Quality: B. Subject Matter: C. Style(s): D. Presentation:		
III. Content: - Expertise in range of art media. - Expertise in range of academic areas		
IV. Format (one of the following): A. Photostats: B. Photographic Enlargemnts C. Actual Art Pieces: D. News Articles E. Writing (Personal Statement)		

CARPENTRY SKILLS RATING



Project ABLE

Project ABLE: Supervised Training Program-DFY

Name: _____

<u>Tool Safety</u>		
Understands:	Yes	No
1. Safety glasses		
2. Gloves		
3. Hard Hats		
4. Ladder extended and locked in position		
5. Hands clear of blade rotation on jig saw		
6. Safety guard in full operation on power tools		
7. Hands below screw gun tip		
8. Hands clear of rotation in drilling of power tools		
9. Hands clear of actual sawing		
10. Tool storage: tools rolled up neatly		
11. Toll storage: tools put in proper boxes		
12. First aid kit: storage and accessibility		
13. Cleans up work area		
<u>Tool Usage</u>		
Can Operate with Supervision	Yes	No
1. Jig Saw		
2. Level		
3. Hammer		
4. Screw-gun		
5. T-Square		
6. Drill		
7. Hand-saw		
Measures with a ruler		
Reads a floor plan		



Project ABLE

Dear Project Able Parent or Significant Other,

As you know the summer component of Project ABLE will be coming to an end on August 29th, 1994. We would greatly appreciate your feedback about the program. Please take the time to fill this in and mail it back to Mill Street Loft as soon as possible in the enclosed envelope. Thank you for taking the time to fill this in. Please return this by September 6, 1994 so that we may complete our program evaluation.

Your name _____

Youth name _____

1. What benefits have you observed in the youth from the program?
2. Does the youth look forward to coming to work for Project Able? What in particular does the youth enjoy?
3. Has the program helped to focus the youth this summer? In what way.
4. Have you discussed the program with the youth? If so please give an example of your discussion.
5. Other comments about the program.

Project ABLE Annual Budget: January 1, 1995 - December 31, 1995

EXPENSE	AREA FUND REQUEST	OTHER FUNDS (Specify Source)	TOTAL COST
Salaries & Fringe Benefits (include job titles) * see bottom of page	\$4,000. (Program Coordinator & Evaluation)	JTPA \$72,000. NBA/DFY 3,000. Foundation 35,000. Crime Bill 15,800 CDBG funds 4,000	\$133,800.
Contractual Fees (Job & Life Skills Training)	\$3,500.	Crime Bill 15,500. CDBG funds 11,000 NBA/DFY 9,000. Foundation 20,000	\$59,000.
Advertising		Businesses 3,000.	\$3,000.
Program Supplies		Foundation 15,000. JTPA 3,000.	\$18,000.
Office Supplies		Div. for Youth 1,000	\$1,000.
Utilities (telephone and elec. at 3 sites)		Fundraising 7,000.	\$7,000.
Occupancy		Corporate 8,000.	\$8,000.
Program Transportation		Div. for Youth 3,000.	\$3,000.
Insurance (3 training sites and van)		NYSICA 3,000 Dutchess Arts Fund 4,000.	\$7,000.
Indirect Costs (specify) Bookkeeper & Audit		NYSICA 4,000.	\$4,000.
Other (specify) Tools & Equipment for startup carpentry, and renovation costs		United Way 10,000. Corporate 5,000. In-Kind 5,000.	\$20,000.
Printing		Fundraising 3,000.	\$3,000.
TOTAL PROJECT EXPENSES	\$ 7,500.	\$ 259,300.	\$ 266,800.

Youth Salaries 55,000
Program Coordinator 25,000
Program Assistants 14,000

Executive Director 20,000
Administrative Assistant 7,000
Fringe Benefits 12,800

Gallery 37

City of Chicago

Department of Cultural Affairs

78 East Washington Street, Fourth Floor
Chicago, IL 60602

Joan Small, First Deputy Commissioner
312.744-8923 FAX 312.744-1616

Population	2,783,726
Annual budget of organization	\$11,114,298
Program Budget	\$850,000

Program funding sources:

Federal, state and local government, private individuals, corporations, foundations, retail sales.

Number of youth served: 1,000 (600 Gallery 37 Downtown; 400 Gallery 37 Neighborhoods)

How youth are selected:

Gallery 37 Downtown - selected by an application processes that includes a visual or written sample portfolio review, audition or interview.

Gallery 37 Neighborhood - each neighborhood program is managed and organized by a neighborhood organization and each determines the criteria of their participants.

Ratio of artist/teacher to youth: 1:7 Downtown and 1:10 Neighborhoods

Training for artist/teachers:

Downtown - lead artists and teaching assistants are selected by the teaching organizations (i.e., School of the art Institute, Urban Gateways, Marwen Foundation). These organizations select the artists that they consider the best to instruct their proposed project. Gallery 37 provides in-service training to the artists that cover: Gallery 37 policies and procedures, federal and state job training regulations, conflict resolution, the Gallery 37 visual art fundamentals curriculum, information on the Chicago gangs and general information pertaining to the Gallery 37 site.

Neighborhood - All of these programs develop their own in-service training, however all are welcome to attend the Gallery 37 in-services.

Evaluation process used to measure success:

Evaluations were completed by Teaching artist, teaching assistant and apprentice artists at the end of Gallery 37.

What do you feel are the three most important outcomes of this program:

1. **Creating meaningful employment:** Gallery 37 provides meaningful employment and training in the arts to Chicago youth and professional artists, addressing the youth employment obstacle facing many young people today.
2. **Providing professional mentors:** Gallery 37 fosters a mentoring relationship between Chicago youth and artists.
3. **Providing skills to increase the employability of the youth:** Gallery 37 teaches valued workplace skills such as critical thinking and reasoning skills that employers seek in job applicants.

What do you feel are three common pitfalls in this type program?

1. Working with teaching artists to make the change from teaching in a classroom setting to instructing in a job situation. It has been a difficult transition for some of our artists, but a very important aspect to creating a successful program.
2. Convincing the local PIC councils that the arts are truly providing valuable job skills.
3. In the case of partnerships with various teaching organizations, problems have surfaced when a Gallery 37 goal or mission is in conflict with a primary goal of the teaching organization. When entering into a contract with Gallery 37 the organization and artists must accept that the program goals and missions be maintained.



JTPArts, Santa Cruz River Park,
Tucson, Arizona

JTPArts

Tucson-Pima Arts Council
240 North Stone
Tucson, Arizona 85701
Dian Magie, Executive Director
520.624-0595 FAX 520.624-3001

Population 640,000
Annual budget of organization \$1,020,000
Program budget \$118,000

Program funding sources:

City of Tucson Transportation Department
Community Development Block Grant
HUD, housing rehabilitation
HUD, drug prevention youth salaries
City of Tucson golf tax
School Title I funding and construction budgets
Pima County Parks and Recreation
HURF, Highway User Revenue Fund
Corporations and foundations

Number of youth served: 137 (summer 1994)

How are youth selected:

Youth are from neighborhoods either near the work site and/or near project. Proven artist talent is not required.

Ratio of artist/teacher to youth: 1:10

Training for artist/teachers:

All artist/teachers must demonstrate prior experience working with youth and are required to attend a four day in-service that includes: a) how to integrate basic curriculum into arts projects; b) evaluation and testing process, including teacher and student journals, c) conflict management and team building training by trained counselors. Artist/teachers meet jointly one afternoon a week throughout the seven weeks with program directors and counselors on status of projects and any problem areas.

Evaluation process used to measure success:

Students receive a pre and post test both in the area of academic achievement and attitude. During the seven weeks they keep journals that often reflect improved self-image and ability to work within the team.

What do you feel are the three most important outcomes of this program?

1. Providing youth an opportunity to apply academic skills in a problem solving to complete an arts project that will benefit the community.
2. Involvement of youth in a positive contribution that will improve their neighborhood.
3. Employment of artists and youth.

What do you feel are three common pitfalls in this type program?

1. Funding for youth salaries through federal JTPA, state, city and county are often not certain until weeks before the summer begins, making advance planning very difficult.
2. Putting out fires that will happen with 137 at-risk youth in an intense seven-week program.
3. Making sure there is adequate support staff.

JTP Arts - Tucson

The 1995 JTPArts is the third year for the summer youth job training in the arts coordinated by the Tucson-Pima Arts Council.

The Arts Council staff work during the year with neighborhood and community groups to identify projects that will benefit the community. These vary from landscape projects, oral history projects, to public art in transportation features, and even the 1993 artificial termite mound for the Reid Park Zoo to demonstrate how anteaters find food in their native environment.

After the project is selected, the Arts Council identifies the work site, funding for the artists, materials and educational curriculum to be incorporated into each project. Funding varies with each project and includes public support from city and county government and departments to private support from foundations, corporations, business and individuals.

Tucson Youth Development, through a contract with Pima County Community Services, funded by JTPA, identifies the youth from the community in which the project is located and oversees the payroll and career counseling for youth. In most of the programs, youth are between 14 and 21 years of age and qualify as economically disadvantaged. They work on an average of seven weeks, 30 hours a week, and receive minimum wage during the summer.

Through support from the City of Tucson beginning in 1994, the program was extended to middle school youth 11-13 years of age. These youth worked four days a week, three hours a day for six weeks. They received a \$20 stipend each week and a bonus of \$80 on completion of the project and the six weeks.

In the spring, the Arts Council sends a Call to Artists describing possible projects for the summer JTPArts program and requesting a

cover letter, resume, and three reachable references. For 1995 the Arts Council received over 70 applications for 13 positions. Artists receive \$20 per hour including a four-day in-service and planning during the week. Artists working with youth 14-21 years of age for the full seven weeks receive \$5,400.



1995 JTPArts

With the concern over continuing federal support for youth salaries through JTPA/SYEP the City of Tucson, Pima County and the Arizona legislature have all increased funding for summer and after-school programs for youth as prevention and intervention for youth crime and substance abuse. In the third year, the arts projects have become the most popular summer program - with community leaders and youth.

Projects planned for summer 1995 and their funding sources:

- 1. Painted mural on City Water Department wall**
funding: golf tax
work site: Tucson High School art department and wall
- 2. Paper-making and fine arts press**
funding: golf tax, NEA Challenge grant
Work site: City Ward 3 office, and Kore press
- 3. Latin American jazz - percussion**
funding: golf tax, NEA Challenge grant
Work site: Southwest Music Center
- 4. Barraza Parkway mosaic mural**
funding: Highway User Revenue Fund (HURF)
Work site: Keene Elementary School

- 5. South Tucson/Yaqui mosaic mural**
funding: HURF
Work site: SER office and Yaqui village
- 6. Oro Valley entry way**
funding: HURF
Work site: Canyon del Oro High School
- 7. Town of Marana entry way**
funding: HURF
Work site: Marana Town Council office
- 8. Video Production**
funding: golf tax, NEA Challenge grant
Work site: Pueblo Media Magnate High School
- 9/10. Creative writing and Desktop publishing (team teaching)**
funding: Pima County Youth Initiative, State Transportation
Work site: Tucson-Pima Arts Council building
- 11. Computer Animation for Arts Channel**
funding: Pima County Youth Initiative, NEA Challenge grant
Work site: Tucson-Pima Arts Council building
- 12. Pedestrian Overpass mosaic mural**
funding: City transportation, City of Tucson, golf tax
Work site: Magee Middle School
- 13. Tucson Botanical Garden interpretive project**
funding: City of Tucson, golf tax
Work site: Botanical Garden, Doolin Middle School



Young Aspirations

Young Artists

YAYA

Young Aspirations/Young Artists, Inc.
628 Baronne Street
New Orleans, LA 70113
Claudia Barker, Director
504.529-3306 FAX 504.524-7432

Population 1.5 million
Annual budget of organization \$585,000
Program budget \$585,000

Program funding sources:

Corporate	32%
Foundations	13%
Individuals (non-cash)	25%
Government	6%
Earned revenue	24%

Number of youth served: 25

Ratio of artist/teacher to youth: 1:5

Training for artist/teachers:

YA/YA offers its artistic staff ongoing professional development through various resource people and training through classes and conference opportunities

Evaluation process used to measure success:

We evaluate the program in several ways: 1) observation of students success in professional endeavors (i.e., school-to-work accomplishments); 2) number and size of commercial jobs that YA/YA is offered (earned revenue); 3) artists' fees paid to students; 4) gut feeling about how we're doing.

What do you feel are the three most important outcomes of this program?

1. Students' ability to be professional, self-sufficient.
2. Everyone's personal growth - staff & students
3. Ability to serve as a model for other programs that could benefit young people.

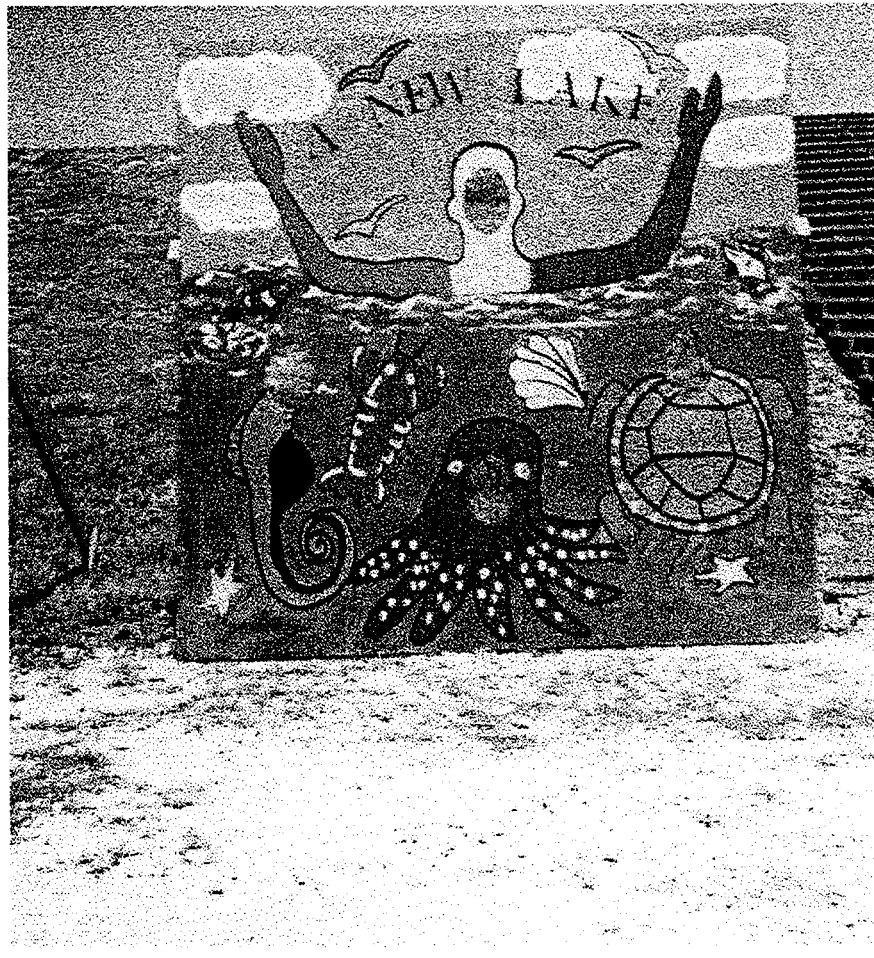
What do you feel are three common pitfalls in this type program:

1. Stagnation - because young people never are so we owe it to them not to be.
2. Adults' jealousy of students' talent and success.
3. Age, race, gender differences.

YAYA Program Description

Super colorful Young Aspirations/Young Artists is a collective of individual youth artists who are creating a new picture of the world. YA/YA design studio and gallery was founded in 1988 to offer young people professional opportunities in the arts. Located in New Orleans' central business district, YA/YA is the creative center for a core group of 30 high school and college students. Internationally renowned from Tokyo to Amsterdam and Paris to Los Angeles for their hip hand-painted furniture, fabric, and other items, YA/YA represents the future for young people in America.

YA/YA, Inc., a private non-profit arts organization, works with students and graduates of I. E. Rabouin Career Magnet High School, which is located in YA/YA's neighborhood. The "YA/YA's" participate in daily art training sessions, during the hours of 3-9 p.m., after their regular classes end and on weekends. The students work with YA/YA's Founder, artist Jana Napoli, and four other professional artists to develop their technical skills, producing works of art that reflect their culture and community. The YA/YAs paint images on household furniture (chairs, chiffonobes) that are then exhibited and sold to the general public. Proceeds from the sale of work are split as follows: 50% to the student and his or her family, 30% placed in trust for student's college education and 20% ploughed back into YA/YA for purchase of supplies and materials. In addition to furniture the YA/YAs also design and print fabric for sale and licensing to manufacturers. YA/YA regularly employs students as interns in the organization and pays them design fees for art work included in YA/YA's portfolio.



"Back to the Beach" 8' x 8' murals for an annual fundraising event. Urban Arts Training Program, Arts Council of New Orleans.

Sixteen student artists are currently members of YA/YA's Professional Guild, the focus group for training and personal development. Students admitted to this special group are thoroughly screened and evaluated based on personal drive and persistence, expressive talent and artistic ability, and strong recommendations. The YA/YA program is aimed particularly at improving young people's sense of self, fostering trust and hopes for success, and developing marketable work skills in preparation for employment. Ya/Ya accomplishes these goals by addressing the educational, social and emotional needs of these talented youth.

In addition to the sixteen members of the Professional Guild, YA/YA also provides

training opportunities for another group of promising students who aspire to Guild membership and reaches another 300-400 youth each year in New Orleans and other cities through its Mural Project and Outreach Program. YA/YA also touches thousands more through its appearances on Sesame Street, MTV's House of Style, and other media venues. YA/YA trains its Guild members to instruct younger students so that they may also eventually take advantage of the benefits of Guild membership, thus perpetuating the training cycle, insuring employment for Guild members, and expanding YA/YA's impact in the world at large.



YA/YA General Rules
6/23/93

Young Aspirations
Young Artists, Inc.



628 Baronne Street
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70113

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1. YA/YA is an arts and social service organization that trains talented Rabouin Career Magnet High School students (and Rabouin graduates) in the visual arts and the entrepreneurial aspects of running an art-related business. In order to enter the YA/YA program a Rabouin student must show a high level of interest in the visual arts, as demonstrated by the selection of commercial art classes at Rabouin or be identified as "Talented in the Arts" by the New Orleans Public School system in the 9th grade.

2. All students who participate in YA/YA must have at least a "C" average during the school year. New entry level students may participate in a prescribed YA/YA summer training program without having had a "C" at the end of the previous semester, but only for the brief summer session (example, July 6 - 30, 1993). YA/YA hopes that these new students will be inspired to improve their grades and enter YA/YA after the first 9-week quarter at Rabouin.

3. If a student's grades fall below a "C" average he or she is automatically suspended from YA/YA and may not participate in YA/YA until he or she can prove by the end of the next quarter that they have a "C" average. YA/YA reserves the right to require that a student who has a "C" average but who is in danger of failing a given subject take advantage of tutoring opportunities that YA/YA will strive to provide on an ongoing basis.

4. If a Guild Member drops out of high school or fails to enroll in college or in a formal training program he or she may not participate in YA/YA anymore and does not receive the bonus of 30% of total sales accumulated during his or her participation in the Guild.

5. Under certain circumstances YA/YA will grant one leave of absence to a student who will be allowed to reenter YA/YA -- within one year -- at the same status held at departure. If during this leave of absence YA/YA sells that student's work he or she will receive the same percentage of sales that he or she received at departure. All requests for leaves of absence must be made to staff in writing and approved by staff in writing.

6. As stated in the YA/YA Charter, all YA/YAs will be expected to exhibit respect and appropriate behavior toward each other and staff, demonstrating integrity at all times. Staff reserves the right to ask any student to leave the premises at any time for a violation of the YA/YA Charter, including exhibiting disrespect toward another student or staff member. This will be followed by immediate evaluation of that student in a due process procedure, involving student, parent, and staff, and may lead to suspension or expulsion from YA/YA.

7. If a YA/YA staff member feels disciplinary action is necessary for a student the following due process will be followed:

- 1) Staff member will document the incident in writing and report it to the director.
- 2) Staff will meet with student and parent to determine a course of action.

8. If a student has been expelled from YA/YA that student has six months to buy any of his or her finished chairs for the cost of supplies and materials. If YA/YA sells the piece within that six months and the student is enrolled in school he or she will get their regular percentage on the sale. If that student is not enrolled in school and the piece sells he or she will get a maximum of 50% of the sale. If the art work sells after the six-month period is ended and the student is still not an active part of the YA/YA program, YA/YA will keep all proceeds from the sale.

Print YA/YA Fabric Printing Workshop Program Description
and YA/YA General Design Fee
7/13/93

Young Aspirations
Young Artists, Inc.



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Print YA/YA, a fabric printing workshop that is part of YA/YA, Inc., will offer training in design and screen printing on fabric for talented Rabouin Career Magnet High School students (and Rabouin graduates). The purpose of Print YA/YA is to provide job training and create a new line of YA/YA products that will generate income for YA/YA and its students.

Print YA/YA will produce four different types of products:

- 1) Items for **retail sale** (such as YA/YA tote bags, ties, scarves)
- 2) Finished **larger items for wholesale** to other stores and catalogs (such as YA/YA rugs, screen covers)
- 3) **Prototype designs for licensing to manufacturers** (such as YA/YA sheets)
- 4) **Commission work for individual clients** (such as upholstery yardage)

YA/YA Apprentices and Guild Members will have the opportunity to submit designs for all of the above categories, receiving design fees for those accepted, AND will be offered the opportunity to be paid by the hour for working on commercial jobs that Print YA/YA attracts.

Fees for designs that are accepted into the YA/YA Design Portfolio or that are used for commercial jobs are as follows:

- 1) \$ 20 per press ready design per person accepted into the YA/YA portfolio plus one fabric sample for student's personal portfolio
-- plus --
- 2) \$ 100 upfront on any press ready design (split among any collaborators) that YA/YA gets a contract on with a manufacturer
-- plus --

10% of YA/YA's net on any contract of \$ 500 up to \$ 100,000 (split among any collaborators) -- plus --

25% of YA/YA's net on any contract amount over \$ 100,000 (split among any collaborators, over and above the 10% student receives on the first \$ 100,000).

Note: Copyrights for all designs created through YA/YA are the property of YA/YA, Inc. The above design fees for YA/YA contracts with manufacturers would apply for any other YA/YA items that are mass produced for commercial distribution (posters, three-dimensional items) as well as fabric designs. These artists fees are payable within two weeks of YA/YA receiving payment on any contract (including advance payments on licensing agreements). The same artists fees for designs will remain in effect after a YA/YA alumni graduates from college and leaves YA/YA, for as long as his or her design is used in manufacture of any item.

YA/YA students will be offered the opportunity to be paid by the hour on Print YA/YA commercial jobs AFTER they have completed a minimum of 40 hours of training with Terry Weldon in fabric printing. Payment will be made on a contract job basis with each student.

Levels of participation will be the same as in the regular YA/YA program. Hourly rates of pay will be as follows: Entry Level and Apprentices - \$ 4.25, Guild Members - \$ 4.75, Interns - \$5 and up.

YA/YA Levels of Student Participation

Entry Level

Activities:

1. Paint "YAs" - until you can paint great ones!
2. Take classes in how to repair chairs, cut wood, sand chairs, prep surfaces, design, and fabric printing.
3. Demonstrate skill by painting a chair that is accepted by Ms. Napoli and sells for \$ 75 - 125.
4. Create a second chair of similar quality and value.
5. Attend Dr. C group sessions and YA/YA meetings once a week

Benefits:

1. Receive 50% on sales of furniture
2. Receive two brushes
3. Eligible to participate in fabric workshop training and production

Evaluation: at end of semester

Apprentices

Activities:

1. Produce chairs that sell for \$ 125 or above.
2. Produce accepted fabric designs for Print YA/YA portfolio.
3. Attend Dr. C group sessions and YA/YA meetings once a week.
3. Create Personal Educational Development Plan.
4. Create portfolio.

Benefits:

1. Receive 50% on sales of furniture
2. Eligible to participate in fabric workshop training and production
3. Eligible for trips (providing student has a "B" average)
4. Eligible to submit designs for commission work for both furniture and fabric
5. Receive one YA/YA T-shirt and one sketch pad
6. Use of studio and a locker

Evaluation: At the end of the semester YA/YA staff will decide which Entry Level students will become Apprentices based on participation and quality of work (furniture and fabric). Good participation is defined by attendance at weekly YA/YA and Dr. C meetings with no more than three unexcused absences from each during a 9-week period, and abiding by all expectations of students listed in the YA/YA Charter.

YA/YA Levels of Student Participation

Guild Members

Activities:

1. Produce high quality, saleable art work, in both furniture and fabric.
2. Attend Dr. C group sessions and YA/YA meetings once a week.
3. Maintain and update Personal Educational Development Plan.
4. Maintain and update portfolio.

Benefits:

1. Eligible to participate in fabric workshop training, production and internships
2. Eligible for trips (providing student has a "B" average)
3. Eligible to submit designs for commission work for both furniture and fabric
4. Receive 50% on furniture sales up front, plus receive a bonus of 30% of total sales when student graduates from high school and enrolls in college or a formal training program
5. Receive a YA/YA jacket and one great brush
6. Use of studio and a locker

Evaluation: At the end of each semester YA/YA staff will recommend Apprentices to become Guild Members. Guild Members and staff will vote on each student nominated on the following criteria:

1. Quality of work
2. Quantity of work - at least 5 pieces each school year
3. Participation and positive attitude
4. Ability to work with others
5. Ability to teach at least 3 skills to younger students
6. Maintenance of at least a "C" average
7. Demonstrated responsibility for clean-up of studio
8. Demonstrated business skills - ability to work with clients, create invoices, pack and ship work

YA/YA Levels of Student Participation

YA/YA Alumni - Guild Members who have graduated from high school and enrolled in college or a formal training program

Activities:

1. Use studio space to create art work on a "mini contract" basis at certain times of the year (set hours during summer and holidays)
2. Do contract work for YA/YA in both furniture and fabric (for example, art direction on murals, teaching, internships)

Benefits:

1. Eligible for contract work and internships at YA/YA
2. Eligible to participate in fabric workshop training, production and internships on a contract basis
3. Eligible to submit designs for commission work for both furniture and fabric
4. Receive 50% on sales of furniture up front, plus receive a bonus of 30% of total sales as long as student is in college or a formal training program
5. Use of studio at certain times during summers and holiday periods for commission ("mini-contract") work
6. Eligible to vote on all Guild Membership nominations

Evaluation: at end of semester



YA/YA CHARTER - 6/28/93

WHAT YA/YA STUDENTS AND PARENTS CAN EXPECT OF YA/YA

628 Baronne Street
New Orleans, LA
70113

PH.(504) 529-3306
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YA/YA Mission: To provide educational experiences and opportunities that empower artistically talented inner-city youth to be professionally self-sufficient through creative expression

YA/YA Program Activities

Goal 1 : To provide commercial art and fine art on-the-job training and job counseling, to introduce and improve technical skills and to expose youth to horizon expanding cultural experiences

A. Training/Skill Improvement

1. Offer free instruction in painting and graphic design year round, after school and on weekends for eligible commercial art students from Rabouin Vocational High School and Rabouin graduates (known collectively as YA/YA student artists) ('93,'94,'95)
2. Offer free instruction in fabric printing techniques for YA/YA student artists ('93,'94,'95)
3. Offer one-on-one instruction in all visual arts disciplines on as needed basis for YA/YA student artists ('93,'94,'95)

B. Job Counseling and Placement

1. Assist students in securing jobs by helping to negotiate fees for commission work ('93,'94,'95)
2. Seek internships for qualified YA/YA students to work in art-related business environments ('93,'94,'95)
3. Utilize volunteer professionals to counsel students about art-related careers and the educational requirements for them ('93,'94,'95)

YA/YA Charter

C. Cultural Experiences

1. Provide YA/YA students with travel opportunities both to show their work and to expose them to other cultures and artistic traditions ('93,'94,'95)
2. Provide YA/YA students with access to instructional materials, both written and electronic resources, about other cultures and artistic traditions ('93,'94,'95)
3. Offer cultural instruction and orientation for students in preparation for trips ('93,'94,'95)

Goal 2: To provide formats for positive community interaction to develop the youths' self-image and social skills and to foster their integration into the job market through gallery exhibitions and other venues.

A. Community Interaction

1. Create murals in New Orleans housing projects and other locations utilizing the talents of resident youth from various neighborhoods, working with YA/YA students ('93,'94)
2. Publish quarterly YA/YA student newsletter ('93,'94,'95)
3. Sponsor art-related field trips to galleries, art and community centers, museums ('93,'94,'95)
4. Donate art work to charitable causes when feasible ('93,'94,'95)

B. Self-image and Social Skills Development

1. Offer counseling program with qualified professional and require attendance of all YA/YA students ('93,'94,'95)
2. Encourage YA/YA artists to talk to peer groups about career goals and possible participation in YA/YA ('93,'94,'95)

YA/YA Charter

3. Reward good behavior and participation in the program regularly with increased opportunities for travel and peer recognition ('93, '94, '95)

C. Job Market Development

1. Create YA/YA fabric workshop, to become a revenue generating arm of the organization ('93, '94, '95)
2. Encourage and instruct student artists to develop good relationships with clients through one-on-one discussion with staff ('93, '94, '95)
3. Create agreement with various manufacturers to market YA/YA designed products ('93, '94, '95)
4. Publicize the creativity of youth and encourage for-profit companies to commission YA/YA students to create art work ('93, '94, '95)

Goal 3: To teach entrepreneurial skills to prepare youth for arts related careers (in a city where there is 63% unemployment for young African-American males)

A. Entrepreneurial Skills Instruction

1. Provide instruction for students in pricing, promoting and selling their work to clients, bidding jobs and promoting the organization ('93, '94, '95)
2. Provide access to and encourage students to attend workshops and seminars on professional development for artists ('93, '94, '95)
3. Establish a summer skills development program in which YA/YA students may participate ('93, '94)
4. Teach students to manage all aspects of a cottage industry (fabric production), from concept to design, production and marketing ('93, '94, '95)
5. Acquire equipment for vocational training and production purposes (photographic screen printing '93)

YA/YA Charter

B. Career Preparation

1. Bring in arts professionals to speak to YA/YA artists about arts-related careers ('93,'94,'95)
2. Assist YA/YA artists to identify the skills needed for specific careers and target appropriate educational institutions ('93,'94,'95)
3. Evaluate students' participation quarterly, in writing, in order to help students to improve performance and thus their chances for success ('93,'94,'95)

Goal 4: To assist in stabilizing student artists' lives so that they can effectively make use of educational and job opportunities

A. Student Assistance

1. Give a bonus of 30% of earnings from each YA/YA Guild Member's sales to that Guild Member when he or she enrolls in college or a formal training program ('93,'94,'95)
2. Assist students' families to understand educational and career opportunities by meeting with them regularly as a group ('93,'94,'95)
3. Provide a home-like environment for students and expose them to a variety of cultures ('93,'94,'95)
4. Provide recreational opportunities in the form of regular dinners and social occasions to communicate and celebrate successes ('93,'94,'95)
5. Help students and their families to set and realize attainable goals in education and career arenas ('93,'94,'95)

Goal 5: To encourage students to finish high school and continue their education beyond high school through counseling, assisting in placement and obtaining scholarships when possible

A. Dropout Prevention

1. Strive to provide tutors in all academic subjects for students in need of them, superceding art-related activities when necessary ('93,'94,'95)

YA/YA Charter

2. Require that all YA/YA students be enrolled in school (Rabouin High School or a college or formal training program) and maintain at least a "C" average to participate in YA/YA and remain in good standing with a "B" average to take advantage of travel opportunities ('93,'94,'95)

B. College Placement Efforts

1. Take students to visit college campuses during YA/YA travels ('93,'94,'95)
2. Invite college recruiters and admissions officers to come and make presentations to YA/YA students ('93,'94,'95)
3. Provide tutorial assistance in studying for college entrance and placement exams ('93,'94,'95)

C. Scholarship Assistance

1. Seek scholarships and study placement opportunities in other American cities and abroad ('93,'94,'95)
2. Help students to clarify career goals and understand possibilities for careers by counseling them and providing information and introducing them to professionals working in the field ('93,'94,'95)
3. Seek assistance for students and their families to fill out financial aid forms and secure financial aid commitments from government sources and appropriate schools ('93,'94,'95)

Goal 6: To take the YA/YA students and their art work to other communities, seek individuals and groups who wish to start similar programs in their own communities and instruct them

A. Travel and Network

1. Travel to other cities each year in the United States to exhibit YA/YA work and to do demonstrations and seminars with students' peers and educational and social service professionals ('93,'94,'95)
2. Attempt to schedule travel abroad at least once a year to exhibit work and do demonstrations and seminars ('93,'94,'95)

YA/YA Charter

B. Instruction Materials

1. Create a publication outlining YA/YA history and key elements in starting and maintaining a youth training program in the arts ('93, '94)
2. Create an instructional video on how to start a similar organization ('94)
3. Distribute book and video to national market, to PBS affiliates and interested organizations and individuals ('94, '95)

Goal 7: To secure a stable financial base for YA/YA, Inc. through a combination of grants and contributions from individuals, corporations, foundations and government sources and earned revenue

A. Contributions (Development/Fund Raising)

1. Solicit funds for general operating and project support from various public and private sources ('93, '94, '95)
2. Seek capital funds for new, expanded YA/YA facility ('95)

B. Earned Revenue

1. Create a revenue-generating enterprise for YA/YA, a fabric workshop and develop its potential ('93, '94, '95)
2. Market the YA/YA painted furniture and other products such as fabric yardage and garments ('93, '94, '95)
3. Achieve funding mix of 60% earned revenue for YA/YA ('94)

YA/YA Charter

Goal 8: To develop YA/YA staff so that the organization has sufficient human resources to meet its goals

A. Staff Development

1. Increase staff to include a Production Coordinator and Grantswriter ('93,'94)
2. Employ YA/YA students as interns in the organization ('93,'94,'95)
3. Employ YA/YA "alumni" as staff after having received appropriate training in college and professional experience ('93,'94,'95)

B. Professional Development/Training

1. Encourage each staff member to attend at least one professional development seminar each year ('93,'94,'95)
2. Provide training opportunities on an ongoing basis for staff through local workshops and professional associations ('93,'94,'95)
3. Create a personnel policies manual for staff ('94)

Goal 9: To operate YA/YA utilizing standard principles of accounting in a system that is easy to use

A. Accounting

1. Use chart of accounts to create monthly financial statements ('93,'94,'95))
2. Complete annual audit ('93,'94,'95)
3. Maintain all accounting records on computer ('93,'94,'95)

YA/YA Charter

Goal 10: To create a good marketing and public relations strategy that works for the organization and is easy to implement

A. Marketing

1. Research licensing possibilities for fabric ('93, '94)
2. Conduct market research to determine earned revenue potential for YA/YA products ('93, '94)

B. Public Relations

1. Utilize YA/YA volunteers for specific public relations projects ('93, '94, '95)
2. Create a good press list on computer ('93)
3. Continue to participate in community-based activities benefitting other non-profits ('93, '94, '95)

YA/YA Charter

WHAT THE YA/YA PROGRAM EXPECTS OF ALL YA/YA STUDENTS

Participation in the YA/YA program is strictly voluntary and continued enrollment is contingent upon the observance of the following student expectations.

- * All YA/YAs will be expected to exhibit respect and appropriate behavior toward each other and staff, demonstrating integrity at all times, and attend regular meetings with YA/YA resource consultants.

- * All YA/YAs will be expected to attend class regularly in their school setting.

- * All YA/YAs will be expected to maintain a "C" average in school.

- * All YA/YAs will be expected to participate in group sponsored events such as exhibits and at least one community service project per year (such as a painting mural) on a volunteer, unpaid basis.

- * All YA/YAs will be expected to keep their work area clean and confine their work to assigned spaces.

- * All YA/YAs will be expected to complete projects within timelines established and submit these projects to weekly critique and final approval by Ms. Napoli.

- * All YA/YAs will be evaluated at least four times a year. These evaluations will form the basis for entry into the YA/YA guild.

NOTE:

Any high school student who did not become a Guild Member before graduating from high school is not eligible to participate in YA/YA after graduation.

YA/YA Charter

EXPECTATIONS FOR COLLEGE YA/YAS

When a YA/YA Guild Member graduates from Rabouin he or she will assume the status of "YA/YA Alumni." All YA/YA Alumni will be expected to:

1. Maintain YA/YA expectations listed above.
2. Be enrolled for at least 8 - 9 college hours or be enrolled in another formal training program and maintain a "C" average.
3. Use studio space to create art work on a "mini-contract" basis at certain times of the year (set hours during summer and holidays).
4. Do contract work for YA/YA in both furniture and fabric (for example, art direction on murals, teaching, internships).
5. Be a positive role model for younger YA/YA students.
6. Successfully complete college within 6 years of graduating from Rabouin and depart YA/YA amicably.

Reapplying to YA/YA

Anyone high school YA/YA or YA/YA Alumni (Guild Member who has been consistently enrolled in college since graduation), who has been dismissed from the YA/YA program must go through a formal process to reapply. This includes:

1. Write a letter stating why you want to re-enter the program, how you plan to participate and what commitment you can make to the organization.
2. Submit a portfolio of new work, with at least 25 drawings or finished pieces. Indicate what themes and designs you are interested in working on.
3. Demonstrate the ability to meet the standards of the YA/YA program.

NOTE WELL:

YA/YA is a private, non-profit arts and social service organization. Participation in the YA/YA program is voluntary and contingent upon meeting the expectations of the program listed above. Failure by any student to meet these expectations will result in a due process procedure involving parents and student and may lead to expulsion.



Greenville Community Garden, BLUE TEAM, built a purple martin birdhouse. Urban Arts Training Program, New Orleans

Crew leader Ron Bechet guides three team members through the process of creating a clay model of the city seal. Urban Arts Training Program, New Orleans



Urban Arts Training Program

Arts Council of New Orleans
821 Gravier Street, Suite 600
New Orleans, LA 70112
Mary Kahn, Associate Director
504.523-1465 FAX 504.529-2430

Population	500,000
Annual budget of organization	\$1.6 million
Program budget	\$100,000-\$225,000

Program Funding Sources:

Primarily JTPA

have received small state, individual donor and foundation funds.

Number of youth serves: 40-225/year

How youth are selected:

Students are selected by the Orleans Private Industry Council; must qualify as low-income, disadvantaged.

Ratio of artist/teacher to youth: 1:10

Training for artist/teachers:

Professional artists with experience working with youth spend one to two weeks prior to the start of the program developing the curriculum and receiving training in areas such as integrating the basic skills into the arts curriculum.

Evaluation process used to measure success:

The current program is part of a national three-year model program that Brandeis University has developed and is evaluating on integrated work and learning programs. An evaluator has made site visits and is collecting statistics on the program, student and teacher comments on the program and a sampling of student portfolios. The Arts Council of New Orleans' Urban Arts Training Project is the only arts related program in the study.

What do you feel are the three most important outcomes of this program:

1. The six weeks intensive arts training reaches young people who would not normally have the opportunity to work in the arts this intensively with these types of materials.
2. The program exposes young people to incredibly talented role models who are passionately involved in their art. Artist/teachers who are male/female/black/white, etc. also model good team working relationships.
3. The program exposes young people to creative problem solving and to making objects that they and their adolescent peers value.

What do you feel are three common pitfalls in this type program?

1. The funding is year to year and uncertain.
2. The priorities change at the federal and local level.
3. The nature of the contracts (cost reimbursable) make this a financially dangerous source of funds. An agency needs another source of flexible funding to cover costs not allowed or not reimbursed.

All of these practical issues effect the design and implementation of the art program. This is a bureaucratic and burdensome source of funds. The program needs to be large enough to justify the administrative and accounting burden.

Arts Council Of New Orleans

With Job training Partnership Act funding from the Orleans Private Industry Council, the Arts Council of New Orleans has conducted summer arts programs for youth for the past three years; initiated an after-school program in January of 1995; and is organizing a summer program for 1995. Each year this program has changed radically. The fluctuations in program priorities and available dollars both at the local and federal level have militated against continuity and orderly planning. The overwhelming need of area youth and the scarcity of other funding, however, has propelled a solid core of tenacious individuals to create and recreate quality arts programs within the limited framework and difficult bureaucracy of JTPA funding.

In 1992, over 50 initially skeptical young people (ages 14-18) were introduced to opportunities available in the visual arts. In 1993, the Arts Council broadened the program to include instruction in five arts areas -- visual arts, dance, music, theater, and computer graphics -- and involved 250 young people. At the conclusion of these summer programs, all participants were enthusiastic about the training they had received, and all were interested in future training, leading to new career opportunities in the fields of the summer study. Additionally, they demonstrated mastery of beginning skills in each arts area through culminating activities that were open to the public.

In 1994, the Arts Council implemented its Urban Arts Training Program with 43 students as part of the Brandeis Summer Beginnings Project. Students worked in small crews to create public art projects for community groups.

The program employed work-based strategies that totally integrated work and academic learning. Major learning activities took place through "real work" projects. In accordance with the theory and philosophy of work-based-learning, students were heavily involved in nearly all aspects of planning, implementation, and evaluation. Once students identified a project that they thought would provide a valuable service to the community, they conducted research to determine what it would take to do the project, designed it, carried it out, and helped to evaluate it.

For the summer of 1995, the Arts Council of New Orleans plans to initiate an integrated work and learning program in four arts areas: visual arts, theater, video, and computer graphics. Visual arts will have 60 students. Theater will have 40 students. Video and computer graphics will each have 20 students. Each component will be sited at a local university -- to include Southern University (visual arts) and Xavier University (computer graphics). The Arts Council will recruit artist/teachers who will mentor students and serve as role models of success.

The program has been documented through several videos. From Many Hands highlights the summer program in 1993 that involved 250 youth in five arts areas and started in the summer of 1994.

"Teens create beauty in N.O." Uptown Picayune, Thursday, August 25, 1994

What do you get when you cross 43 high school students, the Arts Council of New Orleans and the Orleans Private Industry Council?

You get public art, created by youngsters with a can-do spirit, and a brighter, more attractive New Orleans, thanks to the Urban Arts Training Program.

From the last week in June until the first week in August, 43 ninth-, 10th- and 11th-graders from Orleans Parish public schools met five days a week, six hours a day, at Southern University at New Orleans.

Working in teams, each supervised by an artist, they planned, researched, executed and installed six public art projects. The students earned \$4.25 an hour.

The six-week model work-learning program, created by the Arts Council and financed with more than \$100,000 from the Orleans Private Industry Council, was new this summer. If money is available, program organizers hope to continue with the same students for the next two years.

The program is one of 12 innovative learning projects, developed at Brandeis University, that are intended to strengthen basic academic skills and personal growth. The program, targeted at low-income teen-agers, is financed by a grant from the U.S. Department of Labor's Jobs Training Partnership Act.

Unlike many summer youth programs that assign manual labor tasks to income-hungry teens, the Urban Arts Training Program assignments were -- in the students' initial reaction -- "easy art things," program coordinator Judy Burks said. Both the students, 25 boys and 18 girls, soon learned better.

"This program moves like a fast train. It's not like an art class, where you get 10 minutes to set up, then time to work and clean up," said Burks, a painter and New Orleans public schools art instructor. "The students do all the shopping, pricing and research, and they pull it off. The problems that came up during the design process were all solved by the kids."

According to Burks and the program's sponsors, the program worked just as it was designed to work. Its mission is "to keep them in school, give them some market-

able job skills and introduce them to possible career moves," Burks said.

The program also serves as a hands-on way to add a little culture to the lives of urban youth, while making them more aware of art in their environment and tapping into their creativity.

Helping teen-agers rediscover their creative selves is a major reason why Southern University Professor Martin Payton got involved with the Urban Arts Training Program. Payton said a noticeable rise in the teen-agers' self-esteem was apparent after three weeks of the program.

Almarie Ford, a social worker and local Brandeis representative who visited SUNO twice a week to talk with participants and evaluate the program, also noticed a higher level of self-esteem in the students. "Their work is on display, especially in prominent places. That certainly raises their self-esteem," Ford said.

Akia Sibley, 15, of Kennedy High School, said she agreed to participate in the program only after some urging by her mother.

"My mom said it paid; then I got interested. I thought I would just sit in class and it would be boring," said Sibley, whose team created a three-paneled installation at the entrance to the SUNO Library. "It was just fun."

Robert Clayton, 15, of Abramson High, said he would recommend the program to friends who like art. "I like the program. At first, I thought it would be a class, but (the crew leaders) over-see you. They don't really teach," he said.

Clayton's team created a 64-square-foot ceramic tile mural of Abramson's mascot for the school cafeteria. Clayton, who balanced the arts program with his job at a dentist's office, said he liked working with the tiles.

Other teams designed ceramic tile signs for the Parkway and Park Commission's Faubourg St. John and Greenville Community



"Reading, Thinking and Culture" by the PURPLE TEAM, Urban Arts Training Program. New Orleans.

Gardens, a mixed-media mural for City Hall's first-floor lobby and an interactive, two-paneled entryway for the upcoming "Back to the Beach" celebration.

"Everybody was really excited" about the beach project, said Anne Rheams, education director of the Lake Pontchartrain Basin Foundation. "We were all very impressed with their creativity, professionalism and dedication. It's a beautiful expression."

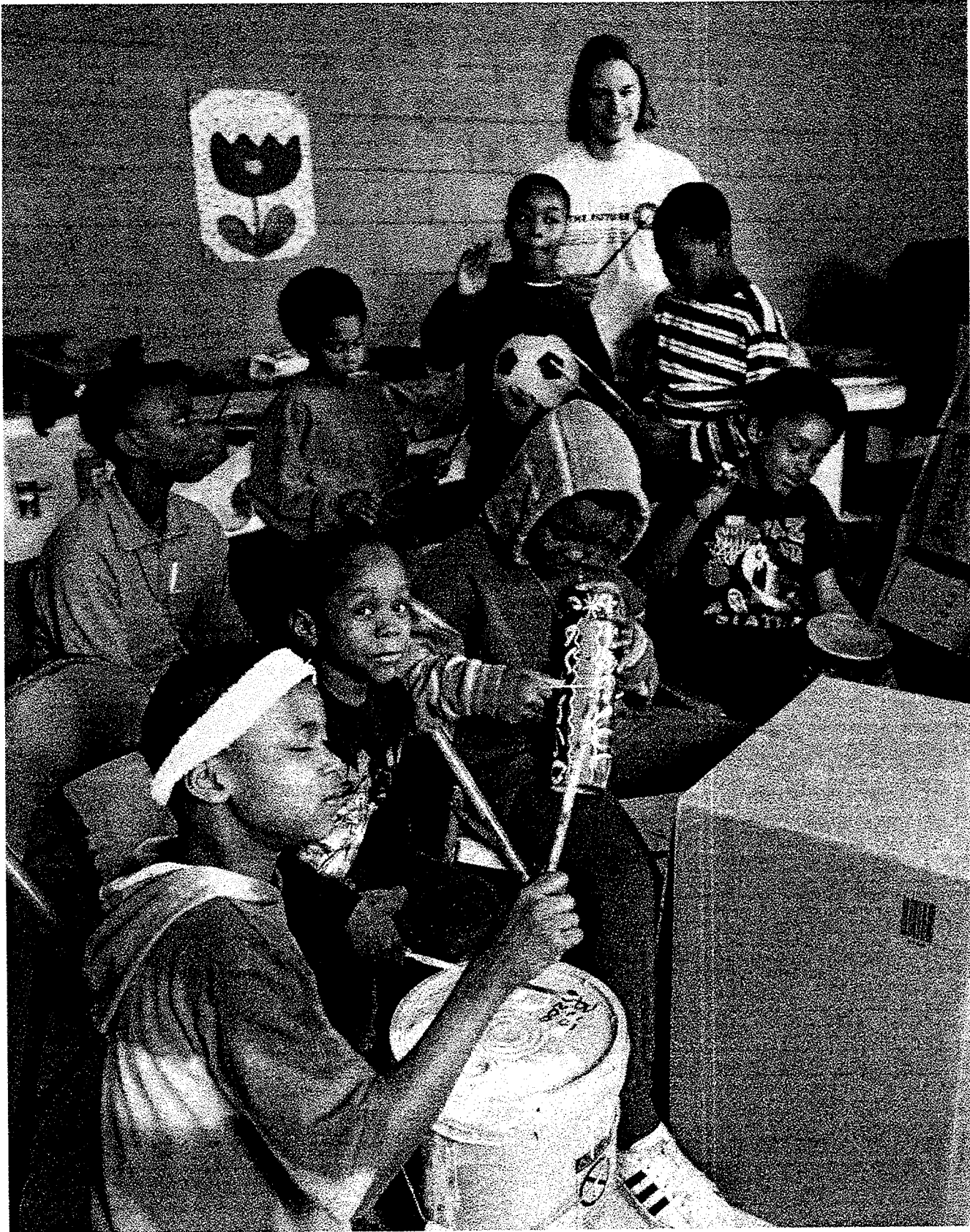
The students' handiwork also impressed gardener Jeannie Tidy and the residents of Faubourg St. John, whose garden at St. Philip and North Dupre streets has been enhanced with two decorative signs. "The signs are a sign of our neighborhood's revitalization," Tidy said. "They've had a tremendous impact on the beauty of the garden. You wouldn't believe the impact (the garden and signs

have) had on the corner," she said, noting that not long ago that corner was a center of drug dealing.

Jeanne Nathan, director of the Mayor's Office of Tourism, Arts and Entertainment, praised the City Hall mural and said she'd like to see the Urban Arts Training Program expanded onto the university level. "I know the students who participate in this program were changed," Nathan said. "They learned about the idea of making art and the business of making art. That kind of combination is critical."

Rheams emphasized the importance of the hourly wage. "The pay is very important. It teaches them that if you do good work, you can earn money. Too often, we use kids as a source of volunteer labor," she said.





Children Of The Future, an AmeriCorps Program. Greater Columbus Arts Council.

Children of the Future

An AmeriCorps Program

Greater Columbus Arts Council
55 East State Street
Columbus, OH 43215
Nicholas Hill, Program Director
614.224-2606 FAX 614.224-7461

Population 1.5 million
Annual budget of organization \$3 Million
Program budget \$528,000

Program funding sources:

National Service Corporation
Greater Columbus Arts Council
Columbus Recreation and Parks Department
Columbus Metropolitan Housing Authority
Columbus Public Safety Department

Number of youth served: Varies

How youth are selected:

Voluntary

Training for artist/teachers:

Ongoing training via weekly sessions. Focus on conflict resolution, team building, communications skills, child development and curriculum development.

Evaluation process used to measure success:

Whether the criteria set forth are being met - service, community development, member development.

What do you feel are the three most important outcomes of this program:

1. Safe haven
2. Skills to deal with conflict in a constructive manner.
3. Alternative (Arts) activities.

What do you feel are three common pitfalls in this type program?

The only "common" pitfall = funding.

Children of the Future

An AmeriCorps Program

The Greater Columbus Arts Council (GCAC) is proud to announce the successful launching of their new AmeriCorps program, Children of the Future. In cooperation with the City of Columbus Recreation and Parks Department, Public Safety Department, and the Columbus Metropolitan Housing Authority, GCAC is coordinating the crime prevention program targeted to youth ages five to twelve.

Beginning the third month of operation, Children of the Future creates safe neighborhood havens for youth and provides after-school arts related activities as well as weekend programming featuring visiting artists from the Columbus area. Furthermore, the program provides basic analytic skills critical to all learning situations, and fun, safe and educational alternatives to delinquency. Twenty-six AmeriCorps participants work at one of seven recreation centers targeted inner-city neighborhoods, offering community-based programs in dance, creative writing, music, theater or visual arts keyed to the neighborhood and each center's amenities.

The seven recreation centers are Barack, Beatty, Blackburn, Douglas, Linden, Sawyer, and Sullivant Gardens. "It's a peaceful, respectful environment for the children to work and play," said artist Jim Arter who has been working on the Children of the Future pilot project at Sullivant Gardens Recreation Center for the past two years. Arter provides a secure, fun atmosphere while the children are encouraged to let loose. "The children spend all day learning that two plus two equals four. They need a chance for self-expression, too," said Arter.

The Greater Columbus Arts Council, a not-for-profit organization, encourages and supports cultural development in the Columbus area. In this capacity, GCAC provides technical services to artists and arts organizations, acts as the community's voice on arts advocacy issues, and serves as

the official agency for City of Columbus grants for the arts. GCAC also administers the Columbus Arts Festival, the Save Outdoor Sculpture! program, the Artists-in-Schools program, and the Business First/Arts Partnership program.



*Children Of The Future, an AmeriCorps
Program. Greater Columbus Arts Council.*

WritersCorps

San Francisco Arts Commission

25 Van Ness Avenue, Suite 240

San Francisco, CA 94115

Janet Heller, Program Director

415.252-2546 FAX 415.252-2595

Population	733,000
Annual budget of organization	\$6,714,000
Program budget	\$208,000

Program funding sources:

The Corporation for National and Community Service

The National Endowment for the Arts

The Associated Writing Programs

Number of youth served: 400

How youth are selected:

Youth attend participating schools, enroll in after-school programs, or volunteer to participate at a social service agency.

Ratio of artist/teacher to youth: 1:13

Training for Artist/teachers:

The WritersCorps receive up to 200 hours of training in literary pedagogy, conflict resolution, arts administration and service learning. They work in collaboration with experienced artists and teachers at participating sites and schools.

Evaluation process used to measure success:

WritersCorps members are evaluated based upon their ability to offer positive creative writing opportunities to youth at risk. The design, implementation, and year of service are evaluated through the submission of activity reports and quarterly reports submitted by AWP to AmeriCorps. Journals are produced by members.

What do you feel are the three most important outcomes of this program?

WritersCorps exists to offer youth in San Francisco an opportunity to express their creative energy through literary arts. 20 Corps members teach to over 20 sites for up to one year. They offer their time, expertise, and guidance to youth from a variety of cultures and educational abilities. We help teachers use writing in the classroom to make students more aware of their own thoughts and individuality.

What do you feel are three common pitfalls in this type program?

San Francisco has a great population of artists and writers. We want to work together and often we are in competition with existing programs which may have more history in the community. We are a part of the AmeriCorps National Service Network and have the challenge of creating a volunteer army of writers to work for a national program within the city local arts agency.

San Francisco Writers Corps

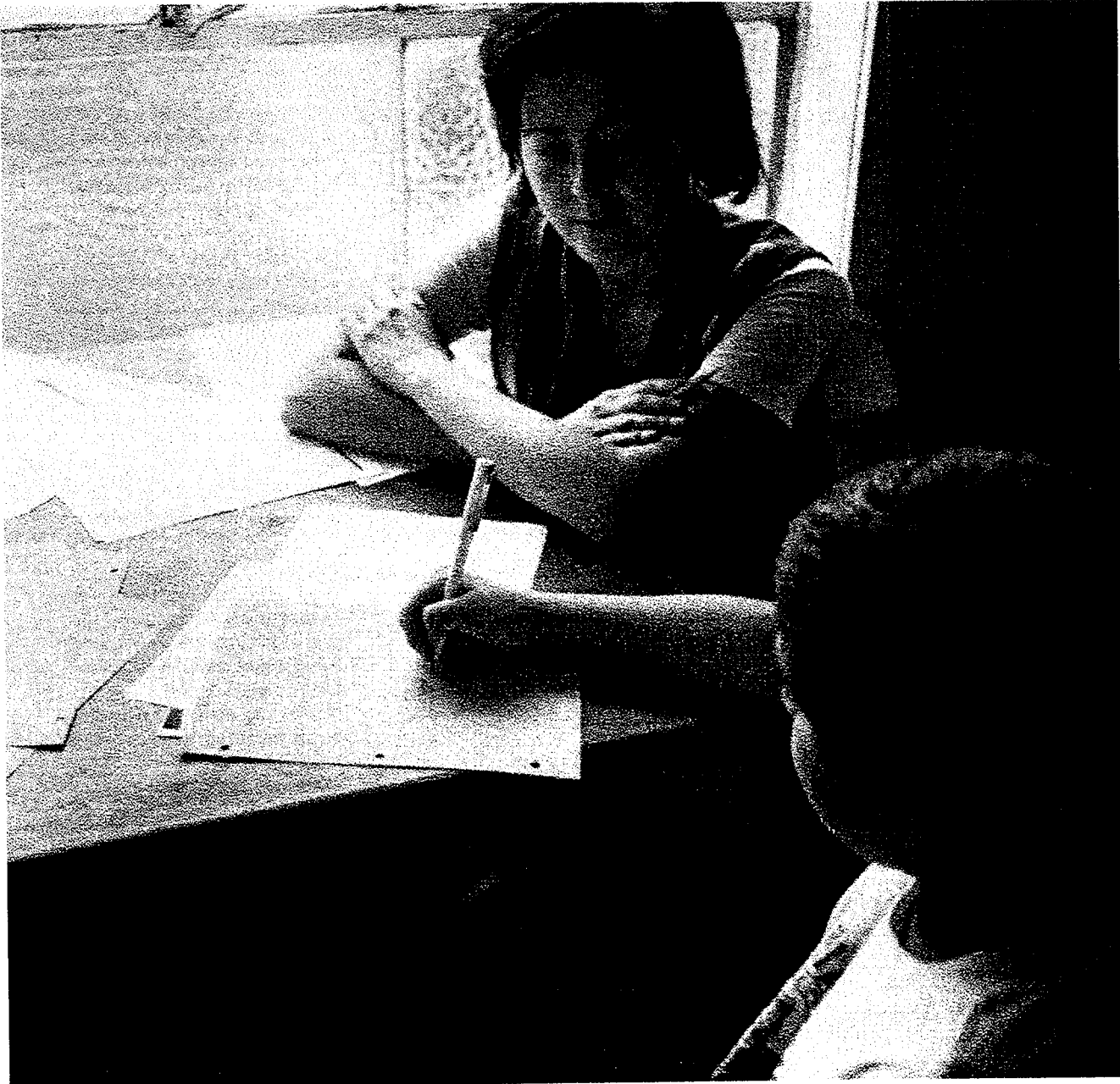
The Program: WritersCorps is a national service project for writers who live and work in urban communities teaching literary arts in schools and community-based organizations. In San Francisco, WritersCorps members will work with at-risk youth integrating literary arts and with other disciplines.

Administration: The San Francisco Art Commission in cooperation with The National Endowment for the Arts and Associated Writing Programs is administering WritersCorps for the Bay Area.

Members: The San Francisco WritersCorps is comprised of 20 writers from all across the country who have committed up to a year of service in order to provide and promote creative writing activities for youth.

Benefits: Members receive an annual living allowance of \$10,000 for full-time work and \$5,000 for part-time. Health insurance and child care are provided for full-time Corps members.

Education Awards: After one year of service (1,700 hours), WritersCorps members are eligible to receive an educational award of \$4,725. Part-time members can earn \$2,362 for 720 hours of service. Stafford and Perkins loans may be deferred during AmeriCorps service.



Poetry From The Youth at South of Market Arts & Recreation

The following poems were written by the participants in the after school program at SOMAR, San Francisco, under the auspices of WritersCorps member, Hoa Nguyen. The youth range in age from 11 years old to 16 years old.

The texts were inscribed onto wooden bricks and will be included in San Francisco's Museum of Modern Art's Family Day Event where they will be erected into a "wall" display. The theme was "home".

Using clay and transferring techniques, sections and lines will also be incorporated into a mosaic mural they are creating with visual artist Johanna Poethig. Three of their completed tile works are slotted for installation in a public space in their neighborhood.

My House

My house is like a Catholic Church. Boring. And you want to leave between the hour. Because there is nothing going on. Only stuff you are not interested in

~ Salvador Rodriguez

A Sanctuary

A sanctuary a place where I could feel safe. Where I am free to do anything no worries of things around me. A warm place full of love A place I call home.

~ Mary

My Street

My street is a polluted planet in winter.
It is as boring as a baseball strike.
Sometimes it is as fun as a superbowl.

~ Joel

My House

My house is a monolith, a powerful monolith.
Whoever disturbs it will be under its chaotic spell.

~ Aja

My House

My house is like a rock it never gets damaged.
Not even an earthquake could hurt it.
My home is like a part of me that is always with me.
My street is like a leaf.
It falls very slowly.
It will grow moss and then the moss will turn into flowers and trees.

~ Ovidio Perez, Jr.

My Street

My street is like hip hop you can hear the beats in the streets. It would also be a color changing chameleon because yearly the weather repeats. It's like politics
It can be liberal as it can be.
It would taste like R.C. Coia and that would be me.

~ R.C.

My House

... my house is like a bird's nest that's safe and cozy

... it's like a grandparent that has live through a lot.

... my house is like a redwood tree strong and stable

.... you could hear the sounds of jazz with its ever changing melody

~ Sarah Valdes

My Neighborhood

My neighborhood is like a ghost town. If you look closely, you can see tumbleweeds rolling down the street. My hood is so quiet you can hear the ants talking to each other.

In my hood I guess it's all good, because since 1979, that's where I stood. My hood, the place where I roam. I go to the place where my heart is and that place is called home.

~ Ed

My House

My house is like a jungle. People who have never been there would get lost. The people who live around me are like hyenas, because they are so noisy. But to me it is normal. When I am home, I am protected by the sounds of the leaves on the tall trees and the sounds of the laughing hyenas.

~ Gregory Erfe

WritersCorps

The Members Of WritersCorps:

The Bronx—

Site Coordinator: Toni Roberts

William Banks
Christopher Belden
Majora Carter
Susanne Conrad Cabanas
Willard Cook
Paula Corso
Don Gellver De Currea-Lugo
Sandra Maria Esteves
Juan Gomez-Quiroz
Karen Green
Mary Hebert
Jennifer Jefferson
Jesus Melendez
Wayne Providence
Steven Sapp
Howard Simon
Mark Waren
Jennifer Webster
Ronaldo Wilson

Washington, DC—

Site Coordinator: Kenneth Carroll

Sayyid Asadullah
Cleon Brinson
Kay Brown
Joel Dias-Porter
Rick Hummel
Joy Jones
Gary Lilley
Christina Llewellyn
Jeffrey McDaniel
Deborah Pugh
Al-Nura Nubia Kai Salaam
Joe Sandoval
Nancy Schwalb
Darrell Stover
Jean Tietjen
Imani Tolliver
Timothy Wells
Donald Whitley
Karsonya Wise
Heather York

San Francisco—

Site Coordinator: Janet Heller

Carrie Chang
Justin Chin
Eric Chow
Kathy Evans
Lenore Harris
Le-Curtiss Hubbard
Katherine LeRoy
Douglas Scott Miller
Hoa Nguyen
Sharon O'Brien
Stephen Parks
Michelle Phillips
Victoria Alegria Rosales
Christopher Sindt
Giovanni Singleton
Lynnell Thomas
JoNelle Toriseva
Christopher West
Tara Nicole Youngblood

WritersCorps Ink is a quarterly journal highlighting the activities and achievements of WritersCorps members. Published in San Francisco, the newsletter will feature articles written by this city's members and will include submissions from the New York and Washington D. C. sites.

WritersCorps is a division of AmeriCorps, The National Service Program.

Please address WritersCorps Ink submissions, inquiries or comments c/o Hoa Nguyen, 25 14th Street, San Francisco, CA, 94103. Spring issue deadline: April 5, 1995.

Editor-In-Chief:
Hoa Nguyen

For more information about WritersCorps and its services, please write to:

WritersCorps
c/o Janet Heller
25 14th Street
San Francisco, CA
94103

Special thanks to all the contributors, The National Endowment for the Arts, Associated Writing Programs, Diem Jones, Ann Wettrich, The San Francisco Arts Commission, Youth For Services & C.A.R.E, Janet Heller, and John Bovio.

NEXT ISSUE: April 20, 1995

Project BRIDGE

Texas Commission on the Arts

P.O. Box 13406, Capitol Station

Austin, TX 78711

Rita Starpattern, Program Administrator

512.463-5535 FAX 512.475-2699

State of Texas	18 million
Annual Budget of Organization	\$4.1 million
Budget of program	\$500,000

Program funding sources:

National Endowment for the Arts, "Arts in Underserved Communities"

Texas Commission on the Arts(TCA)

Corporation for National and Community Service (VISTA)

Housing authorities and Arts and cultural organizations in six cities

How youth are selected:

Self-selected, individual expression of interest

Ratio of artist/teacher to youth:

Varies according to event.

Training for artist/teachers:

Prior experience in TCA's Arts Education program or comparable arts education that emphasizes community based arts education; 3-4 annual training meetings with other Project BRIDGE personnel, TCA staff and consultants.

Evaluation process used to measure success:

Artists conduct pre and post surveys soliciting community interest in arts disciplines, arts instruction, etc. TCA requires periodic reports enumerating events, attendance, income, expense, etc. An independent evaluation team is developing a computer program to facilitate routine in-put of data that will provide on-going evaluation and assessment.

What do you feel are the three most important outcomes of this program :

1. Provision of arts awareness and participatory activities for very low-income youth and their families.
2. Development of cooperative relationships with local arts and cultural organizations which assist them in increasing their services to low-income, economically marginalized constituencies.
3. Development of parental participation through the provision of family activities.

What do you feel are three common pitfalls in this type program?

1. Agencies that propose to establish arts programs serving low-income constituencies should undertake these plans with the intention of making multiple year financial and administrative investments.
Developing programs with underserved constituencies doesn't necessarily happen with one event, one summer or one fiscal year.
2. Failure to include representatives of the communities served in initial planning, on-going evaluation and refinement.
3. Lack of administrative support for artists/teachers.

Project BRIDGE

BRIDGE stands for (B)uilding (R)esources (I)n (D)eveloping (G)eneral (E)ducation. It is a multi-year initiative undertaken by the Texas Commission on the Arts in partnership with public housing authorities, schools, parks and recreation departments and arts organizations to develop and support community-based arts education programs which stimulate artistic activity and awareness in low-income and underserved communities.

Project BRIDGE attempts to link home, family and community in the provision of services. It operates in the belief that education in the arts assist in the development of a culturally literate citizenry. It becomes the platform from which individuals develop greater self-knowledge, self-esteem, and appreciation of their own and other's cultural heritage. Communities are empowered; audiences are developed; artists are nurtured and arts organizations grow and flourish. The Arts are made accessible and basic to lifelong learning.

Project goals are to:

1. insure that excellent arts opportunities which enhance critical creative thinking skills and encourage the development of flexible and productive citizens are available to low-income communities;
2. ensure that these participatory arts activities reflect the needs, interests and cultural heritage of the communities, and
3. encourage the creation and development of other arts programs that effectively serve the needs and interest of low-income youth, families and communities.

A professional artist is assigned as the "lead" artist for one project site. To date, sites have been established at public housing developments in Austin, Dallas, El Paso, Houston, and San Antonio,



in Laredo and at one elementary school in Dallas whose students are primarily from families eligible for public assistance. In coordination with an advisory committee that has tenant, parent, public housing authority and community representation, and in preparation for planning and implementing arts activities, the artist surveys the neighborhood's needs and interests.

With assistance from the community advisory committee the lead artist schedules arts exposure events which may include field trips to performances and exhibitions and arts participation programs such as workshops, classes, demonstrations and individual tutorials that are scheduled to occur in the neighborhood. The lead artist also schedules local artists who may provide onetime demonstration performances, short-term or continuing classes, or work with the lead artist as a member of a creative team. These artists provide the arts program with diversity in ethnicity, gender and artistic media.

Lead artists are members of the predominant ethnic communities served and are experience in

community arts settings. TCA staff and consultants conduct training meetings and site visits throughout the year to coordinate exchange among artists, data collection and evaluation. Through Project BRIDGE, TCA aims to develop materials which can promote and facilitate additional artist residencies at other locations in the state and nation.

Artists expression by and from participating communities facilitates neighborhood revitalization through the skills and attitudes developed. For example, tenants in El Paso, who are by definition economically disadvantaged, organized a spaghetti supper with guidance from the BRIDGE artist. Their fund-raiser contributed \$100 to the arts budget. More importantly it demonstrated to the tenants their own abilities to act as patrons for their own community.

TCS has produced two videos: documentation of the 1992 summer pilot phase (12 minutes) and a compilation of 1993 television news reports (8 minutes). They demonstrate the community building capacities of an arts program.



Project BRIDGE

Local Programs

San Antonio Housing Authority

Romeo Gonzalez,
Resident Relations, Coordinator
212.220-3240

Program budget \$35,000

Program funding sources:

- NEA, Arts in Underserved Communities
- Texas Commission on the Arts
- HUD Drug Elimination Funds
- City Department of Parks and Recreation

Project Description:

Photographer Mary Jesse Garza utilized donated equipment to establish a permanent darkroom at Villa Veramendi Housing Development in San Antonio. The Centro Cultural Atzlan and the Hertzberg Museum have both hosted exhibitions of students' work. Responding to tenant interest, she has emphasized short-term, guest presentations about income producing opportunities in ceramics and crafts.



El Paso Community College

Victoria Salazar, Artist Project Coordinator.
915.594-2309 FAX 915.594-2322

Program budget \$35,000

Program funding sources:

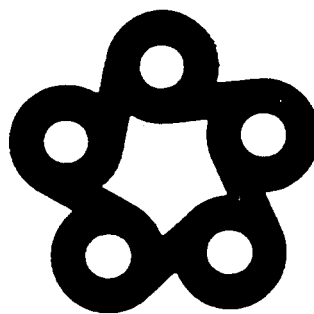
- NEA, Arts in Underserved Communities
- Texas Commission on the Arts
- El Paso Community College contributions on project-by-project basis
- City of El Paso Arts Resource Department

Project Description:

Dancer Victoria Salazar in coordination with her advisory committee and the Economic Empowerment Project, another Housing Authority initiative, planned and produced the furs annual Sin Fronteras Fiesta in El Paso. It showcased the accomplishments of the summer youth and senior's classes, presented guest performances by youth troops from other neighborhoods and reinforced community pride.



Project BRIDGE
Building Resources in Developing General Education



Artist in Community
Handbook

Texas Commission on the Arts
September 1993

INTRODUCTION

The Artist in Community Program: *Building Resources in Developing General Education (BRIDGE)* is a cooperative effort of the Texas Commission on the Arts (TCA), the National Endowment for the Arts (NEA), and local sponsors. Through this program public housing authorities and community based arts, cultural, and civic organizations engage professional artists to provide arts appreciation and participation activities for, and in cooperation with, low-income youth and families. In its pilot phase BRIDGE has been designed to serve the residents of public housing developments in select cities throughout the State of Texas. This hand book was designed as a basic guide for artists and sponsors who are funded through the program

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I. TERMINOLOGY

Local Sponsor: a public housing authority or a not-for-profit arts, cultural, or educational organization.

TCA: Texas Commission on the Arts, a state agency.

Lead Artist: a professional artist that is engaged as an independent contractor to design and provide artistic services in coordination with the Local Sponsor which are based upon the expressed needs of the participants and residents.

Core group: a group of students of any size and any age that meet with the artist on a frequent basis.

Visiting artist: artist(s) that supplement the work of the lead artist through short-term lectures, workshops, presentations or intensive training or mentoring opportunities.

Community Advisory Committee: an advisory group with representation from resident councils, housing authority staff, and other neighborhood, community, educational and arts programs which assist the artist in designing, presenting and evaluating arts activities and take an active role in locating additional resources that supplement TCA grant awards.

Evaluation Report Form-Attachment C, (ERF): a final evaluation report that the Local Sponsor is required to submit within 30 days of the contract's ending date.

Key participants: can be anyone--officers and members of the Residents Council, the Youth, Education or Drug Elimination Coordinators, parents, seniors, teachers and other community or neighborhood leaders for whom community members have respect and esteem.

II. RESPONSIBILITIES OF THE TCA STAFF

The primary task of the Texas Commission on the Arts staff is to assure that the program adheres to the purpose and design of the Artist in Community (Project BRIDGE) program of the Texas Commission on the Arts and the National Endowment for the Arts. They provide whatever supportive assistance is requested to help artists and sponsors attain their goals.

TCA Staff will:

- a. Conduct additional training meeting throughout the term of the contract
- b. Coordinate an initial orientation meeting for artist and sponsor
- c. Provide programming suggestions
- d. Moderate discussions regarding any phase of the program
- e. Coordinate site visits
- f. Monitor program activities
- g. Offer other assistance as requested

III. RESPONSIBILITIES OF LOCAL SPONSOR

Residency Coordinator

Local sponsors must designate a *Residency Coordinator* who will assist the artist with outreach, scheduling, paperwork, and administrative matters. The Residency Coordinator should be selected by the time the artist is hired and should not be changed except under unusual circumstances. The Commission should be notified of any changes in Coordinator within one week of the change of personnel and, if possible, at least two weeks prior to the beginning of the residency.

Orientation

During the first week of the residency, an on-site orientation should be held with the Manager at the activity site in which the artist will work and with representatives from the Residents Council and other programs that operate at the site which is hosting Project BRIDGE. Copies of this handbook should be provided to all participants. *Artists will work only with programs that are represented at the orientation meeting.*

Publicity

Sponsors are encourage to initiate publicity by contacting local media, civic, social and cultural organizations, etc. Credit should be given to the Texas Commission on the Arts.

Reporting

Sponsors are required to submit written reports as outlined in Section 4(F) of the Contract for Services between the Texas Commission on the Arts and the Local Sponsor.

Fiscal Responsibility

Sponsors are responsible for administering and implementing all expenditures and acts listed in Section 4(D) of the Contract for Services between the Texas Commission on the Arts and the Local Sponsor, and maintaining itemized and descriptive copies of all expense records for the Texas Commission on the Arts. It is suggested that sponsors set up a separate section in the books for the program and keep all fiscal records for a period of four years, since they are subject to audit requirements as specified in Section 4(F)(3) of the Contract for Services.

Amendment Procedures

Written approval from the Commission is required for any revision of the contract between the Texas Commission on the Arts and the Local Sponsor. All contract amendments must be approved and executed prior to the termination of the project as explained in Section 8 of the Contract for Services.

Termination Procedures

It is very rare for irreparable situations to develop in a residency that cannot be resolved through communication among the sponsor, artist and the Commission. When problems occur, the Commission staff should be notified immediately to help rectify the situation. Serious problems which could result in the termination of the project or artist must be stated in writing and Commission staff must be notified prior to the termination.

Evaluation

Sponsor will submit a final written evaluation (Attachment C to the contract) within 30 days of the completion of the residency. This should include supplementary materials such as publicity, photographic documentation, artist, student and teacher reports; and other pertinent information.

Services Provided by Sponsor

At minimum these should include the following:

1. **Administrative Services**--Typing, copying, ordering of and paying for supplies, arranging for equipment, and other related services are the responsibility of the Sponsor.
2. **Residency work area**--Clean, appropriate work areas should be provided. Examples might include a stage for theatre activities, a room which can be thoroughly darkened for film activities, etc. The artist should have access to the art space and to a secure storage area.
3. **Residency office**--The sponsor should provide the artist with a secure, accessible space for files and access to a telephone.
4. **Equipment**--Residencies have differing equipment requirements. Sponsors should provide the appropriate equipment as required by residency activity. Such equipment might include tape recorders, slide and/or film projectors, kiln, etc.
5. **In-residency travel**--The sponsor will provide transportation for the artist or pay mileage at the state mileage rate if the artist travels within the city on approved BRIDGE project business.
6. **Outreach Activities**--Sponsors will assist in the development and promotion of community and parent participation programs such as workshops, exhibitions, concerts, board presentations, festivals, lecture/demonstrations, and discussions.
7. **Community Advisory Committees**--The sponsor will conduct the program with consultation from residents, neighborhood, and community members.

V. SCHEDULING

A community residency is the sponsor's opportunity to have a highly skilled and professional artistic resource to use in a variety of new and unusual ways. Take advantage of this opportunity to integrate arts activities into other program initiatives that the Local Sponsor is conducting. Schedule creatively, utilize this resource. However, be sure to give the artist enough time with an established core group of participants to allow the community residency concept to work.

Core groups are groups of participants who meet with the artist on a frequent basis. At least three-fourths of the lead artist's residency time should be spent working with core groups.

Various approaches may be used for scheduling. Some artists prefer to schedule their hours in a very compressed time period and to have several days in a row for their own professional development. Or, the artist might work four hours per day, five days per week or five hours per day for four days. This should be agreed upon by all parties.

Additional Activities

Family and community activities strengthen ties with the sponsor organization. They can often help raise funds to defray some costs of the community residency and raise the level of community investment and ownership in the program.

The artists can also provide training for the Local Sponsor by demonstrating to the sponsor's staff how arts activities can be integrated into other program services. When providing this training however, the sponsor needs to consider that it will correspondingly limit the number of hours available for the direct provision of services.

IV. RESPONSIBILITIES OF THE RESIDENCY COORDINATOR

The Residency Coordinator works in collaboration with the artist and is responsible for overall coordination of the project. In cases where the Residency Coordinator delegates to other personnel specific duties, (such as to the host site's Manager), the Residency Coordinator must communicate clear lines of responsibility for all parties and retains contractual responsibility for overall coordination.

The Residency Coordinator's responsibilities are:

1. Correspond with the artist at least two weeks prior to the residency date. Discuss suggestions for residency activities, materials and facility requirements, and background information. Look for ways to integrate the arts activities into other initiatives. Inform the artist of specific needs and expectations of the residency.
2. Distribute biographical information and other useful background materials to the Site Manager, to other project coordinators that work at the site and to the local media.
3. Distribute copies of this handbook to all appropriate staff representatives including the Site Manager and the sponsor's fiscal officer.
4. Arrange for a meeting between the artist, the Site Manager, and other project coordinators (such as Adult Education, Drug Elimination Specialists, Family Self-Sufficient programs) who work at the host site before residency activities begin. The artist and his/her work should be introduced and the program concept clearly explained. Look for ways that the arts activities can help other initiatives achieve their goals.
5. Arrange for a meeting between the artist and representatives of the Residents' Council and other leaders of the development. Introduce the artist and explain the program concept. Consider the Residents Council as full partners in your collaboration with the artist.
6. Introduce the artist and the arts residency concept to the board of directors of the Housing Authority and to the boards of other cooperating organizations.
7. Maintain a master schedule of residency activities. Agree upon regular ways to keep this schedule up-dated.
8. Notify all participating groups of any change in schedule.
9. Oversee all financial and administrative matters.
10. Develop purchasing arrangements with the business/fiscal office to coordinate with the existing procedure. This party should also receive a copy of these guidelines.
11. Ensure that staff, administrators, and project participants understand the program and have a copy of the schedule and program plans in advance.
12. Schedule and conduct regular meetings with the artist.
13. Assist the artist with compiling supplies and equipment. Provide the artist with access to secure storage for equipment and supplies.
14. Orient the artist to the site's facilities. Introduce the artist to the facilities' maintenance, program and security staff. Provide adequate, clean, and cleared space suitable for work/classroom space.

15. Arrange publicity for the artist with the local news media.
16. Gather comments and evaluation materials from the Site Manager, participants and administrators. Assist the artist in obtaining participants' work and other documentation materials.

VI. RESPONSIBILITIES OF THE ARTIST

The resident artist does not replace the sponsor's staff. The artist shares his or own own visions, trials, successes, and failures with the students and participants. S/he acts as a catalyst for creativity by enthusiastically setting an example. S/he provides suggestions to help the participants attain their goals.

The resident artist can devote time to an individual when the responsibilities of the staff require attention to a large group. S/he can offer specialized instruction to complement general programming, and flexibility which allows her to work with participants who demand more attention.

Services

The artist is contracted by the sponsor for 40 hours of service per week for the length of the residency. The actual hours each week should be flexibly scheduled to accommodate sponsor schedules, special programming requirements, and the professional work of the artist. The schedule should be agreed to in advance by the artist, the Residency Coordinator, and others who will participate in the program. Artists should not deviate from the schedule without discussing the changes with the Residency Coordinator and participating groups.

Required services are as follows:

1. Twenty hours per week should be devoted to residency activities involving participants, staff and the community. (Also included may be preparation time not to exceed three hours per week)
2. The remaining twenty hours should be used for the personal development of the artist. Personal development is defined as activity that will advance the artist's career, or any artistic pursuit that results in the creation of a work of art or reflects serious aesthetic investigation.

Planning

The artist should work with the Residency Coordinator to develop a program including times, project description, purpose, supply list, equipment, and the approximate number of participants in each activity. Participating personnel and TCA staff must receive a copy of this plan.

Evaluation/Reporting

At the end of the residency, the artist must submit to the Local Sponsor an Artist Evaluation form. It is attached to the contract for services between the artist and the Local Sponsor for Artist in Community services

VII. BUDGET ITEMS

Artist Fee-The lead residency artist is to be paid \$1650 gross per month on the regular pay day of other employees of the sponsoring organization. Payment should commence on the first pay day following the beginning of the residency.

Artists are hired by the Local Sponsor as self-employed consultants. The artist is then responsible for his or her own social security and income tax payments. Final payment shall be subject to the reporting requirements in Section 4(B) of the Contract for Services for Artist in Community between the Local Sponsor and the Artist.

Visiting Artists-This is a flexible funding category and can be used to supplement the lead artist's activities. Visiting artist may work in similar or different artistic disciplines; they may make one-time only presentations, conduct short-term or long-term programs, provide specialized training or serve as mentors for highly talented or motivated students. The lead artist recommends visiting artists and assist in scheduling their work in coordination with the Residency Coordinator. Fees are negotiated on a case-by-case basis depending upon length of time and number of artists or participants involved. Generally, fees might range from \$50 for a limited appearance to \$750 for training or mentoring. It is anticipated that fees would generally average \$200 per performance.

Travel-In all community residencies, the sponsor must provide transportation or pay full mileage reimbursement if the artist incurs travel expenses as part of residency duties. Other money in the budgeted travel item is for sponsor's use in paying for transportation or full mileage reimbursement for participate travel to exhibitions and performances related to the off-site activities of the community artist residency.

The TCA reimburses the artist for allowable travel costs undertaken as part of TCA's required orientation and training meetings. The sponsor pays travel costs for its personnel to attend orientation and training meetings.

Supplies and Materials-\$150 per month *minimum* is to be budgeted for supplies for participants' use in creating art under the direction of the lead artist in the visual arts, media, and architectural/environmental. The sponsor is encouraged to budget additional supply money for use in the supplemental workshops that visiting artists present and for public events. Although these expendable supplies may be donated, purchased at discount, or taken from the regular stock of supplies, \$150 a month is to be made available so that the artist can responsibly plan and carry out participatory arts activities. In accounting for the supply provisions, the sponsor may submit an in-kind accounting which shows full market value of supplies used to fulfill this budget requirement. However the sponsor must also submit an actual accounting indicating discounts, donations, supplies taken from stock, etc.

Space-It is expected that space generally appear in the contract budget as an in-kind donation of space suitable for the project's arts activity, for an office and for secure storage space for the artist. Occasionally cash expenditures may be necessary for space rental for performances, specialized arts programs or equipment storage.

Promotion and Printing-The costs of producing and distributing leaflets, fliers, and posters, newsreleases and certificates of achievement are covered in this category. Because sponsors and artists are encouraged to plan and coordinate culminating activities and other public events in order to achieve media coverage it is also allowable to hire third parties for specialized promotional assistance.

Documentation-Monies included in the budget are for documentation of the community residency including photographs/slides, video, duplication, etc.

Other-Sponsors are encouraged to purchase at reduced price or to seek donations for tickets to performances and art events which supplement the residency arts program, which attract participation from residents other than core program participants and, which provide opportunities for students and their families.



*Tucson 1994 JTPArts youth.
Design of landscape and public art in public
housing central area.*

Head Start Arts Partnership

Vermont Council on the Arts

133 State Street

Montpelier, VT 05602

Ann Sareka

State Community Development Coordinator

802.828-3291 FAX 802.828-3363

Annual budget of organization \$1,400,000

Program budget \$94,000

Program funding sources:

National Endowment for the Arts
Vermont Council on the Arts
Head Start sites
private foundations
local arts agencies

Number of youth served: 372 in 1993-94

How youth are selected:

All children at Head Start sites in regions served by the six LAAs participating

Ratio of artist/teacher to youth: Varies

Training for artist/teachers:

All are professional artists, some are art therapists, all are screened for experience/comfort in working with preschool population.

Evaluation process used to measure success:

Program is being evaluated this year by a Massachusetts firm which evaluates Head Start programs in the region.

What do you feel are the three most important outcomes of this program:

1. Exposure/experience with many art forms for children, parents, Head Start staffs.
2. Partnership between LAAs, Head Start sites, Vermont Council on the Arts.
3. Hoped for outcome: Head Starts incorporate arts into their regular programming.

What do you feel are three common pitfalls in this type program?

1. Uncertainty of continued funding.
2. Fundraising in private sector has been a challenge.

Head Start Partnership

In 1992, Onion River Arts Council (ORAC) in cooperation with Crossroads Art Council in Rutland, Catamount Arts in St. Johnsbury and Pentangle Arts Council in Woodstock was awarded a grant from the National Endowment for the Arts to place professional artists in Head Start to work with children, teachers and parents, and to support attendance by Head Start families at local art events.

In the first year of the program, visual artist Michelle Lesnak worked at the Brook Street Head Start site in Barre. In 1994-95 musician Peter Fischer and theater artist Dana Shelit have been selected by Head Start parents to share their expertise in the program.

"There is a growing body of research," comments ORAC Education Coordinator Jill Warzer "that demonstrates that arts activities such as dance and movement, drawing and sculpture, dramatization, storytelling,

singing and playing simple instruments are essential from the full intellectual and physical development of young children. The artists are bringing new ideas to the children and modeling how to use them for Head Start staff and parents."

According to last year's Head Start classroom teacher Karen Taylor, "It was the screen painting project that brought home the value of the arts project to the program". The parents and Michelle produced more than 600 T-shirts, using shapes and patterns made by the children.

Artist Michelle Lesnak commented, "Over the year the children learned to generate their own ideas and take more initiative in beginning projects. They were much freer to explore the art materials, mixing colors, mixing media and varying pencil lines. In fact, by the end of 39 sessions, many children were able to concentrate on a project for almost 30 minutes at a time."

Marianne Miller, Director of Central Vermont Head Start, embraced the project enthusiastically. "The opportunity to bring

artists to families that would not otherwise have the means to engage with them is an exciting one. It holds the potential for creating a stepping stone to beginning a cultural literacy for participating parents, children and siblings. I think there is the potential to create an impetus toward the arts and toward a sense of belonging that can grow well beyond the scope of this project," she remarked.

The Head Start program is part of ORAC's Education Program and continuing effort to create access to the arts for central Vermont residents. In addition to the National Endowment for the Arts, the Education Program is supported by a generous grant from National Life Insurance Co. According to the National Endowment for the Arts, the Head Start program is a ground-breaking project, the first of its kind in the U.S.



GREEN Team ceramic mural identifies and beautifies two community gardens in New Orleans.



Long Beach Latchkey Project

Creative After-school Alternative Program (L.A.)

Summer Arts Recovery Program (L.A.)

Pico-Union (L.A.)

California Arts Council
2411 Alhambra Boulevard
Sacramento, CA 95817
Juan Carrillo, Chief of Programs
916.227-2550 FAX 916.227-2628

Population- Los Angeles	3,485,000
Population - Long Beach	430,000
Annual budget of organization	\$11,275,000
Program budget	\$228,000

Program funding sources:

- National Endowment for the Arts
- California Arts Council
- Los Angeles Department of Cultural Affairs
- Long Beach Public Corporation for the Arts

Number of youth served: 7,800

How youth are selected:

Each program has its own criteria for youth K-12 but general criteria were youth unsupervised after school, low income, working parents, and a cultural mix of participants.

Ratio of teacher/artists to youth:

Ratio was different for each program. Example, Creative After-School Alternative Program, 520 youth were enrolled in 39 classes taught by 24 community artists; in the Summer Arts Recovery Program, 400 students were enrolled in eight weeks of classes; in all three programs, hundreds of youth attended performances by guest artists in various locations.

Training for artist/teachers:

Artists came out of the CAC's Artists in Residence Program, and the individual program directors are artists who have worked extensively with youth - have a track record, come from their communities, are charismatic with the ability to get artists, agency directors, and funders to believe in the program.

CAC member David Lizarraga, commenting on the recovery program said "this program hit the ground running because the organizations had an existing relationship with the community and formed a base upon which additional resources could be developed."

Evaluation process used to measure success:

Evaluation is by artist reports to the program director, agency director and/or school principal, with a final narrative report to the CAC and a CAC report to the NEA.

Commonly children report their responses, results:

A 15-year old participant in the Long Beach program says, "I never learned about my culture until now. Through the program I gained an interest in my culture through art and films about Chicano history. I also learned about the Mexican holiday, El Dia de los Muertos (Day of the Dead). I hope that in the future we have more of these activities so more people can learn about their culture."

What do you feel are the three most important outcomes of this program?

1. Changes among social service agency directors about the contributions that artists have made - they want the programs back and are redirecting resources to do this.
2. For the CAC, to have been selected as a case study to be documented nationally by the National Assembly of State Arts Agencies (Part Of The Solution: Creative Alternatives For Youth, published by NASSA in cooperation with the National Endowment for the Arts and the U.S. Department of Justice). According to NASSA request number in the hundreds as a series of examples of ways to approach youth problems with art-related programs.
3. That it took place in new places not served before by an arts organization or artist and in a variety of locations - e examples are youth gang services, local churches, boys and girls clubs, and schools which made facilities available in the neighborhoods.

What do you feel are three common pitfalls in this type program?

1. To make sure that artists have a sense of solidarity built upon opportunities to gather together frequently, and to share their experiences. The artists give, give and give. They need to be affirmed in their giving and their commitment.
2. Starting projects without a long range plan to continue - to keep the programs for a longer time, so that there is not a broken promise to the youth or the artist, that continuation is real.
3. The lack of close monitoring - it is necessary to be constantly in touch, given the very different facilities and in different locations. The CAC tried to have a presence all the time but did not do this adequately in Long Beach.



RED Team created a 30' x 12' mixed media mural on canvas for the lobby at city hall, New Orleans.

Three Los Angeles Youth Programs: Creative After-school Alternative Program, Summer Arts Recovery Program, Pico-Union and the Long Beach Latchkey Project

By Sally Ann Davis, Manager, State-Local Partnership Program

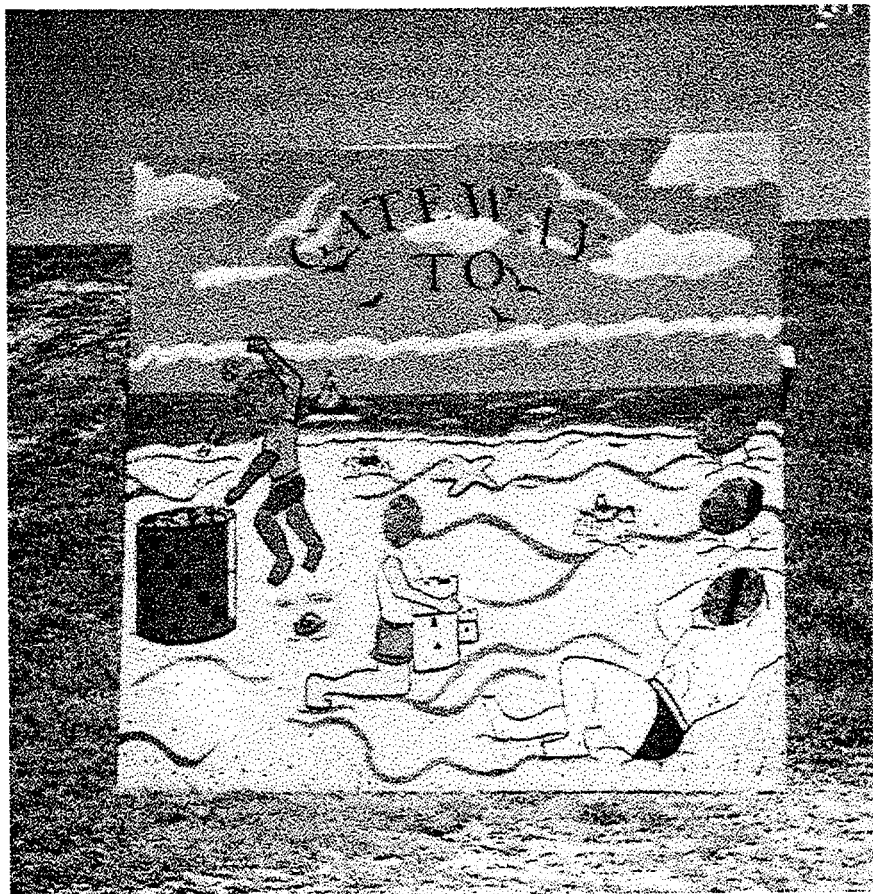
California Arts Council

(Excerpted from NASAA publication Part of the Solution - Creative Alternatives for Youth, 1995)

When three Los Angeles youths dragged truck driver Reginald Denny from his big rig in the aftermath of the 1992 Rodney King trial and beat him almost to death, their brutality shocked the nation. The crime exposed all too clearly the way many residents feel in the City of Angels - that no act of violence is too harsh a pay-back for what are perceived as society's inequities. As the city cast about the ways to curb or control the violent urges that lay just below the surface of its ethnic urbanites, the California Arts Council (CAC) took action to rebuild Los Angeles.

The details of the CAC plan were unclear in the beginning. The CAC found leadership in actress Sheila Scott-Wilkinson, who had been involved in other CAC funded artist residencies. She saw the developing program as a unique opportunity to use the arts to reach out to children in troubled neighborhoods. Based upon her Summer Recovery Projects' impressive first year, the CAC, in partnership with the NEA, was eager to replicate Wilkinson's success.

Three other youth programs were supported: Creative After-School Alternative Program, the Long Beach Latchkey Project, and Summer Arts Recovery Program. All programs offer after-school



Yellow Team, one of two flanking 8' x 8'' "Back to the Beach" murals, New Orleans.

and/or summer arts classes as a wholesome alternative to the violent and self-destructive allure of the streets.

The Creative After-School Alternative Program held its seminars and workshops in schools with the support from the L.A. Unified School District, 520 youngsters are enrolled in 39 classes offered by 24 different community artists. Hundreds of youngsters also attended performances by guest artists.

The Long Beach Latchkey Project artists believe that cultural identity must be a major focus in all the arts projects - to teach the youth about a heritage they can be proud of. Long Beach has in recent years become a diverse community with a significant percentage of African-Americans, Latino and Asian residents.

The Summer Arts Recovery Program serves a predominately Latino population in East L.A. Downtown and Pico-Union. Last year 400 youth participated in workshops on mural making, creative writing, rap music, video production, photography over the course of eight summer weeks. Most impressive is the gangs in Aliso Village and Pico Gardens - housing projects in East L.A. - had to hammer out a truce in order for the classes to take place. The truce has held since the summer of 1993.

These art programs certainly cannot turn life around for a whole community. They have, however, proved to be life-changing for the thousands of youngsters who have been part of them. In a simple but very real way, that's quite an accomplishment.



U.S. Department of Housing and Urban Development (HUD)

Research the process and deadlines for application locally for CDBG grants. The city and/or county departments that process CDBG requests will, in most cases, be the department making decisions on the other HUD program funding coming into the community. This may be a staff decision or priorities may be decided by a panel of community volunteers.

CDBG, Community Development Block Grant Program, provides funds each year to state, county and city governments. These funds are used to support projects proposed by both public and private organizations normally selected through a competitive screening process at each division level. **Entitlement Funds** are distributed directly to cities with a population of more than 50,000 or urban counties with a population of more than 200,000. **Small Cities Funds**, are administered by each state. Eligible projects may include job creation and training, neighborhood revitalization, economic development, public works, facility construction and/or barrier removal and social service needs.

FIC, Family Investment Centers, provide grants to public and Indian housing authorities to help them provide families with better access to education and employment opportunities. FIC funds can be used to develop facilities for training and support services in or near public housing. Public agencies can use funds to develop, acquire or renovate vacant units, common space, or facilities located near one or more developments.

Youth FIC, Youth Development Initiative, is a part of a larger mission to address the problem of violence in America's low-income communities. Youth FIC will fund innovative strategies that have been developed by youth to abate violence in public housing communities. The program specifically targets public housing youth, 13-25 years of age, to assist them with educational, employment and support services. Among the supportive services eligible are childcare, employment training and counseling, computer skills training and literacy training.

YSP, National Youth Sports Program, recognizes that organized sports and recreational and cultural activities can channel the energies of youth who might otherwise become involved in drugs and crime. YSP programs act as a vehicle for youth to develop leadership skills, gain self-esteem, learn the value of teamwork, and exercise self-empowerment in a positive, drug-free environment. Targeted for youth 5 to 25 years of age includes the following activities: constructing or renovating community centers and playgrounds adjacent to public and Indian Housing areas; developing youth leadership, including contracting with local service organizations to train youth about how they can resist peer pressure; providing recreational, cultural and sports programs with antidrug themes; sponsoring programs with economic or educational themes.

PHDEP, Public Housing Drug Elimination Program, is HUD's principle funding resource for helping public and Indian housing authorities combat drugs and drug-related crime in their communities.

TOP, Tenant Opportunity Program, provides funds to help residents acquire technical assistance to address local needs. TOP can fund technical assistance services such as starting and operating resident-owned businesses and economic development projects; expanding social services for residents; developing child care services or tenant patrols; expanding social services for residents; developing child care services or tenant patrols; running youth programs; and establishing resident management entities.



Fall 1995 HUD Teleconference

Arts in Public Housing

Office of Community Relations
and Involvement

U.S. Department of Housing and
Urban Development

Patricia Lehrer, Specialist

202.619-8201 FAX 202.401-6725

The U.S. Department of Housing and Urban Development (HUD) is currently planning a teleconference "Arts in Public Housing" for Fall, 1995. The teleconference will be downlinked to 50 HUD offices nationwide and will feature video and interviews involving successful arts programs in public housing projects across the country.



U.S. Department of Labor

Employment and Training Administration

JTPA - Job Training Partner Act, enacted in 1982 and first funded in 1984 at \$3.6 billion. In 1992 Congress reauthorized and approved JTPA with the 1993 level of funding at \$4.2 billion. In 1993 President Clinton recommended an increase as part of a proposed "economic stimulus package" which did not pass Congress. In January 1995, the House recommended reduction and in some cases (including summer job training for youth) elimination of JTPA.

PIC - private industry council, determines what employment skills are needed in local community and the proportion of local JTPA funding needed in each area of job training. There are over 600 private industry council in the United States. The flow of federal JTPA dollars goes to the state job training coordinating council then to the local/regional PIC.

The PIC identifies nonprofit organization or local government departments to certify eligibility, provide job training or placement, and provide the necessary documentation of the participant enrolled in the program.

SYEP - Summer Youth Employment Program, established under

Title II-B of JTPA, is a summer job training program for youth ages 14 to 21, available for students or drop-outs from low-income families. Youth receive minimum wage. In 1992, the programs expenditures of \$1 billion served 782,000 youths.

OJT - On the Job Training is a service JTPA provides to employers. It reimburses a part of the employee's salary during the training period. There are other benefits available through this program, including: monthly paid benefits to employers for hiring welfare recipients; training in special academic skills and the English language; vocational training in specific skill areas; on-job training with special benefits for veterans and employers; retraining and job placement services.



U.S. Department of Agriculture

Cooperative Extension Service

Youth at Risk Initiative, operated through the Cooperative Extension service, is a coordinated effort to provide more youths, particularly those most vulnerable due to poverty, lack of parental and community support, and negative peer pressure, with educational, community-based prevention and with intervention activities. Through this initiative, programs are operated in three areas: school-age child care and education, reading and science literacy, and coalitions that coordinate efforts to serve high-risk youth. In 1993 \$10 million was appropriated for 70 programs nationwide.

Contact your local Cooperative Extension Service or

Call 202.720-3891 to find out the closest Cooperative Extension Service near your community that is a recipient of these funds.



U.S. Department of Justice

OJJDP, Office of Juvenile Justice and Delinquency Prevention, is the federal agency that provides direction, coordination, resources and leadership to state and local jurisdictions working to achieve the goals of the JJDPA Act. OJJDP makes awards to public and private agencies, organizations, and individuals to foster promising approaches to delinquency prevention, treatment and control.

(See page 118 for "Pathways to Success Program")






Innovative State & Local Funding

Innovative State & Local Funding for the Arts

The "bed-tax" or transient occupancy tax (hotel/motel tax) is used to fund cultural programming in a number of cities and regions including St. Louis, Miami, Austin, Texas, and Flagstaff, Arizona. To this now rather traditional funding source, other mechanisms for identifying revenue through fees, surcharges, and taxes are now providing streams of funding dedicated for the arts. Mechanisms from city, county and state ordinance and legislation are summarized with sections of state legislation and local ordinances provided.



Real Estate Transfer Tax (RETT)

Aspen, Colorado City Ordinance
Aspen/Snowmass Council for the Arts
P.O. Box 4615
Aspen, CO 81612
Christine Nolen, Executive Director
303.920-7477 FAX 303.920-5700

Population impacted: 10,000

Years authorized: 20 years, adopted in 1979

Annual income: \$750,000

Amount dedicated to arts/culture: 87% or \$650,000 to Wheeler Opera House
13% or \$100,000 to other arts organizations

Responsible for distribution: City of Aspen Finance Department

Programs eligible for funding: 501 (c)(3) groups with an arts emphasis or mission

Number of grants in 1994: 14

Range of award: \$1,000 - \$25,000

Economic impact study? planned for summer, 1995 through Colorado University

Evaluation process to measure success of program:
NA

What are the three most important outcomes of this program?

1. Support for smaller emerging groups.
2. Maintenance of a historically significant arts facility
3. Payment for arts by wealthy property owners moving into Aspen

What are three common pitfalls of this type program?

1. Dependence on fluctuating income stream
2. After 20 years, \$100,000 cap on arts group funding needs reassessment.
3. 1999 Sunset of measure.

ORDINANCE NO.20
(Series of 1979)

AN ORDINANCE IMPOSING A REAL ESTATE TRANSFER TAX UPON THE TRANSFER OF INTERESTS IN REAL PROPERTY AND PAYABLE BY THE GRANTEE; REQUIRING THE COLLECTION OF SUCH TAX BY THE DIRECTOR OF FINANCE OR HIS AGENTS; EXEMPTING CERTAIN TRANSACTIONS FROM THE TAX IMPOSED AND ESTABLISHING PROCEDURES FOR ACQUIRING A CERTIFICATE OF EXEMPTION; PROVIDING FOR THE APPLICATION OF FUNDS TO LIMITED USES; ESTABLISHING PENALTIES FOR VIOLATIONS OF THIS ORDINANCE AND FOR THE CREATION OF A LIEN ON THE PROPERTY TRANSFERRED FOR THE AMOUNT OF THE TAX UNPAID; AND MAKING THIS ORDINANCE EFFECTIVE ON JANUARY 1, 1980, ON APPROVAL OF THE SAME BY THE ELECTORATE

WHEREAS, the City of Aspen has acquired the Wheeler Opera House and taken the necessary steps to have the property listed on the National Register of Historic Structures; and

WHEREAS, the Wheeler Opera House has twice suffered fire damage; and

WHEREAS, the Wheeler Opera House has been condemned three times for fire and safety code violations within the last three years; and

WHEREAS, the Wheeler Opera House desperately needs extensive renovation and reconstruction; and

WHEREAS, the City of Aspen, with input from the community and professional consultants, has adopted a renovation Master Plan for the Wheeler Opera House; and

WHEREAS, the City of Aspen has exhausted every available source of funding to make the necessary renovation and reconstruction, but has only been able to obtain federal grants for minor structural repair and renovation; and

WHEREAS, the City Council desires to impose a Real Estate Transfer Tax to provide sufficient fund to make such renovation and reconstruction; to provide for the maintenance of the Wheeler Opera House; and, subordinate thereto, to provide for the support of the visual and performing arts; and

WHEREAS, such a tax must be ratified and approved by the electorate prior to its enforcement all as required by Section 12.1 of the Charter of the City of Aspen,

The fund shall be subject to appropriation by the City Council of the City of Aspen only for the purpose of renovation, reconstruction and maintenance of the Wheeler Opera House or for the payment of principal and interest on bonds issued for such purposes and for the purpose of supporting the visual and performing arts. However, the City Council cannot appropriate in excess of \$100,000.00 in any single calendar year for the purpose of supporting the visual and performing arts without obtaining the approval of sixty (60%) percent of the electors voting at a regular or special election on the same.

Measure voters approved:

QUESTION NO. 1

Shall Section 10.5 (Revenue Bonds) of the City Charter of the City of Aspen, be amended by the addition of the following new paragraph:

"The City shall further have the authority to issue revenue bonds for such purpose or purposes as may be more particularly set forth by an ordinance or ordinances of the City, the bonds to be payable in whole or in part from the proceeds of the Real Estate Transfer Tax imposed by the City. Such bonds may be issued without an election and shall not be considered a debt or a general obligation of the City, and shall not be included as part of the indebtedness of the City for purposes of determining any debt limitation thereof. Such Real Estate Transfer Tax shall not be considered a sales or use tax within the meaning of any provision of this Charter relating to sales and use tax revenue bonds."

(There are additional sections of the ordinance not include here.)

Gambling Proceeds to Cultural Program

South Dakotans for the Arts
Box 472
Deadwood, SD 57732
Janet Brown, Executive Director
605.578-1783 FAX 605.578-3789

Population impacted: 1,800 directly, 1 million indirectly
Years authorized: no sunset clause
Annual income: \$6.5 million
Amount dedicated to arts/culture: 13% \$857,392
Responsible for distribution: Historic Preservation Commission
Programs eligible for funding: nonprofit organizations and any historic site within city limits
Number of grants in 1994: 15
Range of award: \$500 to \$384,000
Economic impact study? no

Evaluation process to measure success of program:

Grants officer and commission review programs monthly, meet biweekly

What are the three most important outcomes of this program?

1. Revitalized Community both economically and spiritually.
2. Appreciation for cultural heritage among residents
3. Historical preservation of cultural attractions as well as buildings

What are three common pitfalls of this type program?

1. Influx of nonresident business people
2. Division in community between gaming and "other" folks.
3. Insecurity of gaming as revenue source with rapidly increasing competition.

Gambling Proceeds To Cultural Programs

Janet Brown

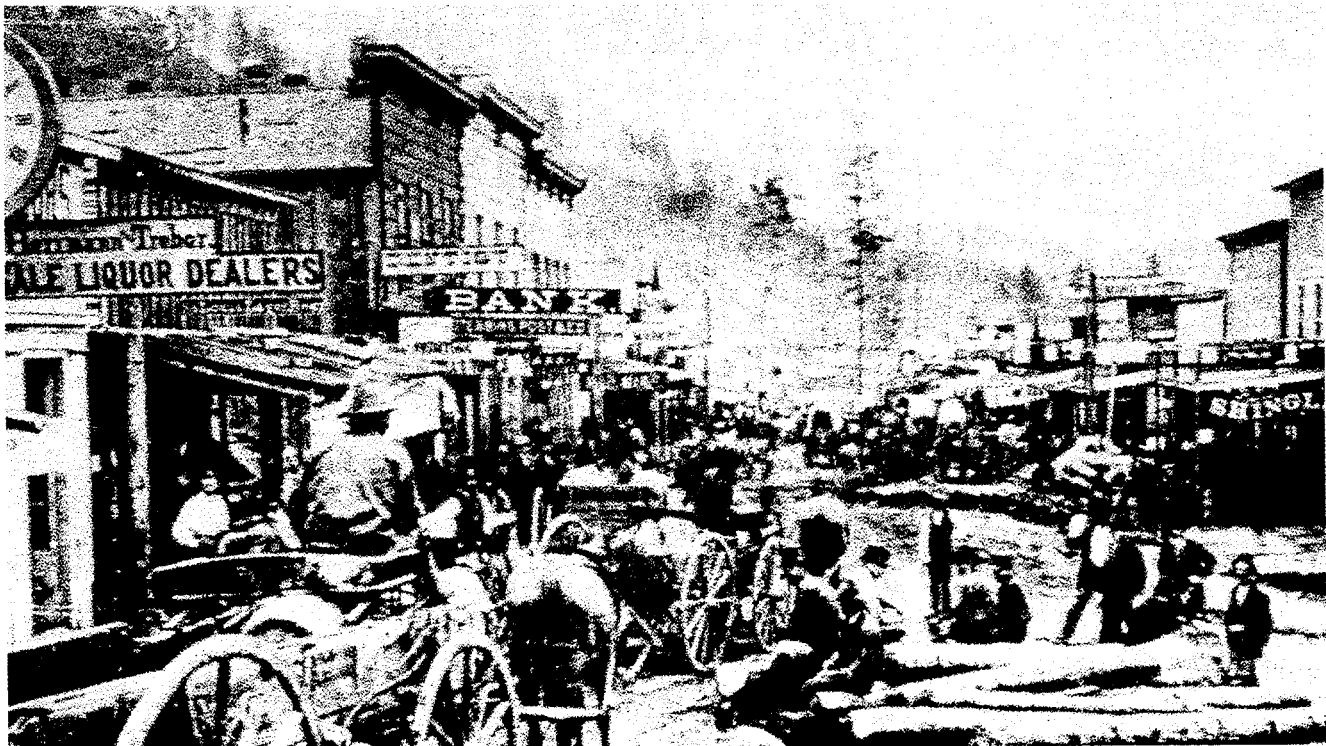
In 1988, the South Dakota Legislature passed legislation to allow gambling within the city limits of Deadwood, South Dakota for the sole purpose of the historic preservation of the community. Gaming devices are limited to slot machines and card games. The residents of Deadwood voted on the issue twice with overwhelming support. The residents of South Dakota voted to amend the state's constitution to allow gaming in Deadwood. The state established the South Dakota Gaming Commission to oversee gaming rules and regulations.

After Gaming Commission expenses and a small percentage to the State general fund, the City of Deadwood receives approximately \$6.5 million for historic preservation. The funds are administered by the Deadwood Historic Preservation Commission, a unit of city government. Projects of the Commission include the following:

- Over \$100,000 for staff and programs to the Historic Deadwood Arts Council
- Restoration of historic carriage collection of the Days of '76 Museum
- Purchase, restoration and operation of Adams House, historic home
- Restoration of numerous churches
- Restoration and upkeep of historic cemetery
- Restoration of train depot as tourism and interpretive center (offices of Deadwood Arts Council)
- New streets overlaid with bricks, sewer and water lines, historic public lighting
- Commercial and residential loan programs
- Neighborhood planning and improvement program
- Restoration of Engine House to museum
- Renovation of Deadwood Library
- Restoration of historic county courthouse including murals
- Commissions to artists for artwork for city hall and to promote historic preservation
- Support of Railroad Authority to reinstate historic railroad into Deadwood

The Preservation Commission approves building designs according to standards set by the National Historic Trust and signage for all businesses within the city limits based on sign ordinances developed by the Commission. The entire community of Deadwood is listed on the register of historic places. No historic buildings may be demolished. Large gaming operations must work within the framework of turn of the century buildings.

Gaming does not ensure cultural philanthropy and, in most situations, has the opposite effect. Deadwood's situation was assured by establishing clear city and state regulations on the use and administration of the gaming tax. This was done PRIOR to the onset of gaming.



1989 South Dakota Session Laws

Recreation and Sports, Chapter 374 p. 659-667

CHAPTER 374

(SB 321)

GAMBLING AUTHORIZED IN CITY OF DEADWOOD

AN ACT

ENTITLED, An Act to authorize the city of Deadwood to permit limited card games and slot machines within its city limits, to provide for an appropriation therefor and to declare an emergency.

[there are 44 sections of this law, most dealing with regulations of the gambling and its commission. The following are the areas pertinent to cultural tourism]

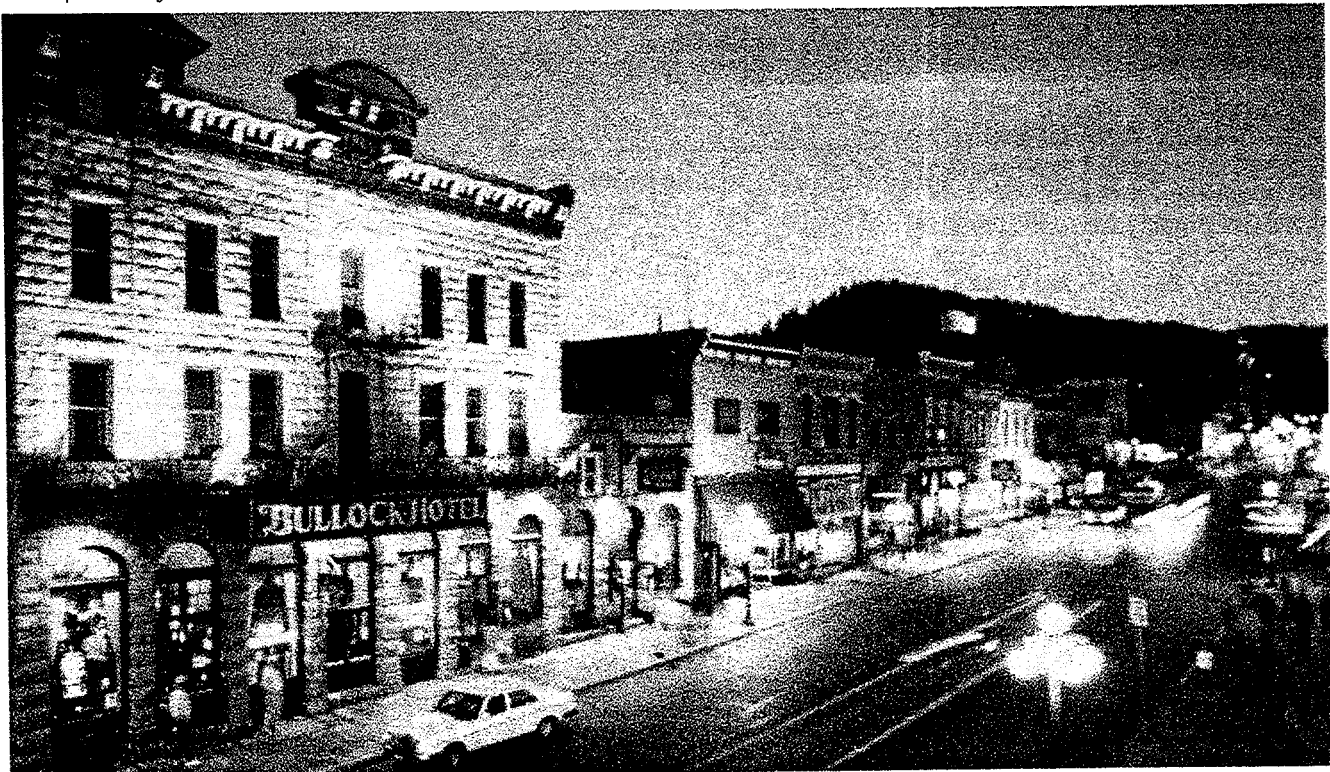
[page 659]

Section 3. Terms as used in this Act mean:

...(10) "Historic restoration and preservation," the restoration and preservation of the city of Deadwood to maintain its historical background, cultural heritage and necessary supporting infrastructures;

Section 4. The entire net municipal proceeds of limited card games and slot machines shall be devoted to the historic restoration and preservation of the city of Deadwood as provided in this Act. The term historic restoration and preservation, shall be interpreted liberally in scope and effect.

*Deadwood, South Dakota.
Opposite: turn of the century.
Below: present day.*



The Broward Cultural Affairs Council

The Broward Cultural Affairs Council (BCAC) was formed in 1980 to promote, encourage and foster the arts and cultural institutions in Broward County. This advisory board of twenty-one members is appointed by the Broward County Board of County Commissioners. The Council has a professional staff who create, direct and implement cultural programs and services. The Council distributes approximately \$2.1 million in grants to qualified non-for-profits cultural institutions and public entities from revenues generated by Broward County's admission, music, and rental of tangible personal property sales tax [this tax applies to rental of video tapes, and purchase of CD, tapes and records] and the tourist development tax. The Council is a public information center, an advocate for the arts, provides marketing services and financial and technical assistance, cultural planning, arts education, and workshops and seminars to artists and not-for-profit cultural groups.

The Broward Cultural Affairs Council is dedicated to enhancing the cultural environment of Broward County through development of the arts. Taking a leadership role as the umbrella organization for the arts, the Council develops and distributes govern-

ment and private resources for the visual arts, performing arts, literary arts, museums and festivals. The Broward Cultural Affairs Council acts as the liaison between cultural organizations, all levels of government and the private sector in encouraging and promoting cultural development.

Program Eligibility Requirements Awards

Community Arts and Education

Public entities offering programs to underserved areas (i.e., Park and Recreation Departments)

\$5,100-\$20,000

Cultural Expansion

Broward 501 (c)(3) organization whose primary mission is cultural and 51% of the Board is comprised of an eligible ethnic group and Broward residents.

\$5,100-\$50,000

General Operating

Broward 501 (c)(3) whose primary mission is cultural with documented revenues of at least \$50,000, with 50% of board Broward residents, and have operated in its cultural discipline in Broward for two years.

\$5,100-\$50,000

Major Cultural Institution

Must be designated as Major Cultural Institution, 501 (c)(3) whose primary mission is cultural, has 10 year tenure in Broward County and an annual budget of \$1 million.

\$100,000+

Minigrant (3 times a year)

Broward 501(c)(3) whose primary mission is cultural with annual revenues under \$100,000 and 50% of board Broward residents.

Up to \$2,000 per award not to exceed \$5,000 per year

Regional Organization

Must be designated as a Regional Organization. South Florida 501(c)(3) whose primary mission is cultural, operated in Broward for 3 years with documented revenues of at least \$50,000. Must have a proposition of Broward residents on board based on number of counties served.

\$5,100-\$50,000

Tourist Related

Public Entities or Nonprofit Organizations meeting eligibility requirements for General Operation, Regional Organization or Major Cultural Institution. Projects must have significant artistic merit and enhance Broward County as a tourist destination.

\$5,100 - \$50,000

Sales Tax and Tourist Development Tax

Broward Cultural Affairs Division
Broward Cultural Affairs Council
100 South Andrews Avenue, 8th Floor
Ft. Lauderdale, FL 33301
Sara R. Nickels,
Grants Section Administrator
305.357-7502 FAX 305.357-5769

Population impacted: 1,340,220 (Broward County)
Years authorized: no sunset clause
Annual income: \$1,052,690 (1994) sales tax
\$ 600,000 tourist development tax
Amount dedicated to arts/culture: 100%
Responsible for distribution: Broward County Board of County Commissioners through Broward Cultural Affairs Council/Cultural Affairs Division
Programs eligible for funding: non-profits arts and cultural organizations for: General Operating, Major Cultural Institution, community Arts and Education, Cultural Expansion, and Minigrants.
Number of grants in 1994: 47 (sales tax)
22 (tourist related programs)
Range of award: \$1,500 - \$150,000 (sales tax)
\$5,000-\$50,000 (tourist development tax)
Economic impact study? no

Evaluation process to measure success of program:

Council members evaluate performances, exhibits, or events funded through the grant programs. A project evaluation report and audited certified financial statements are required of grantees receiving in excess of \$5,000 per fiscal year.

What are the three most important outcomes of this program?

Sales Tax:

1. It helps to create a stable group of cultural organizations serving the community
2. It enables residents and visitors to enjoy a wide variety of cultural activities
3. It helps to assure high quality cultural activities

Tourist tax:

1. It helps make Broward County more attractive as a tourist destination
2. It creates a stable group of cultural organizations
3. It helps to assure high artistic merit of cultural activities

What are the three common pitfalls of this type program?

unknown

ORDINANCE NO. 93-8

AN ORDINANCE OF THE BOARD OF COUNTY COMMISSIONERS OF BROWARD COUNTY, FLORIDA, RELATING TO SPECIAL PURPOSE FUNDS FOR THE BROWARD CULTURAL AFFAIRS COUNCIL; AMENDING SECTION 1-90 OF THE BROWARD COUNTY CODE RELATING TO SPECIAL PURPOSE FUNDS; AUTHORIZING THE BOARD OF COUNTY COMMISSIONERS OF BROWARD COUNTY, FLORIDA, TO APPROPRIATE, BUDGET AND TRANSFER CERTAIN MONIES TO THE SPECIAL PURPOSE FUND FOR THE BENEFIT OF THE BROWARD CULTURAL AFFAIRS COUNCIL; PROVIDING FOR SEVERABILITY; PROVIDING FOR INCLUSION IN CODE; AND PROVIDING FOR AN EFFECTIVE DATE.

WHEREAS, the Board of County Commissioners wishes to provide an additional source of funding for the Broward Cultural Affairs Council programs; NOW, THEREFORE,

BE IT ORDAINED BY THE BOARD OF COUNTY COMMISSIONERS OF BROWARD COUNTY, FLORIDA:

Section 1-90. Same -- Special purpose funds.

(b) source of Funds

(1) The Board of County Commissioners of Broward County, Florida, shall appropriate, budget and transfer annually an amount from the general fund to the special purpose fund described in subsection (e) hereof, equivalent to Broward County's projected portion of the half-cent sales tax attributable to admissions, rental of tangible personal property and to music stores, as determined on October 1 of each year by the county through its office of budget and management policy (office). The office will establish written procedures for determining the amount of appropriation for transfer, to be used in accordance with subsection (c) hereof. (For purposes of this section, the term "admissions" is defined as provided for in section 212.01(16), Florida Statutes, as may be amended from time to time.) - Unexpended funds at the end of the county's fiscal year will be restricted for cultural activities as provided in subsection (c) hereof for appropriation in the succeeding year.

[there are additional sections of the ordinance not included here]

ENACTED April 13, 1993

FILED WITH DEPARTMENT OF STATE April 19, 1993

EFFECTIVE DATE October 1, 1993

PURPOSE: This Ordinance requires the County Commission to appropriate, budget and transfer annually, to the Broward Cultural Affairs Council special purpose fund, an amount equal to Broward County's projected half-cent sales tax revenues attributable to rental of tangible personal property.

Artists in Libraries

City of Oakland, Cultural Arts Division

475 14th Street, 11th Floor

Oakland, CA 94612

Mary Anne Hedderson, Manager

Constance Gray, Project Coordinator

510.238-2107 FAX 510.238-6341

Population impacted:	360,000 City of Oakland
Years authorized:	1994 for fifteen years
Annual income:	\$4 million for library services
Amount dedicated to arts/culture:	\$125,000+ for after-school cultural programs in branch libraries throughout Oakland
Responsible for distribution:	Cultural Arts Division
Programs eligible for funding:	Artist residencies in library settings
Number of grants in 1994:	20+ artists will provide residencies in the pilot 1994-95 year
Range of award:	\$1,200-4,000
Economic impact study?	Oakland has an economic impact study related to cultural tourism but not this program, from 1988-92.

Evaluation process to measure success of program:

Site visits, participant evaluations and librarian and artist evaluations.

What are the three most important outcomes of this program?

1. More children in all part of the city exposed to the arts
2. More artists provided work opportunities
3. More children and adults become involved in the public library system.

What are the three common pitfalls of this type program?

1. Library space is limited
2. Come librarians are not committed

Artists In Libraries

City of
Oakland
Cultural
Arts Division

Purpose and Description

The goal of the Artists-in-Libraries program is to assist in the development of increased accessibility, meaningful participation and experiences in art and cultural activities for Oakland citizens using branch libraries. The program is designed to provide excellent opportunities for the public, particularly youth during after-school hours, to actively exercise their creative expression by working intricately with practicing artists. As well, the program is designed to engage the participant's understanding of the resource value of his/her local branch library.

Artists will be working within the library setting to provide sequential arts education programming in their areas of expertise. The artists and branch librarians will work together to integrate, when possible, the artists' subject matter with appropriate books and/or other publications on the arts subject matter.

The programs are provided free of charge to the participant.

Program Information

The Artists-in-Libraries program provides funding for projects that emphasize in-depth interaction between artists and the public through workshops, classes and presentations sponsored by the City of Oakland's Cultural Arts Division and the Oakland Public Library.

Artists of all disciplines are eligible to apply. Projects should enable the participants to understand the art form involved and to develop their creativity. All

projects should consist primarily of hands-on experience, and may include the history, critical theory and ideas of the art form.

Artists selected to participate in the program will be listed in an artists resource directory which the branch libraries will use to select artists. Projects should emphasize a sequential arts education learning process for participants.

Funding

This program is funded through Measure O; passed by the citizens of Oakland to provide, among other services, cultural arts activities in the Oakland Public Library and its branches. Additional funds have been awarded by the California Arts Council's State/Local Partnership Program. Artists receive fees for setup, cleanup, meetings, class instruction, and materials.



OAKLAND CITY COUNCIL
RESOLUTION NO. 70776 C.M.S.

RESOLUTION SUBMITTING, ON THE COUNCIL'S OWN MOTION, A PROPOSED ORDINANCE, ENTITLED "LIBRARY SERVICES RETENTION AND ENHANCEMENT ACT OF 1994", WHICH WOULD IMPOSE A TAX FOR THE PURPOSE OF RAISING REVENUES NECESSARY TO MAINTAIN AND ENHANCE LIBRARY SERVICES TO BE SUBMITTED TO THE ELECTORS AT THE ELECTION ON JUNE 7, 1994; DIRECTING THE CITY CLERK TO FIX THE DATE FOR SUBMISSION OF ARGUMENTS AND TO PROVIDE FOR NOTICE AND PUBLICATION IN ACCORDANCE WITH LAW; REQUESTING CONSOLIDATION OF MUNICIPAL ELECTION WITH STATEWIDE REGULAR ELECTION, EACH TO BE HELD ON JUNE 7, 1994.

WHEREAS, the City of Oakland is confronted with a budget deficit estimated to be \$20.2 million to \$28.6 million dollars for fiscal year 1994-95; and

WHEREAS, the City of Oakland lacks sufficient funds from projected revenues to allocate reducing the deficit, except by performing budget cuts which would severely impact all City services provided to City residents; and

WHEREAS, the City of Oakland values its public library system and would like to see this institution make a significant contribution to community education, literacy, lifelong learning, information technology and the literary heritage of our City; and

WHEREAS, the City Council on its own motion, desires to submit to the qualified electors of the City of Oakland a proposed ordinance entitled "Library Services Retention and Enhancement Act of 1994" to be voted upon at the special municipal election on June 7, 1994, the same day as the state general election; and

WHEREAS, the proposed ordinance would impose a parcel tax on residential property and square footage tax on non-residential property, within the City of Oakland to raise revenue to retain and enhance library services; and

WHEREAS, Article XIII A of the California Constitution (Proposition 13) allows two-thirds of the qualified electors of the City to impose a special tax within the City; and

WHEREAS, the proposed ordinance will remain in effect for 15 years, at which time the voters of the City of Oakland will decide whether or not to continue having the tax imposed; and

[Sections of ordinance not included here]

CITY OF OAKLAND PROPOSED ORDINANCE

MEASURE

LIBRARY SERVICES RETENTION AND ENHANCEMENT ACT OF 1994

Be It Ordained by the People of the City of Oakland as follows:

Section 1. TITLE AND PURPOSE

(A) Title. This Ordinance may be cited as the "Library Services Retention and Enhancement Act of 1994."

(B) Purpose. The tax imposed under this Ordinance is solely for the purpose of raising revenue necessary to retain and enhance library services in the City of Oakland.

In recognition of the potential hardship on low-income families and enterprises, the Ordinance provides a complete exemption from the tax for low-income homeowners, nonprofit residential hotels, schools, hospitals, churches, and land used for agricultural purposes.

The Library services Retention and Enhancement Act of 1994 is for the sole purpose of raising revenue that will be utilized for library services. This special tax is not an ad valorem tax on real property nor a transaction tax nor sales tax on the sale of real property within the City.

Section 2. USE OF PROCEEDS

The proceeds of this tax may only be used in accordance with the following objectives:

1. to keep neighborhood libraries open a minimum of 5 days per week;
2. to retain availability of library services at the Main Library 7 days per week;
3. to enhance and expand library collections;
4. to provide educational and cultural programs for youth in every library;
5. to expand library-based programs in support of literacy, lifelong learning and information technology;
and
6. to operate an African-American museum and library program.

[Section 3. with definitions is not included here]

Section 4. IMPOSITION OF PARCEL TAX

There is hereby imposed a special tax on all parcels in the City of Oakland, except where the parcels are otherwise exempt from taxation by Section 6 of this Ordinance.

The tax imposed by this Section shall be assessed to the Owner unless the Owner is by law exempt from taxation, in which case, the tax imposed shall be assessed to the holder of the Possessory Interest in such parcel, unless such holder is also by law exempt from taxation.

The tax hereby imposed shall be at the following rates:

(A) For all single family Residential parcels, the tax shall be at the annual rate of \$29.28 per Parcel.

(B) For all multiple unit Residential Parcels, the tax shall be at the annual rate of \$20 per Residential unit located on such Parcels, with the following exception: if a majority of the Residential Units have been vacant for 6 months or more, the rate shall be reduced by 50% to \$10.00 per Residential Unit located on the Parcel.

[remainder of Section 4 through Section 20 not included here]

Community Arts and Cultural Investment Program

Several objectives were identified to meet the goals of "infusing the arts in all neighborhoods through expanded arts education programs and activities" and "improving exposure to, understanding of, and respect for diverse cultural heritages and values," thereby making the arts integral and accessible to people located throughout Oakland. To fulfill those goals and objectives, the **COMMUNITY ARTS AND CULTURAL INVESTMENT** program is being recommended.

The purpose of the **COMMUNITY ARTS AND CULTURAL INVESTMENT** program is to encourage and assist in the development of increased accessibility, meaningful participation and experiences in arts and cultural activities which encourage the development of creative expression in individuals by working with professional artists within specifically identified neighborhoods and/or communities.

The categories of support under the Community Arts and Cultural Investment Program are:

- 3A • Artists Residencies (Schools and Community settings)
- 3B • Project Support (specifically for the presenting and/or exhibiting of quality arts and culture by community-based organizations in response to neighborhood needs)

General Eligibility Requirements:

- Activities must involve the community in the planning, implementation, and evaluation

3A • Artist Residencies

The purpose of this category is to encourage artistic and cultural activities which provide excellent opportunities for the public to actively exercise their creative expression by working intricately with practicing artists serving schools, community-based organizations, and special populations on a long-term basis. The Cultural Affairs Commission encourages community-based organizations to use Oakland- resident artists when possible.

Categories in this area are:

- 1 • Artists-in-the-Community
- 2 • Artists-in-the-Schools

Artists-in-Residency Requirements

- Artist must provide a minimum of thirty (30) contact hours, within a four-week period, to participants
- Activities must be free to participants

1. **Artists-in-the-Community:** Artists-in-the-Community supports the efforts of community-based organizations and individual artists and/or organizations *working together* to provide meaningful arts and cultural experiences to those living in the neighborhood in which the community organization is located or to the clients of the community organization.

Eligibility

- Activity must occur within Oakland City boundaries
- Activity must be presented in an accessible community setting
- If the applicant is an artist or arts organization, it must collaborate with an established neighborhood organization
- Applications must include a signed, original letter of agreement between the parties
- The neighborhood community must be actively and directly involved in the planning, implementation, and evaluation of the activities
- Organization must be Oakland-based
- Artist must be accomplished and actively working within his/her discipline

Review Criteria

- Community Need for the project
- Community Involvement
- Well-articulated purpose of the project
- Ability to demonstrate the successful completion of the project
- Qualifications of artist and/or arts organization involved
- Interactive quality of the residency on the population being served
- Opportunity for participants to be exposed to and gain an understanding of and respect for diverse cultural heritages and values

Request Limits

Requests may not exceed \$5,000. Funds may be used for artist fees (including prep time), necessary supplies and materials, and for publicity costs to promote the activity. City funds must be matched on a one-to-one basis. Up to 50% of the match may be in-kind.

Review Process

Applications will be reviewed by a multi-disciplinary Community Arts panel of individuals consisting of community members and arts professionals.

2. **Artists-in-the-Schools:** Artists-in-the-Schools is a long-term residency program providing support for artist time and materials to provide services to school-aged children during and after school hours. This category is designed to provide quality arts and cultural experiences to students to enhance their creative and analytical abilities and to enhance the teacher's efforts in the classroom by ensuring that all residencies relate to the curriculum.

Eligibility

- Must be an Oakland-based school
- Independent individual artist must be an Oakland resident

- If an artist is working through an arts organization, the organization must be Oakland-based
- Artist must be accomplished and actively working within his/her discipline
- Applications must include a signed, original letter of agreement between the school and the artist or arts organization

Review Criteria

- School need for the project
- School Involvement (classroom teacher)
- Well-articulated purpose of the project
- Ability to demonstrate the successful completion of the project
- Qualifications of artist and/or arts organization involved
- Opportunity for participants to be exposed to and gain an understanding of and respect for diverse cultural heritages and values
- Interactive quality of the residency on the population being served
- Relationship of project to school curriculum

Request Limits

Requests cannot exceed \$5,000. Funds may be used for artist fees (including prep time), and necessary supplies and materials. City funds must be matched on a one-to-one cash basis by the participating school and artists/arts organization.

Review Process

Applications will be reviewed by a multi-disciplinary panel of three to five individuals consisting of school teachers and arts professionals.

3B • Presenting and Exhibitions

The purpose of this category is to provide support for the development of focused series of presented performing arts events, visual arts exhibitions and/or literary readings throughout Oakland's neighborhoods. The applicant organization's primary mission may or may not be the presentation or exhibition of the arts. These organizations' arts and cultural activities must be in response to the needs expressed by the community they serve.

Eligibility

- Be an Oakland-based nonprofit organization
- Presented and/or exhibited the arts for at least two consecutive years at time of application

Review Criteria

- Demonstration of appropriateness of programming to applicant's constituency needs
- Involvement of community in the planning, implementation and evaluation of the project
- Impact of the project on the community's involvement in and appreciation of the arts
- Quality of the arts presented/exhibited
- Opportunity for audience to be exposed to and gain an understanding of and respect for diverse cultural heritages and values
- Ability of the community organization to present/exhibit the arts

Request Limits

Requests in this category may not exceed 20% of the project budget and not more than \$7,500. City funds will support the artists' fees, promotion and publicity expenses, and production expenses.

Review Process

Applications will be reviewed by a multi-disciplinary community-arts panel of three to five individuals consisting of community members and arts professionals.

AXIS Dance Troupe

962A 54th Street
Oakland, CA 94608

For more information, contact:

Judy Smith
510/547-8512

ACTIVITIES:

Research, personal interviews, creative writing, performance.

Description

"Working Together For Peace" is a dance/theater project exploring themes of diversity and non-violent conflict resolution. Students will select a character they admire, either a person they know or a historical figure. Through library research, personal interviews and creative writing, youth will develop a character for a student performance. Through basic dance (rhythm and contact improvisation studies), basic theater (body language and voice qualities) and basic self defense (role playing, escapes and prevention strategies), students will develop a dance/theater performance involving their characters. Students will be guided in using library resources to study individuals and their historical contexts, with an emphasis on individuals who have had a significant role in their neighborhood. Students will develop scripts and choreography in which two or more characters engage and explore options for conflict resolution. Working together for peace will be emphasized, as well as common causes and consequences of violence. Models of competition and collaboration will be explored as two ways of relating to people, and identify the ways that each model might strengthen or weaken communities.

Library Staff Participation

The branch or children's librarian may be involved in the following ways: 1) Initial orientation of students to library resources; 2) Assisting students in researching characters for the student performance; 3) Assisting instructors in room/equipment set up (access to TV and VCR if available).

OTHER COLLABORATORS:

Nina Haft

TARGET AGE:

Ages 10-16

PROGRAM LENGTH:

12 week series, meeting once a week for 2 hours afterschool.

FACILITY NEEDS:

Wheel chair access to the building, to all rooms, and to the bathroom. Large room for movement instruction, 36 x 70 feet and have a closed door to permit use of music and voices. 2 - 3 large tables and chairs in this room (or another location) for writing and art aspects of this project.

FEE:

Per hour: \$15 set-up/clean-up and meetings; \$25 instruction.

Barroso, Jose Francisco

P.O. Box 19242
Oakland, CA 94619

For more information, contact:

Mary Curry
510/530-8886

ACTIVITIES:

Dance combined with music, art and literature.

Description

Program can be presented in either English or Spanish. This project is intended to introduce the participants to the Afro Cuban tradition of the Orishas - the gods of the African (Yoruban) pantheon. The Orishas are characters depicted in legends which relate to the many facets of the human experience. They are associated with distinct personality and cultural characteristics as well as forces of nature such as rivers, oceans, lightning and thunder. The culture of the Orishas was brought from Africa to Cuba, carried in the minds and hearts of African people who were enslaved and transported to the New World. Today these figures are part of the rich cultural tradition of Cuba and are preserved in dance, song, music and legend. The proposed program consists of a series of classes, each of which deals with one Orisha. Because this project emphasizes sequential educational programming, essential elements of prior classes are repeated in subsequent sessions - in the form of practice of dances and songs learned previously and/or review of cultural material. It is probable that classes for younger children be oriented toward simple songs and movements and classes for older children oriented towards slightly more complex choreography with more interaction within the choreography. There are up to eleven separate units suitable for presentation, and libraries will choose both the number of Orishas to be presented as well as which particular Orishas from among the following: Elegua, Ogun, Ochosi, Obatala, Yemaya, Chango, Ochun, Oya, Babalu Aye, Agayu, Ibeyi.

OTHER

COLLABORATORS:

Can be expanded to include other musicians, singers, visual artists and actors.

TARGET AGE:

All ages

PROGRAM LENGTH:

Up to eleven separate units, 1 to 3 hours per class.

Library Staff Participation

This project is essentially meant to be a partnership between the artist and the participating library staff. There exists an opportunity to execute a very complete program which could include related reading, visual and listening materials covering topics such as the history of enslavement, the geography of Africa, other African-based cultures which express the Orishas in different ways and music which has developed from this African base. In the initial orientation with staff, the artist will present an overview of the project and the many options available. The artist will work with the library staff to tailor the program to suit the intended population. The final shape of the project will be based upon the understanding of the staff of the interests and needs of their population and how best to integrate the program and support it with their existing resources. In subsequent meetings the artist and the librarian will plan and coordinate the implementation of each class--the choice of legend, specific art materials for that session and the order of events within each class. Involvement of staff is an integral part of the project.

FACILITY NEEDS:

Multipurpose area in which there are tables and chairs for art and storytelling and space adequate to perform dance movements. Air quality and ventilation should be suitable for art projects and dance movements.

FEE:

Per hour: \$20 set-up/clean-up and meetings; \$30 instruction.

Scientific Cultural and Facilities District

Denver Mayor's Office of Art, Culture and Film
280 14th Street
Denver, CO 80202
Joyce Oberfeld, Director
303.640-2699 FAX 303.640-2737

Population impacted: 2 million
Years authorized: until 2006
Annual income: \$20 million
Amount dedicated to arts/culture: 99.25%
Responsible for distribution: Scientific Cultural and Facilities District (SCFD) is an independent authority
Programs eligible for funding: 501(c)(3) organizations who's primary purpose is advancing art, theater, music, dance, zoology, botany, natural history and cultural history.
Number of grants in 1994: 200
Range of award: \$250 - \$3.5 million
Economic impact study? yes, 1989-1992

Evaluation process to measure success of program:

voters renewed the district in 1994; the CDBC completed an economic impact study

What are the three most important outcomes of this program?

1. stability for recipient organizations
2. ability to take more creative and artistic risks
3. increased access

What are the three common pitfalls of this type program?

1. lack of adequate administrative funding

Scientific And Cultural Facilities District

In November 1988, voters in metropolitan Denver overwhelmingly approved a one-tenth of one percent sales tax increase to support scientific and cultural facilities within a six-county area. Proceeds from the tax currently produce approximately \$19 million per year for Denver's cultural and scientific community.

In the six metro counties of Adams, Arapahoe, Boulder, Denver, Douglas and Jefferson, about 200 nonprofit arts and science organizations have received funding from the District.

In 1982, the state legislature ended direct financial support for the arts and sciences, which forced the major institutions to begin charging admission. Reduced support for these institutions necessitated the formation of a scientific and cultural district.

Though public funding was being generated primarily by the city of Denver, surveys revealed that most of the visitors to institutions such as the Zoo, the Natural History and Art Museums and the Botanic Gardens were residents of the suburbs and state. Metro area residents recognized how important these institutions were for expanded educational impact and a higher quality of life. The SCFD was created to provide a more equitable basis of public support.

A nine-member board of directors, with one representative from each of the six metropolitan counties and three appointed by the governor, reviews applications, distributes funds according to formulas and allocates 10 percent discretionary funds. Each board member serves a three-year term, with a statutory limitation of not more than two terms. Additionally, each county is represented by a six-member cultural council which makes funding decisions regarding qualified organizations.

Administrative expenses for the District are limited to 3/4 of 1 percent of total revenues collected, or approximately \$145,000 in 1993.

Accountability is maintained through mandatory review and reporting requirements, defined administrative procedures and public meetings.

Beneficiaries of the District are divided into three tiers. Of the total funds, 90 percent in each tier is fixed, and 10 percent is discretionary. Criteria for distributing discretionary funds are based on regional impact, accessibility, quality and need.

In the 1993 SCFD Annual Report, the Chairman, Robert Greenlee reported that as the initial enabling legislation contained a "sunset" provision, SCGD began its reauthorization process in 1993. The District Board conducted a series of public hearings throughout the six counties that helped shape the District Board's recommendation to the legislature. Legislation approved in the 1994 session of the General Assembly to extend the SCFD provided a revamped tax distribution formula that provided smaller institutions with additional funds in 1996.



In November, 1994, voters approved reauthorization of the Scientific and Cultural Facilities District.

Scientific and Cultural Facilities District 1993 Distribution

	<u>Percentage / Amount</u>	<u>RecipientShare</u>	<u>Amount</u>
TIER I 65% or \$12.2M	Natural History Museum	33%	\$4.0M
	Denver Zoo	26%	\$3.2M
	Denver Art Museum	26%	\$3.2M
	Denver Botanic Gardens	15%	\$1.8M
TIER II 25% or \$4.7M	Cultural institutions with annual operating incomes over \$700,000	Amounts set by formula	\$4.7M
TIER III 10% or \$1.9M	METRO COUNTY		
	Adams	12%	\$224,818
	Arapahoe	23%	427,269
	Boulder	11%	216,102
	Denver	33%	611,427
	Douglas	1%	20,233
	Jefferson	20%	379,443

IMPACT

According to a survey conducted by the Colorado Business Committee for the Arts and Deloitte & Touche, cultural groups in 1992:

- were visited by 7.3 million people -- totalling 1.5 million more in combined attendance than Denver's major sports teams
- offered more than two million unpaid admissions and 750,000 reduced rate admissions
- provided more than 1,000 programs targeted to the elderly, minorities, people with disabilities and children -- up from 210 in 1989.
- generated more than one million contacts with school children compared with 800,000 in 1989.

The legislation authorizing the Scientific and Cultural Facilities District are found on pages 221-243 of the Colorado statutes, sections 32-13-103 through 32-13-107.5. Included below are sections of the legislation.

ARTICLE 13

Scientific and Cultural Facilities District

32-13-102 Legislative declaration. The general assembly hereby finds, determines, and declares that the scientific and cultural facilities located in the state of Colorado are a rich source of knowledge and inspiration to all of the residents of the state, that the preservation and development of such facilities are vital to the cultural and intellectual life of the state, that scientific and cultural facilities are an important factor to the economic well-being of the state, that economic development and tourism are needed to maintain and to promote such facilities, and that creation of scientific and cultural facilities districts will promote the health, safety, and welfare of the residents of the state.

32-13-103. Definitions. As used in this article, unless the context otherwise requires:

(1) "Annual operating income" means operating income from all sources except: Capital construction fund income; designated funds raised for the purchase of specified capital needs; income for endowment corpus; income from charitable foundations and endowments; and any distribution of moneys by a board during the previous year.

(2) "Board" means the board of directors of a scientific and cultural facilities district created pursuant to this article.

(3) "County cultural council" means a council comprised of members appointed by the county commissioners of the county or the city council of the city and county of Denver who proportionately represent the population of the incorporated and unincorporated portions of the county.

(4) "Cultural facility" means a nonprofit institutional organization having as its primary purpose the advancement and preservation of art, music, theater, or dance. "Cultural facility" also includes any agency of local government charged with the advancement and preservation of art, music, theater or dance but does not include any agency of the state, any educational institution, any radio or television broadcasting network or station, any cable communications system, or any newspaper or magazine.

(5) "District" means a scientific and cultural facilities district created pursuant to this article.

(6) "Paid attendance" means the total paid attendance at all programs as verified by annual audit reports

(7) (a) With respect to the Denver metropolitan scientific and cultural facilities district, "scientific facility" means a nonprofit institutional organization having as its primary purpose the advancement and preservation of zoology, botany, natural history, or cultural history but does not include any agency of the state, any educational institution, any radio or television broadcasting network or station, any cable communications system, any newspaper or magazine, or any organization that is engaged solely in the acquisition or physical restoration of historic buildings, structures, or sites.

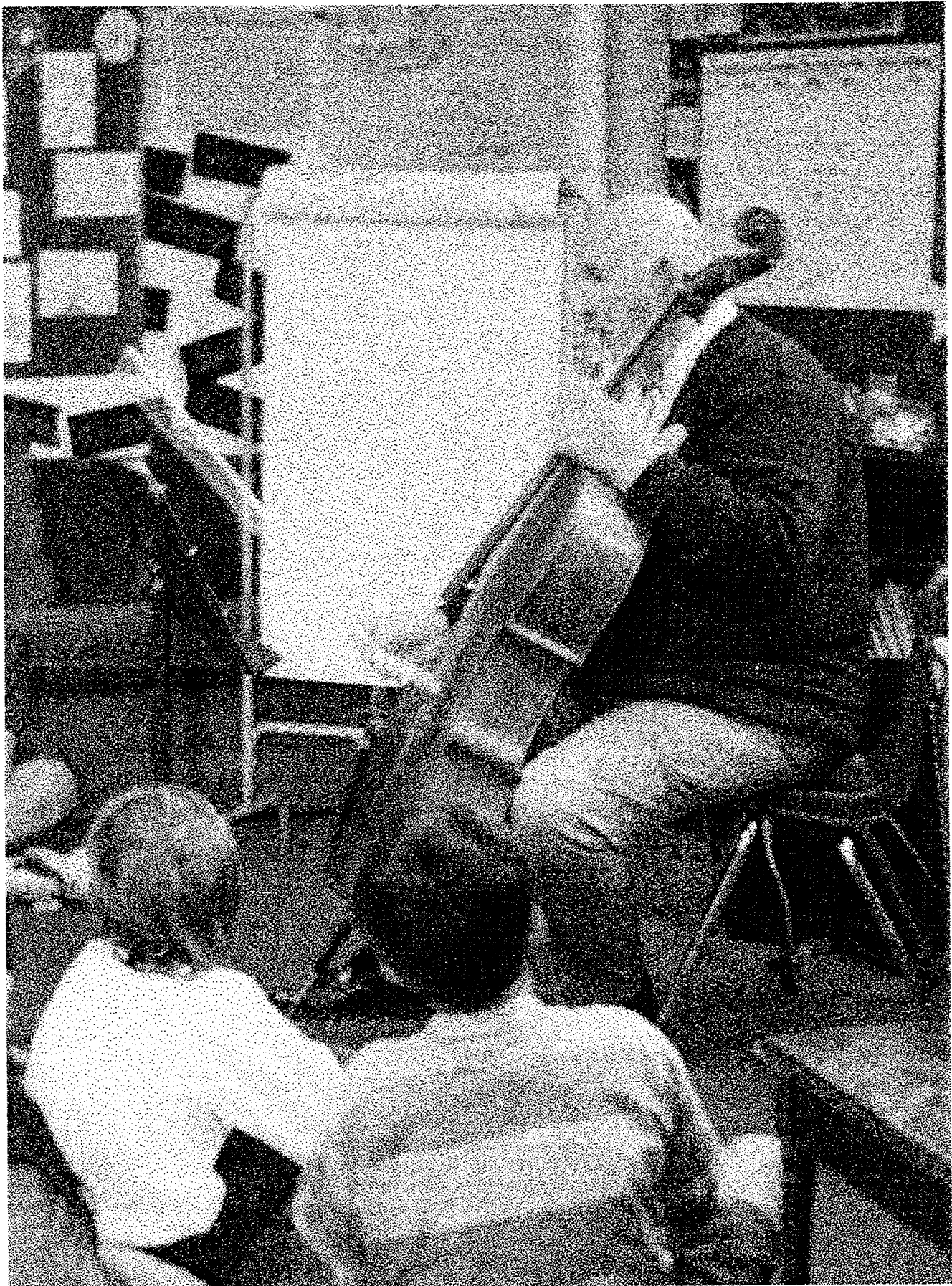
(b)(I) with respect to scientific and cultural facilities districts other than the Denver metropolitan scientific and cultural facilities district, "scientific facility" means a nonprofit institutional organization having as its primary purpose the advancement and preservation of zoology, botany, anthropology, cultural history, or natural history. "Scientific facility" also includes any agency of local government charged with the advancement and preservation of zoology, botany, anthropology, cultural history, or natural history but does not include any agency of the state, any educational institution, any radio or television broadcasting network or station, any cable communications system, or any newspaper or magazine.

(c) For purposes of this subsection (7), "cultural history" means the history that concentrates upon the social, intellectual, and artistic aspects or forces in the life of a people, region, state, or nation, for which an understanding and appreciation may be gained through buildings, structures, sites, architecture, objects, and activities significant in said history.

32-13-104 Creation of district - area of district. (1) there is hereby created a district to be known and designated as the "Denver Metropolitan Scientific and Cultural Facilities District". The area comprising the district shall consist of the following:

(a) That area comprising the regional transportation district, as specified in section 32-9-106; and

(b) That area comprising the regional transportation district as specified in sections 32-9-106.3 and 21-9-106.6 unless rejected by the eligible electors as provided in said sections.



*Denver scientific and cultural facility,
Edgewater, Colorado, Greater City Arts on Tour.*

Arizona Arts Trust Fund

Corporate Filing Fee

Arizona Commission on the Arts

417 West Roosevelt

Phoenix, Arizona 85003

Shelley Cohn, Executive Director

602.255-5882 FAX 602.256-0282

Population impacted:	4,800,000 (state of Arizona)
Years authorized:	1989
Annual income:	over \$1 million
Amount dedicated to arts/culture:	100%
Responsible for distribution:	Arizona Commission on the Arts
Programs eligible for funding:	All general operating support grantees
Number of grants in 1994:	90
Range of award:	\$500-\$150,000
Economic impact study?	no

Evaluation process to measure success of program:

On an annual basis, applicants submit a final report to the Arizona Commission on the Arts to document the impact of the funding to the organization. On a periodic basis through our long-range planning process, we ask specific questions about the impact of the funding and services provided by these moneys.

What are the three most important outcomes of this program?

1. Actually doubling the amount of grants available from the Arizona Commission on the Arts; in a growth state, this fund will grow as the number of corporations grow.
2. One requirement is that all participating organizations have a board of directors representing the ethnic diversity of their communities.
3. Tying the arts funding to economic development; businesses thrive when there is a quality of life which support the arts. This message gets reinforced through this funding.

What are the three common pitfalls of this type program?

1. A special non-appropriated funding source is regularly threatened through the legislative process.
2. Some organizations are not happy with the requirement that they have a diverse board of directors; no funds are distributed until that criteria is met.

Arizona Arts Trust Fund

Corporate Filing Fee

At 5:30am on Friday, June 16, 1989, the Arizona Legislature passed the final bill of the 1988-89 session, a bill to create an Arizona Arts Trust Fund. The Fund was created by increasing the annual filing fee for the 60,000 profit-making corporations doing business in Arizona by \$15. The fund is administered by the Arizona Commission on the Arts.

The bipartisan support for this bill was unusual in this session known for its partisanship. Why were lawmakers able to support the arts in this way, at this time?

In late March, three major cultural institutions began a series of meetings with community leaders to discuss their immediate financial crises. Challenged with looking at both short term and long term strategies to support the arts in a state which is in a period of economic distress, the Arizona Commission on the Arts and the statewide arts advocacy organization, Arizonans for Cultural

Development, looked at a model used first in Florida to create a trust fund for the Arts.

Governor Rose Mofford asked Doug Yearley, the new chief executive officer of Phelps-Dodge, the only international corporation with corporate headquarters in Arizona, to review the situation with the arts institutions and make recommendations on how to provide assistance.

An approach to the legislature so late in the session and during such a tight economic year was a risk. Mr. Yearley, the Arizona Commission on the Arts and Arizonans for Cultural Development met with the legislative leadership to discuss the crisis. With concerns about the image presented of the state in the national press [following the impeachment of Governor Meachem] and a major commitment by the state to economic development, the group argued that the health of the arts community was vital.

The concept was well-received. The legislature was positioned in a leadership role to help solve the problem.

The next three weeks involved getting commitments from individual legislators and the Corporation Commission. The language of the bill, which originally

focused funds only for the major institutions, was broadened. The final bill also included language which stated that the funds could be used only by those organizations which included representatives of ethnic and minority groups on their boards.

The last few weeks of the session, always an emotional period, included many ups and downs for the bill. An editorial was published in the Arizona Capitol times which called this amendment the sneakiest "striker bill" of the session because it had no public hearings and just seemed to appear out of nowhere. Some senators objected to a uniform fee, and one senator recommended a sliding scale from \$1 to \$10,000, depending on the size of the corporation. This effort was unsuccessful, and the bill passed with the original intent intact.

The passage of the legislation has meant that the goal of the Arizona Commission on the Arts had of funding major cultural institutions at 5% of their audited operating income was met in 1988-89. The general operating support to emerging organizations was increased to 10% of their operating income, double what they had received in the previous year.

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Arizona Arts Trust Fund

H.B. 2267 (1989)

[portion of the bill relating to the Trust Fund]

B. ONE-THIRD OF THE FILING FEES FOR THE ANNUAL REPORT OF DOMESTIC AND FOREIGN CORPORATIONS WHOSE FISCAL YEAR ENDS AFTER JUNE 30, 1989, PAID PURSUANT TO SUBSECTION A, PARAGRAPH 3 OF THIS SECTION SHALL BE DEPOSITED IN THE ARIZONA ARTS TRUST FUND ESTABLISHED PURSUANT TO SECTION 41-983.01

Sec. 2 Section 41-982, Arizona Revised Statutes, is amended to read:

41-982. Powers and duties

A. The commission may:

1. With the consent of a majority of the commission, employ such personnel as may be required within the limits of funds available in the arts fund. The compensation for such personnel shall be as determined pursuant to section 38-611.
2. Hold hearings.
3. Enter into contracts, within the limits of funds available, with local and regional associations, individuals, organizations and institutions for any services which further the broad objectives of the commission's program.
4. Accept gifts, contributions and bequests of unrestricted funds FOR DEPOSIT IN THE ARTS FUND OR THE ARTS TRUST FUND from individuals, foundations, corporations, and other organizations or institutions for the purpose of furthering the broad objectives of the commission's program.
5. Make agreements to carry out the purposes of this article.
6. Request cooperation from any state agency for the purposes of this article.

B. The Commission shall:

1. Stimulate and encourage throughout the state the study and presentation of the performing arts, fine arts, and public interest and participation therein
2. Make such surveys of public and private institutions engaged within the state in artistic and cultural activities, as may be deemed advisable, and make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts to meet the legitimate needs and aspirations of persons in all parts of the state.
3. Take such steps as may be necessary and appropriate to encourage public interest in the cultural heritage of our state and to expand the state's cultural resources.
4. Encourage and assist freedom of artistic and scholarly expression essential for the well-being of the arts.
5. Formulate policies and adopt rules and regulations which are consistent with the purposes of this article.

Sec. 3. Title 41, chapter 5, article 5, Arizona Revised Statutes is amended by adding section 41.983.01, to read:

41.983.01 Arizona arts trust fund

A. THERE IS ESTABLISHED THE ARIZONA ARTS TRUST FUND. THE TRUST FUND SHALL BE ADMINISTERED BY THE ARIZONA COMMISSION ON THE ARTS AND SHALL CONSIST OF REVENUES DERIVED FROM FILING FEES COLLECTED PURSUANT TO SECTION 10-129. THE STATE TREASURER SHALL DEPOSIT SUCH REVENUES INTO THE TRUST FUND AT LEAST QUARTERLY.

B. ANY INTEREST EARNED ON THE BALANCE OF THE TRUST FUND SHALL BE CREDITED TO THE TRUST FUND. MONIES IN THE FUND SHALL NOT REVERT TO THE STATE GENERAL FUND.

C. EXPENDITURES FROM THE TRUST FUND FOR GRANTS UNDER THE ARIZONA ARTS PROGRAM SHALL BE AUTHORIZED BY A MAJORITY VOTE OF THE COMMISSION. ALL OTHER EXPENDITURES MAY BE AUTHORIZED BY THE CHAIRMAN OF THE COMMISSION. EXPENDITURES SHALL BE MADE UPON WARRANTS DRAWN BY THE DEPARTMENT OF ADMINISTRATION.

Sec. 4. Title 41, chapter 5, article 5, Arizona Revised Statutes is amended by adding section 41-983.02, to read:
41-983.02. Arizona arts program

A. THERE IS ESTABLISHED AN ARIZONA ARTS PROGRAM TO BE ADMINISTERED BY THE ARIZONA COMMISSION ON THE ARTS. THE PURPOSE OF THE PROGRAM SHALL BE TO ADVANCE AND TO FOSTER THE ARTS IN ARIZONA THROUGH GRANTS FROM THE ARIZONA ARTS TRUST FUND.

B. THE COMMISSION SHALL ESTABLISH RULES FOR THE ADMINISTRATION OF THE PROGRAM INCLUDING GRANT APPLICATIONS AND CRITERIA TO BE UTILIZED WHEN EVALUATING APPLICATIONS. SUCH CRITERIA SHALL INCLUDE BUT SHALL NOT BE LIMITED TO ARTISTIC QUALITY, CREATIVITY, POTENTIAL PUBLIC EXPOSURE AND PUBLIC BENEFIT, AND THE ABILITY OF THE RECIPIENT TO PROPERLY ADMINISTER FUNDS GRANTED. THE COMMISSION SHALL FURTHER ESTABLISH CRITERIA TO ASSURE ALL OF THE FOLLOWING:

1. A PORTION OF THE FUNDS IS GRANTED TO ORGANIZATIONS REPRESENTING HANDICAPPED PERSONS.
2. A PORTION OF THE FUNDS IS GRANTED TO ARTISTS WHO ARE MEMBERS OF RACIAL OR ETHNIC MINORITIES.
3. A PORTION OF THE FUNDS IS GRANTED TO ORGANIZATIONS REPRESENTING RURAL AREAS.
4. RECIPIENT ARTS ORGANIZATIONS INCLUDE ON THEIR GOVERNING BOARDS MEMBERS OF RACIAL OR ETHNIC MINORITIES.

Missouri Cultural Trust

St. Louis Regional Arts Commission
3540 Washington Avenue, Second Floor
St. Louis, MO 63103
Jill McGuire, Executive Director
314.652-5511 FAX 314.652-0011

Population impacted:	State of Missouri
Years authorized:	1994 for ten years
Annual income:	\$2-5 million
Amount dedicated to arts/culture:	100%
Responsible for distribution:	Missouri Arts Council

Since 1995 is the first year of the Missouri Cultural Trust, the following provides a summary of the process in place.

The Missouri Cultural Trust

Legislation has been passed and signed by Missouri's Governor that, over the next ten years, will develop a new and expanded funding base for the Missouri Arts Council. The legislation was passed after a three-year effort by the Council and the Missouri Citizens for the Arts, the statewide arts advocacy organization.

Overview of the Missouri Arts Council Trust Fund

At the conclusion of the 1993 legislative session, the framework of the Missouri Cultural Trust was signed into law. At that time, however, funds were not designated for the Trust. One year later, the 1994 General Assembly approved a designated tax to fund the Trust. The trust is a public endowment funds established for the sole purpose of supporting the program and administrative budget of the Missouri Arts Council. The goal of the Trust is to develop a fund of approximately \$200 million in the next ten years. Once this goal is reached, the Missouri Arts Council may no longer require state general revenue funds.

Operation of the Trust

The Trust will be managed by the state Treasurer. The investment policies of the Trust will be directed by the Trust board which consists of the State Treasurer, two members of the Missouri Senate, two members of the Missouri House of Representatives, and the fifteen members of the Missouri Arts Council. The Trust management will confine its work to the development of the Trust through investments, acquisition of additional funds and the determination of future recommended payouts to the Missouri Arts Council. The Missouri Arts Council will continue to serve as the state governing board with sole authority to allocate Trust funds to arts efforts.

State Funding of the Trust

The Trust will initially be funded with tax funds designated for this purpose by the Missouri legislature. In June of 1994, the Governor signed legislation that allocates 50% of the Missouri state income tax from nonresident performers and athletes working in Missouri to the Trust Fund. The total estimated revenue from these funds is expected to range from \$2 to \$5 million annually. The funds will not reduce the general revenue fund of the state as they represent new monies that will be collected through improved enforcement.

Limitations on State Funding

State funding of the trust with designated income tax revenues is limited to a ten-year period. In addition, total state general revenue funds appropriated to the Arts Council along with state designated tax revenues allocated to the Trust by the state cannot exceed \$10 million in any single year. The fiscal year 1995 state general revenue budget of the Missouri Arts Council is \$4.5 million. The total budget of the Missouri Arts Council is \$5.3 million.

Need for Additional Funding

The designated income tax alone will not provide sufficient funds to build the Trust to the \$200 million level in a ten-year period. In order to augment this state money, the Trust board and the Missouri Arts Council will review additional means of securing funds. State funds in the trust are expected to be used to leverage private funds to help build the Trust body. Private funds are expected to come to the Trust in the form of: a) gifts and bequests for the preservation and promotion of the arts in rural communities through the establishment of special designated funds within the trust for this purpose; and b) broad based solicitation of the state to endow specific programs of interest to the entire state such as the Council's Folk Arts Program.



The legislation directs the Commissioner of Administration to estimate the revenues that will be derived from the designated tax. The first payment into the Trust would occur no earlier than January 1, 1996.

Time Line For The Trust

Continued State Control

The state legislature and the Governor will continue to oversee the work of the Missouri Arts Council. Appointments to the Council as well as administrative and budgetary oversight will continue in the manner prescribed in the Council's founding legislation and the government reorganization act of 1974. In addition, the designated tax legislation mandates that the legislature appropriate funds into the trust as well as out of the Trust. Appropriation of designated tax funds is common in Missouri. The most recent example of this is appropriation of \$3 million in newly designated tax revenue to the state Division of Tourism.

Expected Benefits of the Missouri Cultural Trust

Once the body of the Trust is fully funded, it will provide a predictable flow of expanded funds to the Missouri Arts Council. The Council considers this important because state discretionary revenues out of which the Council is funded have been under considerable pressure for some time and will continue to be under pressure for the foreseeable future. Without the development of the Trust, the Council believes that the budget of the Council will continue to fall behind the annual rate of inflation and the annual rate of state budget growth.

The Role of Missouri's Arts Advocates

The Missouri Cultural Trust would not have been established without the assistance of the Missouri Citizens for the Arts. The Citizens group is a statewide arts advocacy organization whose goal is to improve funding and program opportunities for the Missouri Arts Council. Citizens lobbyist Kyua Iman Roberts worked on the Trust for all three of the years it was considered by the legislature. Also working with the legislature were Bill Lindsay, Jeanne Adams Fiquet and Anthony Radich of the Missouri Arts Council staff.

Missouri Revised Statute 143.183

143.183 professional athletes and entertainers, state income tax revenues from nonresidents -- transfer to Missouri arts council trust fund, limits..1. As used in this section, the following terms mean:

(1) "Nonresident entertainer", a person residing outside this state who, for compensation, performs any vocal, instrumental, musical, comedy, dramatic, dance or other performance in this state before a live audience and any other person traveling with and performing services on behalf of a nonresident entertainer;

(2) "Nonresident member of a professional athletic team", a member of a professional athletic team residing outside this state, including any active player, any player on the disabled list if such player is in uniform on the day of the game at the site of the game, and any other person traveling with and performing services on behalf of a professional athletic team;

(3) "Personal service income" includes exhibition and regular season salaries and wages, guaranteed payments, strike benefits, deferred payments, severance pay, bonuses, and any other type of compensation paid to the nonresident entertainer or nonresident member of a professional athletic team, but does not include prizes, bonuses or incentive money received from competition in a livestock, equine or rodeo performance, exhibition or show;

(4) "Professional athletic team" includes, but is not limited to, any professional baseball, basketball, football, soccer and hockey team.

2. Notwithstanding other provisions of this chapter to the contrary, the commissioner of administration, for all taxable years beginning on or after January 1, 1995, but none after December 31, 2004, shall annually estimate the amount of state income tax revenues collected under this chapter which are received from nonresident members of professional athletic teams and nonresident entertainers. For fiscal year 1996, and for each subsequent fiscal year for a period of nine years, an amount equal to fifty percent of such estimate shall be transferred, subject to appropriation, from the general revenue fund to the Missouri arts council trust fund established in section 185.100, RSMo, and any amount transferred shall be in addition to such agency's budget base for each fiscal year. Notwithstanding other provisions of this section, the Missouri arts council shall not be appropriated more than ten million dollars in any fiscal year. The director shall by rule establish the method of determining the portion of personal service income of such persons that is allocable to Missouri.

(L.1994 S.B. 477, et al.)

Senate Bill 477

185.100 1. There is hereby established a special trust fund, to be known as the "Missouri Arts Council Trust Fund", which shall consist of all moneys transferred to the fund by the board of trustees established in this section, moneys transferred to the fund pursuant to section 143.183, RSMo, and any earnings resulting from the investment of moneys in the fund. The fund shall be administered by a board of trustees, consisting of the state treasurer, two members of the senate appointed by the president pro tem of the senate, two members of the house of representatives appointed by the speaker of the house, and the members of the Missouri arts council. Any member appointed due to such person's membership in the senate, house of representatives or arts council shall serve only as long as such person holds the office referenced in this section. The state treasurer shall invest moneys in the fund in a manner as provided by law. Subject to appropriations, moneys in the fund shall be used solely for the promotion of the arts in Missouri and the administrative costs of the Missouri arts council.

2. The Missouri arts council shall support and maintain activities which demonstrate, exhibit, or celebrate the contributions of African-Americans and other minorities.

By fall, 1995, a publication will be released based on research conducted by Laura Loyacono, Program Director, Arts, Tourism and Cultural Resources for the National Conference of State Legislatures. The Index is provided below:

CREATIVE SOLUTIONS FOR STATES IN FUNDING THE ARTS

- Executive Summary
- Foreword: Written by State Legislator/Legislators

Introduction: Why Fund the Arts?

- Role of art in a community
- Economic impact of the arts
- Comparisons to other development efforts

Current Status of Art and Culture Funding (50 State Charts)

- Appropriations: Traditional methods of funding culture

Alternative Funding Sources: Advantages - Disadvantages - Case Studies

- Voluntary contributions dedicated for the arts
 - Vanity license plates (CA case study)
 - Lottery funds
 - Income tax checkoff

- Special dedicated taxes and fees

Corporate filing fees

Special taxation districts

Colorado- cultural facilities district

St. Louis - property tax

Kansas/Missouri - sales tax district

- Earmarking existing taxes for the arts

Entertainment taxes

Hotel/motel taxes

MO artist fees

Video rental

- Arts endowment funds and other public/private partnerships
- Bond issues
- Percent for art programs

Analysis of the Future Outlook for Arts

- What works best in certain environments and why
- How states can determine what will work best for them
 - Identify goals
 - Needs assessment
 - Combining funding sources

End Notes

Sources for More Information

Social Issues



Arts Programs That Address Social Issues

Almost every community includes neighborhoods that have high prevalence of multiple factors that put residents "at risk" of substance abuse, domestic violence, gang-related activity and numerous mental and physical health problems. Arts therapy has been a university program for some time, recognizing the healing power of the arts. Local arts agencies are employing artists and arts organizations in programs that offer an alternative to negative behavior and lifestyle.



Huntsville Youth Arts Program

Huntsville Arts Commission

1212 Avenue M

Huntsville, TX 77340

Linda Pease, Executive Director

409.291-5422 FAX 409.291-5409

Population served: 29,000
Annual budget of organization: \$123,000
Budget of program: \$11,032

Program funding sources:

Huntsville Independent School District
Huntsville City Housing Authority
Texas Commission on the Arts
Corporate support
Tall Pines Quilt Guild

Number served in program: 20 youth in pilot project

Also, 30 collaborators representing 14 agencies plus individual artists

Role and training of the Artist in the program:

The role is to teach students various arts, with a focus on career arts and to be a mentor to youth for teaching teamwork, self-esteem, and professional arts.

Consultant Grady Hillman provided training in an afternoon workshop session for eight artists as Community Artists.

Evaluation process used to measure the success of the program:

Texas Criminal Justice Center of Sam Houston State University is currently designing an evaluation process including a document to measure project worthiness.

What are the three most important outcomes of this program?

1. Improved prospect for at-risk youth to remain in school; to enhance talent; to improve self-esteem, thus increasing potential for solving community problems.
2. Better communication among various social service, public and arts agencies
3. The development of a plan to deliver arts services to at-risk youth.

What are three common pitfalls in this type program?

1. Lack of transportation
2. No plan for short range compensation for youth
3. Failure to include youth in planning phase.

Huntsville Youth Arts Program

Since fall of 1993, more than thirty groups and individuals have collaborated and have donated time and services to establish the Huntsville, Texas Youth Arts Program; to seek funds; and to implement pilot projects which engage at-risk students in positive arts experiences. Easily, the strongest impact on the arts of revenue sources for this program has been the value of in-kind services and facilities from the collaborating partners.

Contributing entities include agencies and representatives from the fields of criminal justice, government, education, housing and the arts who have formulated a plan to address issues arising from the growing involvement of Huntsville youth in drugs and gangs. The initial planning phase was accomplished with the guidance of a consultant funded in part by an Educational and Technical Assistance grant from the Texas Commission on the Arts and the National Endowment for the Arts. Collaborating groups and individuals have provided administration and coordination of the project as well as grant writing, facilities, statistics, program planning and development, project materials, training, advice and evaluation mechanisms.

This level of involvement in the Huntsville Youth Arts Program has rapidly increased the awareness of the arts as a major bridge-builder among segments of the community and among individuals; has resulted in the coordination of new programs and grant seeking among the collaborators as well as evaluation of existing programs and facilities; and has fostered changes in current programs to better meet the needs of involved students.

Funding from multiple local sources enabled a pilot project in the summer of 1994 which resulted in an exhibit of visual art including both paintings and a large mobile. These have been shown in three separate locations including City Hall, Samuel Walker Houston Cultural Center (African American museum) and the public schools. Additional funding from local government, education and Huntsville Housing Authority will bring schools, neighborhoods, and local government together with artists and students in an upcoming project to create a large mural on the side of the District Attorney's office building.

Sam Houston State University currently is creating a project called ARTS INTERACTION which is a result of the community collaboration. Funding from local arts organizations and individuals complete the funding sources for arts alternatives for local at-risk youth. The impact is significant as is the vision of the City cultural plan "to share, preserve and protect the sense of wonder in everyday life."



Funding Outline:

- I. Organization of Community Collaboration 1993-94 with Consultant in Correctional Arts and Training of Community Artists

Project Cost: \$4,032

Source of Funds:

Huntsville Arts Commission
Texas Commission on the Arts
Huntsville Independent School District
Tall Pines Quilt Guild
individuals

- II. Pilot Project: Summer Workshop 1994 with Visual Artist

Project Cost: \$2,000

Source of Funds:

Huntsville Independent School District
Corporate
Individual

III. Projected: Spring 1995 Mural Project

Project Cost: \$5,000

Source of Funds:

City of Huntsville
Huntsville Independent School District
Huntsville Housing Authority

IV. In-Kind Services

Services have been provided to organize the Community Collaboration and to coordinate its work with the work of the separate participating agencies and individuals; to administer the pilot project and subsequent projects; to design the evaluation process and administer the evaluation of the projects; to provide space for projects; and to apply for grants from governmental agencies and private foundations. Members of Community Collaboration:

Extended Learning Center,
Sam Houston State University
Texas Criminal Justice Center
Sam Houston State University
Development Office
Huntsville Independent School
District Challenge Program
City of Huntsville Police
Department
City of Huntsville
Planning Department
City of Huntsville
Cultural Services
Huntsville Enrichment
Activities Program
Walker County Court of Law
Walker County
Walker County Juvenile
Services Department
Samuel Walker Houston
Cultural Center
African American Parents
Advisory Council
League of United Latin American
Citizens
Sam Houston State University
Departments of Fine Art,
Communications, Drama
and Dance

Kid Konnection

Oregon Coast Council for the Arts

P.O. Box 1315

Newport, OR 97365

Sharon Morgan, Executive Director

503.265-9231 FAX 503.265-9464

Population served: 40,000 (county)

Annual budget of organization: \$468,000

Budget of program: \$90,000

Program funding sources:

U.S. Department of Agriculture

School District

earned income

Number served in program: 120 families

Role and training of the Artist in the program:

This is a joint program with Lincoln County Extension so we have benefit of all the 4-H and child development programs of Oregon State University and the network of land grant colleges.

Evaluation process used to measure the success of the program:

Because this is a federally funded program there is extensive evaluation. The most effective are the portfolios developed by kids and their families. These are shared with the granting agency in Washington, D.C. There is also outside, contracted evaluation.

What are the three most important outcomes of this program?

1. Tremendous personal change for kids, not only do they feel good about themselves, but work as teams, and are caring about others in the program.
2. Parents feel connected to the arts.
3. Academic improvement for youth.

What are three common pitfalls in this type program?

1. Trying to do too much
2. Must have adequate number of adults to children when working with extremely disturbed kids
3. Few have the evaluation support.

Kid Konnection

Kid Konnection is a federally funded program granted jointly to the Oregon Coast Council for the Arts and the Lincoln County Extension Service to serve at-risk and high risk youth and their families. **Kid Konnection** has marshalled a coalition of youth service/education providers and the arts to help families become more connected to their community, increase self-esteem and discover the arts as viable leisure activities.

Participating youth (ages 7-11) are identified by the following coalition partners: Lincoln County School District, Lincoln County Human Services, Childrens Services Division and Juvenile Services. Preference for selection is given to children who meet one or more of the following criteria:

- have been subject to protective services;
- are currently served by Chapter I or other at risk services
- parents are being served by a substance abuse program
- clients who have self-selected their families into combined case management services

Weekly Sessions

The program involves weekly after school sessions with artists at school sites in which circus skills (tumbling, juggling, balancing, clowning, etc.) are taught. These weekly contacts of two hours each also involve enrollment into and participation in the 4-H program as a circus project, the only circus arts 4-H program in the country. Approximately 100 youth are served at five after school sites in Lincoln County.

Special Saturdays

One Saturday each month is devoted to a total group session in a non-school setting, such as the Newport Performing Arts Center, which includes family members and/or mentoring older high risk youth. Demonstrations and performances in circus arts by participating **Kids** with and for their family members and mentors is the highlight of these "Super Saturdays" along with improvisational theatre (problem solving), the learning of new action songs, and mime and clowning activities. 4-H club activities are also a part of the Special Saturday menu, including the training of participating parents as leaders. These special Saturday sessions are designed to provide a social and

community context missing in many of these families and to increase the sociability and self-esteem of each participating family.

Summer Program

Summer programs at various sites throughout Lincoln County culminate in public performances and exhibitions during the summer and extending through the school year. A resident summer camp is held in August (at no cost to participants) at which more in-depth skills can be learned. The final product emerging from the summer camp is a performing circus by 7-11 year old youth augmented and supported by their mentors and families.

Ticket subsidies for performances at the Newport Performing Arts Center are made available to participating families and mentor/understudies through the Family Arts Agenda. Volunteers are organized to provide transportation and child care for these and other events if necessary.



Chil 'Arts

Middlesex County Cultural and Heritage Commission

Anna M. Aschkenes, Executive Director
908.745-4489 FAX 908.745-4524

Population served: 681,700
Annual budget of organization: \$900,000
Budget of program: \$8,700

Program funding sources:

Middlesex County Cultural and Heritage Commission
New Jersey State Council on the Arts
Middlesex County Economic Opportunities Corporation
Social Service Block Grant
Drug Awareness Network

Number served in program: 35

Role and training of the Artist in the program:

Professional playwrights worked one-on-one with young people in grades 4-8 for 8 weeks in the summer, at a low income public housing project, teaching theater and communication skills, play concept development, resulting in scene studies and one-act plays. These were presented in a theater performance by professional actors, in a culminating public event.

The playwrights were specifically selected for their prior work with disadvantaged populations.

Evaluation process used to measure the success of the program:

Not available.

What are the three most important outcomes of this program?

1. Program was offered on-site in the public housing complex as these youngsters had no means of transportation. They were offered an opportunity for self expression as an alternative to drugs, when traditionally their voices go unheard. The project was structured so participants were selected by tenants committee, involving the community in decision making.

What are three common pitfalls in this type program?

1. Perception of being an "outsider" which can be avoided by working with a tenants group
2. Playwrights must be prepared for social conditions they will confront
3. Difficult at first to convince some of the sponsors that the arts might be part of the "solution" for greatly disadvantaged persons.

Proposed Evaluation Design

The following goals are proposed for the Urban smARTS program:

GOAL	PROJECTION
To enroll "at risk" students into the Urban smARTS program	420 youth enrolled
To provide arts intervention after school for a period of 13 week	*20,475 hours of provide through arts
To provide counseling intervention through violence prevention and self-esteem building activities	**40,095 hours of self-esteem building and violence prevention activities
To incorporate field trips into the which are related to the arts projects and that enhance pride in the community	21 field trips program provided
To reduce the recidivism rate of first time offenders	10% of first offenders will commit a 2nd offense
To curtail the number of youth who become 1st time offenders	10% of youth will become first time offenders
To positively impact the school attendance of youth enrolled in the program	50% of the youth will have improved attendance and/or maintain good attendance
To positively impact the academic performance of youth enrolled	50% of the youth will exhibit improved academic performance and/or maintain good academic performance
To positively impact the behavior of youth enrolled in the program	50% will have improved citizenship and/or maintain good citizenship
To recruit community volunteers for each site	1-3 volunteers will be recruited per site
To conduct in-service training for individuals involved in the program	3 in-service trainings will be conducted

*Based on average daily attendance of 45 youth per site x 5 hours per week x 13 weeks x 7 sites

**Based on average daily attendance of 45 youth per site x 1 hour per week x 13 weeks x 7 sites

Urban smARTS

San Antonio Department of Arts and Cultural Affairs

P.O. Box 839966

San Antonio, TX 78283

Berti R. Vaughn, Program Director

210.222-2787 FAX 210.228-0263

Population served: 1.2 million

Annual budget of organization: \$634,700

Budget of program: \$110,000

Program funding sources:

Governor's Office of Criminal Justice Division
San Antonio Area Foundation
San Antonio Department of Community Initiatives
San Antonio Department of Arts and Cultural Affairs
National Endowment for the Arts
Texas Commission on the Arts
San Antonio Art League
San Antonio Independent School District Drug Free Schools

Number served in program: 400

Role and training of the Artist in the program:

The role of the artist is to 1) develop ongoing art curriculum; 2) engage youth in art activities; and 3) plan and prepare exhibits and performances

Artists receive 16 hours of team building skills, classroom management, discipline policy development, and curriculum diversity

Evaluation process used to measure the success of the program:

During the first year of operation, the program was evaluated through school statistics and data collected from student attendance, behavior, and academic records. These statistics were compiled and presented to Criminal Justice Division. This year we have budgeted for a professional evaluator.

What are the three most important outcomes of this program?

1. Divert "at-risk" youth from Juvenile Justice System
2. Teach youth alternatives to violence
3. Foster an interest in the arts
4. Improve behavior and social skills
5. Provide a safe haven for youth
6. Improve school attendance and academic performance

What are three common pitfalls in this type program?

1. Thinking that every child can be saved by participating in this program.
2. Assuming that: artists, caseworkers, and educators can work together without a great deal of guidance and supervision
3. Emphasis is needed on training artists
4. Unrealistic expectations.

URBAN smARTS

Arts In Education Program

Urban smARTS is an after school gang/drug prevention program which uses the arts as the primary tool to divert, intervene, and prevent youth from entering the Criminal Justice System. The program is a tri-party collaboration between the City of San Antonio's Department of Arts and Cultural Affairs, the Department of Community Initiatives, and the San Antonio Independent School District. Urban smARTS is funded through the Department of Education's "Communities for Drug Free Schools Program, the Office of the Governor's Criminal Justice Division, and the City of San Antonio.

The Urban smARTS program's design targets sixth and seventh grade students who have been identified as: 1) at risk of engaging in drug/gang activity; 2) at risk of dropping out of school; 3) living at or below poverty level; or 4) at risk of committing a misdemeanor offense. The program will be implemented in five inner city middle schools within the San Antonio Independent School District. A maximum of sixty students per site will be enrolled in the program. These students will be identified by the participating schools' liaison or municipal court judges. The program is fourteen weeks in duration. Students meet every day after school for two hours.

The Department of Arts and Cultural Affairs provides a team of professional artist to guide the students through a series of multi-disciplinary arts in education curriculum. The Community Initiatives Department, through its social work staff, provide case management for the students. This includes twelve one-hour modules of self-esteem building. The San Antonio Independent School District provides the site

facilities, an educational liaison, some operational expenses, and transportation home for the children after the program, daily.

The program contains an assessment component which measures improvement in the student's self-esteem, art skills, discipline, academic records, and performance. The monitoring of each case profile will be followed through three years. The third year includes counseling especially for those students wishing to pursue their art studies. Counseling will be provided for students entering the high school grades by middle and high school staff. They will be provided existing profile information compiled by the case management staff during the first two years of the program. Through their enrollment in the stay in school program these students will be provided incentives to pursue the arts in college studies. This stay in school partnership will provide funds to pursue their art studies.

Project Summary

Urban smArts is a comprehensive after school gang prevention program which combines case management (intake/assessment, counseling and follow-up) with the arts. The program is a partnership between the City of San Antonio's Department of Community Initiatives, Department of Arts and Cultural Affairs, the San Antonio Independent School District, and the Southwest Independent School District.

The Urban smARTS program is administered during the spring semester within seven middle school sites. Selection of the sites is based on the following criteria: 1) the census tracts that feed into the school have a high poverty rate; 2) high percentage of youth have committed a minor offense; 3) high percentage of youth have been identified as at risk of dropping out; and 4) high percentage of youth have been identified as susceptible to engaging in gang activity.

During the fall semester the 6th grade teachers and the 6th grade counselor at each school are asked to identify sixty "at risk" youth who they believe could benefit from being in the program. We anticipate at least 10% of the 7th grade youth returning. A total of 420 youth will be enrolled in Urban smARTS during the spring semester of 1996.

Urban smARTS will run approximately 13 weeks, Monday through Thursday, from 3:30 - 5:30pm beginning the second week of February and ending the third week of May.

Each middle school will be assigned a team of individuals who will work with the youth the duration of the program. This team will consist of 4 caseworkers, 3 professional artists, 1 teacher/counselor and 1 to 3 community volunteers.

The caseworkers will conduct initial home visits with each family and at that time perform an intake and assessment on the youth and the family. The caseworkers will also conduct small group sessions with 8 to 15 youth in each group session. A case file will be maintained on each youth and all contacts with the youth and family will be documented.

The artists will lead the youth through a series of arts projects during the duration of the program. Each artist will be assigned 20 youth to work with. The artists will develop arts in education curriculum to be used the duration of the program.

The school's teacher liaison will be responsible for taking attendance and insuring the children receive their after-school snacks. The teacher will also be responsible for coordinating transportation home each day for the youth as well as coordinating the transportation for the field trips.

Community volunteers will assist the artists in the general supervision of the youth as well as assist the teachers and caseworkers on an as-needed basis.



Anti-Drug A.P.P.L.E. Corps Program

Arizona Commission on the Arts

417 W. Roosevelt

Phoenix, AZ 85003

Rose McBride, A.P.P.L.E. Corps
Coordinator

602.229-8234 FAX 602.256-0282

Population served: 4.8 million (state)

Annual budget of organization: \$3.3 million

Budget of program: \$62,000

Program funding sources:

Maricopa County Attorney's Office (RICO Fund)

Valley of the Sun United Way

National Endowment for the Arts

Arizona Commission on the Arts

Number served in program: 2,500-5,000 annually

Role and training of the Artist in the program:

The artist plans project with after-school program directors; provides training to after-school program staff in the selected discipline; works directly with children served by after-school program; provides a professional presentation of the artist's work; evaluate the success of the project via evaluation form.

Training is provided through models of successful projects presented annually at the Arizona Artists Symposium, the Southwest Arts Conference and the Arts in Education Conference, which provide information about key elements to consider before working with after-school staff and students.

Evaluation process used to measure the success of the program:

Evaluation forms are completed by after school directors and artist upon completion of the project. Arizona Commission on the Arts staff site visits are made to the majority of the projects.

What are the three most important outcomes of this program?

1. After-school programs are empowered by the funding to include more in-depth arts experiences in their curriculum, when they were previously unable to do so.
2. Students are exposed to arts disciplines and artists that they would normally have limited access to.
3. Artists are challenged to develop new methods of working in this fast-paced, exciting environment.

What are three common pitfalls in this type program?

1. Encourage after-school programs to limit the number of kids and participating sites.
2. Not all artists work well in after-school programs. Flexibility, spontaneity and a willingness to reevaluate and revise tried-and-true work methods are imperative.
3. Require that project plans are the result of true collaboration between artist and after-school program staff, and ensure widespread staff support for the artist.

Anti-Drug A.P.P.L.E. Corps

In 1989, a unique partnership was formed with the leadership of Maricopa County Attorney Richard Romley and Arizonans for Cultural Development and Arizona Commission on the Arts board member Olinda Young.

based on the premise that drug problems posed a serious threat to the community and that creative solutions from all parts of the community would be required to make change, The Anti-Drug A.P.P.L.E. Corps was formed. The program, a partnership of Artists, Private enterprise, Prosecutors, Law enforcement and Educators, was designed to facilitate and support artistic programs that help our children, families and community reject drugs. Experiences in the arts can provide an opportunity to build confidence, self-esteem and pride, providing both children and adults with productive activities that can strengthen the resolve to turn away from substance abuse.

The program began with a survey to identify what arts groups in the state were involved in programs with an antidrug message. Several organizations, including Actors Lab Arizona, Xicanindio and Phoenix Symphony had programs which already were being presented in schools.

In 1990, with a special award from the Maricopa County RICO funds, grants were made to five Arizona organizations to create new programs with antidrug themes.

As the program evolved it became clear that the next step was to make stronger connections with community groups that could present arts programs. Funds were sought and received from the National Endowment for the Arts and from the Maricopa County RICO fund to hire a coordinator for the project and to develop a program connecting after-school programs statewide with artists and arts organizations, with the following objectives:

1. To identify meaningful ways for staff members of eligible after-school programs to learn and expand their skills in the arts by working with professional artists.
2. To encourage productive ways for at-risk youth to use leisure time through involvement in the arts and to discourage the use of drugs.
3. To develop and provide quality arts programs for at-risk youth in after-school programs in rural and inner-city areas of the state.

With these objectives in mind, a three-year project was developed that provides funding for guest artist residencies in after-school programs serving inner-city, rural and at-risk children statewide. Applicant choose artists or arts

organizations from the Artist Roster, a competitively selected listing of Arizona artists, or those groups that have previously participated in the A.P.P.L.E. Corps. Funds awarded are used to cover artists' fees for staff training sessions, follow-up workshops for children, and professional performances, exhibitions, readings or other programs that relate to the chosen discipline.

1992-93 was the first year of this new phase. Twenty-four organizations from a pool of thirty-one applications were recommended for funding. Residencies included three mural projects, five puppetry projects, seven creative drama projects, two papermaking projects, two Kachina Doll carving projects, two mime projects, one pottery project, one Navajo weaving project and one dance project. A total of fifty-two after-school program sites participated in the twenty-four projects. For the 1993-94 school year, twenty-nine applications were funded. Projects in 1993-94 included: four dance, two mime, six mural, five theater, one poetry, one ceramics, one story-telling, two puppetry, one mask-making, four ethnic music, one Kachina Doll carving, and one fiber-art. A total of seventy-six after-school program sites participated in these projects.



*Mural residency with Martin Moreno,
Eloy Parks and Recreation, Eloy, Arizona.*





ARIZONA
COMMISSION
ON THE
ARTS

Anti-Drug A.P.P.L.E. Corps
GRANT PROGRAM GUIDELINES FY 1996
Application Deadline: April 26, 1995

The Anti-Drug A.P.P.L.E. Corps, a special program administered by the Arizona Commission on the Arts, is designed to facilitate and support programs that help our children, families and community reject drugs. It is a partnership of Artists, Private enterprise, Prosecutors, Law enforcement, and Educators. The A.P.P.L.E. Corps is funded by the Maricopa County RICO Fund, the Arizona Commission on the Arts and the National Endowment for the Arts. Eligible organizations are encouraged to apply to the A.P.P.L.E. Corps for support of guest artist residency projects with the following objectives:

- To develop and provide quality arts programs for youth in after-school programs in rural and inner-city areas of the state.
- To identify meaningful ways for staff members of eligible after-school programs to learn and expand their skills in the arts by working with professional guest artists.
- To encourage productive ways for youth to use leisure time through involvement in the arts and to discourage the use of drugs.

ORGANIZATIONS ELIGIBLE TO APPLY: Applications from individual artists, arts organizations or art schools will not be considered.

All other organizations meeting the following three conditions are eligible to apply:

- Applicant must be incorporated as a non-profit organization with tax-exempt status under Section 501(c)3 of the Internal Revenue Code, or a unit of government. Organizations without 501(c)3 status may apply through a fiscal agent, providing that the fiscal agent is a 501(c)3 or a unit of government. Acting as a fiscal agent does not jeopardize the fiscal agent's own grant application.
- Applicant must operate an established after-school program.
- Applicant must have a paid after-school program staff.

Examples of organizations funded through the A.P.P.L.E. Corps in the past include (but are not restricted to) after-school programs in boys & girls' clubs, parks & recreation programs, school districts and individual schools, youth training programs, neighborhood centers, social service organizations, and YMCA's. Organizations which operate coordinated, multiple-site after-school programs must submit only one application, but may involve multiple sites in the project.

PROJECT DESIGN: All projects must include:

- An on-site planning meeting prior to the start of the residency
- Between four and eight hours of staff training.
- A designated number of workshops with students and staff.
- A maximum of two performances, exhibitions, readings, or other events featuring the artist's work.

Projects that include community or public events, such as performances, exhibitions or readings featuring the participating staff and students' work, are encouraged.

ELIGIBLE PROJECT COSTS: Eligible project costs are restricted to artist's fees for the above services. Grant funds from the Arizona Commission on the Arts must be applied *entirely* towards artist's fees. Fees for performances, exhibitions, readings or other events featuring the artists' work are negotiated between the applicant and the selected artist. Fees for all other services are set by the Commission at \$30 per hour per artist. The frequency of services shall be mutually agreed upon by the applicant and the selected artist. Grant funds shall not be used towards supplies, materials, equipment rentals, administrative or documentation costs, staff salaries, traveling expenses for staff or students, marketing expenses or food and reception expenses.

MAXIMUM GRANT FUNDS AND MATCH REQUIREMENT: The maximum amount awarded to an applicant organization by the Commission is \$2,000.

Applicant organizations which were funded during the 1994-95 cycle are required to provide at least one-fourth of the artist's fees for the 1995-96 project. For example, if Total Artist's Fees are \$1,600, the applicant may request \$1,200 from the Commission and must match that amount with \$400. This matching amount must be cash.

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West
Roosevelt
Street
Phoenix,
Arizona
85003
(602)
255-5882

Applicant organizations which were not funded during the 1994-95 cycle are not required to provide matching funds for the 1995-96 project.

APPLICATION PROCEDURE:

Application Materials: All applications must be submitted on the attached form. Forms may be photocopied if additional copies are needed. Applicant organizations will also need a copy of the *1994-96 Artist Roster* and a Project Development Checklist to help select an artist and plan the project. Contact Commission staff at 229-8234 for these materials or for technical assistance in completing the application.

Artist Selection: Applicants must select artists or performing arts companies from the *1994-96 Artist Roster* or from the listing of artists who have previously participated in the A.P.P.L.E. Corps. Advance planning with the selected artist or performing arts company is required. Metropolitan applicants are strongly encouraged to work with local Roster artists when possible, as travel and per diem funds are extremely limited. If a metropolitan applicant requests an out-of-town artist when local artists are available, the applicant must justify the selection in the application. Applicants located in rural communities may select out-of-town artists. The artist may then request travel and per diem reimbursement directly from the Arts Commission at the completion of the project. *Artists' travel and per diem should not be included in your grant request.*

Completing the Application: All application materials must be clear and readable. DO NOT reduce type below the point size used on the application form; DO NOT write in the margins; and DO NOT use attachments to continue answers to application questions. Organizations may use computers to prepare applications, however, the format MUST BE maintained. Applications that do not follow these guidelines WILL NOT be processed. Applications transmitted electronically (*facsimile machine*) WILL NOT be accepted. Applications must be postmarked by the U.S. Postal Service by 5:00 p.m. on April 26, 1995, or they may be delivered to the Arts Commission office by 5:00 p.m. on the stated deadline. Applications postmarked or hand delivered after the deadline WILL NOT be processed.

Staff Review: Staff reviews each application for completeness of project description and accuracy of budget.

Panel Review and Funding Criteria: A Panel of experts in after-school programs, arts education or outreach programs for youth reviews all of the applications and evaluates each one according to the following criteria:

- Quality of the project and its ability to increase the art skills of after-school program staff and participating children.
- Evidence of careful planning with the guest artist, with specific descriptions of activities.
- Clear recognition and support for the guest artist's role in an existing after-school program.
- Appropriateness of the project's budget for the plans described in the application.
- Managerial/administrative ability of the organization to complete the project.

Grant applications are evaluated on a competitive basis according to these criteria. The merit and competitiveness of the application determines selection. The applicant is therefore responsible for preparing a written application which makes a case for the strength of the organization and its project. It is not a requirement that Panelists have first-hand knowledge of the work of the organizations being reviewed. Receipt of a prior award does not influence the Panel's decision on new applications. The Panel makes recommendations to the Arts Commission on which applications receive priority in funding. Applicants may request the list of panelists reviewing their grant.

Funding Priority: Special funding consideration is given to projects located in rural communities and/or communities in high risk areas for drug abuse and gang involvement, following the priorities established by the Panel.

Arts Commission Review: The Arts Commission ratifies the recommendations of the Panel.

Notification of Awards: All applicants will be notified by August 1, 1995 as to the status of their application. Projects shall take place between October 1, 1995 and June 30, 1996.

Acknowledgment of Commission Support: Organizations receiving Commission assistance must acknowledge the support of the Arts Commission in programs and publicity relating to the project. It is suggested that the following credit line be included in printed programs, press releases or other forms of public acknowledgment:

"Partial funding provided by the Arizona Commission on the Arts through appropriations from the Arizona State Legislature. Remember to thank your Legislator for his/her support of the arts."

Final Reports: Any organization receiving Commission assistance shall be required to submit a final report within 30 days of completion of a project. The grant review panel will be informed if an organization has failed to meet the final report deadline for its grants of the previous year. It is understood that if an organization requests an extension for any project, the extension will not be considered as failing to meet the report deadline.

ANTI-DRUG A.P.P.L.E. CORPS: Site Evaluation DUE NO LATER THAN _____



ARIZONA
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ARTS

Site _____ Artist _____
Discipline _____ Project Dates _____

STATISTICS

- # of days Artist worked with your after-school program: _____
 - # of hours of staff training: _____
 - # of hours of student workshops: _____
 - # of performances/readings/exhibitions presented by Artist: _____
 - # of sites participating in project (multi-site programs only): _____
 - # of staff participating in training sessions: _____
 - # of students working with Artist: _____
 - # of community members attending each performance/exhibition/reading: _____
 - What percentage of all participants were minority? _____
- (Here defined as American Indian, Asian American, African American or Hispanic)

OVERVIEW

1. What is the first thing you would say about this project?
2. What were the general goals for the project?
3. What methods did you use to achieve the goals?
4. The project was ___ ineffective ___ somewhat effective ___ very effective in achieving the goals because:

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EVALUATION

Please rate the following aspects of the project by circling one number for each item below.

	Poor					Excellent				
	1	2	3	4	5	1	2	3	4	5
1. Artist's cooperation in planning										
2. Artist's cooperation in carrying out activities										
3. Artist's ability to engage staff members										
4. Artist's ability to engage children										
5. Content & appropriateness of project activities										
6. Teachers participation in project activities										
7. Compatibility of facilities with art form										
8. Implementation of planned activity schedule										
9. Community/parental involvement										
10. Process of payments to artist										

For any item rated below a "5", please explain:

11. Describe the sequence of activities for staff training.

12. Staff training was ___ ineffective ___ somewhat effective ___ very effective in preparing staff for working with the artist during the project and continuing aspects of the art-form after the project because:

13. In what other ways did the project impact the staff?

14. Describe the sequence of activities for workshops with students.

15. Student workshops were ___ ineffective ___ somewhat effective ___ very effective in building students' skills in the arts because:

16. In what other ways did the project impact the students?

17. For sites in their second or third year of participation in the A.P.P.L.E. Corps: Describe how this project built on the work done the previous year(s). What long-term impact have the projects had?

FUTURE RECOMMENDATIONS

1. How will this project effect your planning for future arts programs?

2. What suggestions do you have for other artists who may work in your after-school program?

3. Do you have suggestions for improving the effectiveness of the A.P.P.L.E. Corps program?

ADDITIONAL COMMENTS:

Site Coordinator _____
Signature Title Date

Thank you for completing this evaluation.

Return to: Anti-Drug A.P.P.L.E. Corps, Arizona Commission on the Arts, 417 W. Roosevelt, Phoenix, AZ 85003.

10. Staff training was _____ ineffective _____ somewhat effective _____ very effective in preparing staff for working with you during the project and continuing aspects of the art-form after the project because:

11. In what other ways did the project impact the staff?

12. Describe the sequence of activities for workshops with students.

13. Student workshops were _____ ineffective _____ somewhat effective _____ very effective in building students' skills in the arts because:

14. In what other ways did the project impact the students?

15. What aspects of this project intrigued you or stretched your imagination as an artist?

16. What did you learn from this project that will effect your planning or programming in the future?

17. Do you have suggestions for improving the effectiveness of the A.P.P.L.E. Corps program?

Artist/Performing Company (please type) _____
 Signature _____ Date _____

Thank you for completing this evaluation.

Return to: Anti-Drug A.P.P.L.E. Corps, Arizona Commission on the Arts, 417 W. Roosevelt, Phoenix, AZ 85003. Please keep one copy for your files, and share a copy with the after-school program. 9/94 art-ev:forms



ARIZONA
COMMISSION
ON THE
ARTS

Arizona Commission on the Arts
ANTI-DRUG A.P.P.L.E. CORPS
Artist and Project Sponsor Agreement

The AGREEMENT, made and entered on _____ by and between the
(1 month, day, year)

_____ of _____ (hereinafter
(name of after-school program) (school district)

referred to as SPONSOR) and _____, (hereinafter
(name of artist/company)

referred to as ARTIST). The project will be _____ days in _____.
(length) (artist discipline)

The project will begin on _____ and will continue through _____
(date) (date)

unless otherwise terminated, re-scheduled or extended by mutual agreement of the ARTIST and SPONSOR.

The SPONSOR has received a grant from the Arizona Commission on the Arts (ACA), a state agency, for the sole purpose of funding a project through the Commission's Anti-Drug A.P.P.L.E. Corps program, and by so doing obtains the services of the named ARTIST under the terms and conditions set forth in this agreement. ARTIST must currently be listed on the Arizona Artist Roster published by ACA, or must have previously participated in the A.P.P.L.E. Corps.

The SPONSOR agrees to:

1. **PROVIDE PROJECT COORDINATOR(S).** The following person(s) shall be assigned to assist ARTIST during the planning and implementation of the project:

_____ (name of coordinator) _____ (work phone, home phone)

_____ (additional coordinator) _____ (work phone, home phone)

2. **ENSURE PARTICIPATION OF STAFF.** SPONSOR's staff members shall be present at all times when ARTIST is on SPONSOR's site(s), and shall participate in all project services provided by ARTIST.
3. **PROVIDE STUDIO/WORK SPACE.** Adequate studio/work space shall be provided to ARTIST during the project. The work space shall be approved by ARTIST prior to the project.
4. **OVERSEE RENTALS AND COST OF MATERIALS.** SPONSOR shall be responsible for rentals and the cost of supplies/materials as requested in advance, in writing by ARTIST for use during the project. *The ACA Honorarium shall not be used to cover these expenses.*
5. **COORDINATE PAYMENT OF ARTIST AND THE STAFF.**
A. **ARTIST:** SPONSOR shall pay the *entire* ACA honorarium directly to ARTIST in compensation for project services. Project services provided by ARTIST shall be limited to staff training sessions, workshops for students, and performances, exhibitions, or readings *only*, and shall be compensated according to the following fee schedule:

417
West
Roosevelt
Street
Phoenix,
Arizona
85003
(602)
255-5882

(1) Staff Training Sessions

(Between 4 and 8 hours; rate to be mutually agreed between ARTIST and SPONSOR. Participants: staff only.)

of Hours _____ x Hourly Rate _____ = Subtotal _____

(2) Workshops for Students

(Variable number; \$30/hour/artist. Participants: students and staff.)

of Hours _____ x # of Artists _____ x \$30.00 = Subtotal _____

(3) Performances/Exhibitions/Readings

(No more than 2 per project; rate to be mutually agreed between ARTIST and SPONSOR. Must feature artists' own work as opposed to the students' work. Participants: students, staff, parents and community.)

Performances _____ x Rate _____ = Subtotal _____

TOTAL:

(Pay this amount to ARTIST.) _____

ACA Honorarium

(TOTAL must equal the ACA honorarium.) _____

The amount paid to ARTIST (TOTAL above) shall be paid in two increments on the following dates:

_____ amount \$ _____
_____ amount \$ _____

ARTIST will be paid by whom: _____
(name, title, phone)

Please note: Do not include ACA Travel/Per Diem monies in Amount Paid to ARTIST. ARTIST will request travel and per diem reimbursement directly from the Arizona Commission on the Arts.

If participating students are required to travel to the performance, exhibition or reading presented by ARTIST, SPONSOR shall pay this expense *but must not use the ACA Honorarium to do so.*

The ACA honorarium will be sent to SPONSOR no earlier than one month prior to the start of the project. However, grant awards will not be processed until this agreement has been received and approved by ACA.

B. STAFF: SPONSOR shall pay participating staff members a minimum of \$5.00 per hour for participating in staff training sessions with ARTIST. *The ACA Honorarium shall not be used to cover this expense.*

6. **DEVELOP AND MAINTAIN PROJECT SCHEDULE.** SPONSOR and ARTIST agree to the attached Project Schedule. *Attach a schedule listing specific dates, times and locations at which the staff training sessions, workshops for students and performances/exhibitions/readings will take place. Schedule must contain both ARTIST's and SPONSOR's signatures.*
7. **PROVIDE TAX INFORMATION.** SPONSOR shall provide ARTIST, at calendar year end, with I.R.S. Form 1099-Misc (Non-employee Compensation) and State of Arizona Form 199 (Other Income) listing total amount paid in that calendar year.
8. **COPYRIGHT.** SPONSOR acknowledges that any physical work product generated by ARTIST and sound or visual recordings of ARTIST's presentation during the course of the program are the sole and exclusive property of ARTIST. SPONSOR waives any and all claim of whatever kind and character including any claim of patent, copyright, or other legal interest in and to such property that is designated as the ARTIST's own work.
9. **AFTER-SCHOOL PROGRAM POLICIES.** SPONSOR shall discuss policies for discipline, health, safety and any other policies unique to the After-School Program with ARTIST prior to the start of the project.

The ARTIST agrees to:

1. **PROVIDE PROJECT SERVICES.** ARTIST shall provide the following services *only*: training sessions for staff, workshops for staff and students, and performances, exhibitions, or readings, during the term stated above and according to the Project Schedule set up and agreed to by ARTIST and SPONSOR. In determining these details, ARTIST agrees to meet with SPONSOR and Project Coordinator(s) at an on-site planning meeting prior to the start of the project. ARTIST shall have final approval of all scheduling as mutually arranged by SPONSOR and ARTIST.

On-Site Planning Meeting _____
(date)

2. **REQUEST SUPPLIES/MATERIALS.** ARTIST shall advise and consult with the Project Coordinator(s) regarding the procurement of supplies, materials and rental of equipment necessary for the project. Arrangements for supplies, materials and rental of equipment shall be made at the on-site planning meeting. SPONSOR shall pay for all costs related to supplies, materials and rental of equipment *but shall not use the ACA Honorarium to do so.*

ADDITIONAL SPONSOR/ARTIST CONDITIONS:

DIRECTIONS TO SITE: To facilitate Commission staff visits to your site, provide directions from the ACA office (5th Avenue & Roosevelt) in Phoenix:

AGREED TO BY:

SPONSOR:

Authorized Official (type name)

Title of Authorized Official

Signature Date

Site Address

City, State, Zip

Telephone

ARTIST:

Artist (type name)

Signature Date

Address

City, State, Zip

Telephone

Note: receipt of a signed copy of this agreement plus the Grant Award letter by the Arizona Commission on the Arts is a prerequisite for payment of grant funds to Project Sponsor.

Return one signed original copy of this agreement, along with required attachments, to: Arizona Commission on the Arts, 417 W. Roosevelt, Phoenix, AZ 85003. **Signed Contracts must be returned to ACA no later than October 14, 1994.** Be sure to keep a signed copy for your files, and give a signed copy to the artist with whom

4th International Congress of Educating Cities

City of Chicago, Department of Cultural Affairs
78 East Washington Street, Fourth Floor
Chicago, IL 60602
Joan Small, First Deputy Commissioner
312.744-8923 FAX 312.744-1616

The International Educating Cities Association is an international organization of cities committed to the ongoing education of urban residents. The Association has over one hundred member cities from six continents and is currently seeking status as a UNESCO organization.

The City of Chicago has been selected to host the 4th International Congress of Educating Cities, dedicated to examining the role of the arts and humanities in the education, development and well-being of the world's cities and urban populations. More specifically, the Congress will identify model urban cultural programs that address compelling issues which are common to the world's cities; issues such as ethnic and racial conflict, at-risk youth, violence and crime prevention, and homelessness. The Congress will be held over three days in Chicago from September 25-27 of 1996.

For centuries, the integration of the arts and humanities within society and education has played an historical role in the formation of the world's great cities: laying the foundations for many great universities, museums, theaters, concert halls; and providing repositories of history, venues for the making of art, and laboratories for learning.

More recently, after decades of social, political and economic upheavals throughout the world, many such cultural institutions have proven their ability to keep pace with the changing social patterns and shifting demographics that have redefined our urban populations. As such, today's cultural institutions have responded with creative innovation in their education departments

and outreach programs that provide a link to the surrounding community.

In recognizing the universality of the arts and humanities as mechanisms for bringing people and cultures together, these institutions now find themselves at the vanguard of community development.

Armed with a better understanding of the central role that our cultural institutions can play in society - governments, institutions of education, corporations, foundations and other policy makers are turning to the arts and humanities to help bridge not only cultural differences but also the political, gender, age and economic gaps found in many sectors of society.



4th International Congress of Educating Cities Arts and Humanities in Educating Cities September 25-27, 1996 Chicago, Illinois, USA

Preliminary Program Overview:

I. The international Association of Educating Cities

An International Organization

The Association is an international organization of cities committed to the ongoing education of urban residents. The Association has over one hundred member cities from six continents and is currently seeking status as a UNESCO organization.

Biennial Conference

Since its inception at the 1st International Congress of Educating Cities in 1990 in Barcelona, Spain, the Association convenes every two years in a different host City to exchange new ideas in urban education. "Lifelong Learning" was the topic of the 2nd Congress in Gothenburg, Sweden, and "Multi-Culturalism" the topic of the recent 3rd Congress in Bologna, Italy.

Publications and Database

After each Congress, the host city issues a publication to all members which documents the content of the Congress. The Association has also compiled a data bank, the International Bank of Experiences, which is available to all members through a computer-linked network.

Association Charter

All members of the Association must sign a Charter which sets forth the principles of the Association. In the Charter, member cities affirm their responsibility to develop and encourage the cultural freedom and diversity of their citizens.

II. The Fourth International Congress of Educating Cities

Host City

The city of Chicago has been selected to host the 4th International Congress of Educating Cities, dedicated to examining the role of the arts and humanities in the education, development and well-being of the world's cities and urban populations. The Congress will be held over three days in Chicago from September 25-27 of 1996.

National Forum

The city of Chicago has asked the **United States Urban Arts Federation** to co-host the Congress. Working in conjunction with the USUAF and the Association of Educating Cities, experts will identify national and international cultural programs which can serve as models to other cities seeking to address social issues through the arts and humanities.

III. The Arts and Humanities in the Urban Environment

Historical Role

For centuries, the integration of the arts and humanities within society and education has played an historical role in the formation of the world's great cities, laying the foundations for many great universities, museums, theaters, and providing repositories of history and laboratories for learning.

Cultural Programs and Community Development

More recently, after decades of social, political and economic upheavals throughout the world, many such cultural institutions have proven their ability to keep pace with the changing social patterns and shifting demographics that have redefined our urban population. As such, today's cultural institutions have responded with the creation of education departments and outreach programs that provide a link to the surrounding community.

In recognizing the universality of the arts and humanities as mechanisms for bringing people and cultures together, those institutions now find themselves at the vanguard of community development.

Armed with a better understanding of the central role that our cultural institutions can play in society, governments, institutions of education, corporations, foundations and other policy

makers are turning to the arts and humanities to help bridge not only cultural differences but also the political, gender, age and economic gaps found in many sectors of society.

IV. Congress Goals

Identify model programs

The Congress will identify model urban cultural programs that address compelling issues which are common to the world's cities; issues such as ethnic and racial conflict, at-risk youth, violence and crime prevention, and homelessness.

Through an international survey, experts will identify successful model programs in cities that have looked to the arts and humanities as strategies for community development, agents for social change and catalysts for the development of citizens and civic discourse. Experts will select programs based on several criteria, including:

- whether the program is effective in addressing a specific social problem;
- whether the program was developed in response to a social issue which is common to cities worldwide;
- whether the program can be replicated by other cities, serving as an international urban model; and
- whether the program displays creative partnerships among city governments, cultural, community and business leaders, academics, artists, humanists and social workers; and
- whether the program produces greater knowledge and understanding among individuals, institutions and communities within the urban and metropolitan area.

The selected programs will be presented, discussed and analyzed at the Congress. The Congress format will include:

- a large exhibit space where approximately one hundred (100) model programs will be displayed;
- a series of workshops with presentations by individuals involved with each program; and
- large plenary sessions where national and international experts from institutions of learning and culture will assess the impact of the programs in the education of urban citizens.

Thus, participants will be able to exchange their own unique experiences within a common framework and formulate creative adaptations of other cities' programs suitable to their unique urban environment.

Database

The 4th Congress will result in the creation of an international database which will be available to all Association members. The database will provide local leaders with comprehensive data about utilizing the arts and the humanities to address social issues.

The information will also be forwarded to the National Assembly of Local Arts Agencies which has developed an Institute for Community Development and the Arts. The Institute intends to document more than 1,000 programs in 160 American communities that use the arts as agents for social, economic and educational change. The Congress will assist the Institute in gathering national information and will also share international data with the Institute.



Arts and Prevention Initiative

National Clearinghouse
for Alcohol and Drug Information (NCADI)
HHS Center for Substance Abuse Prevention
P.O. Box 2345
Rockville, Maryland 20847
Information Specialists
800.729-6686 FAX 301.468-6433

The "Arts and Prevention" initiative offers FREE posters and print ad slicks that carry the message, "The arts give kids better things to do than drugs," with a call to "Get Into the Act" and help young people learn skills that last a lifetime. Also available is a list of "action steps" for patrons of the arts who want to "get into the act". The NCADI toll-free number (800.729-6686) is the source for free prevention materials and ideas.

Information specialists respond to more than 20,000 public inquiries monthly, which include questions about how to get involved in preventing alcohol and other drug problems, how to start a prevention program, how to intervene if someone close has a problem with alcohol and other drugs, how and where one can access treatment programs. More than 1.5 million "pieces" (FREE brochures, posters, reports, and other forms of information materials) are mailed monthly.

NCADI is a service of the Federal Government's Center for Substance Abuse Prevention, and this Clearinghouse does not do any direct funding. However, "Funding Sources" appears as a regular section in Prevention Pipeline, NCADI's bimonthly periodical, which is available on a subscription basis (\$20/year)



Substance Abuse and Mental Health Services Administration (SAMHSA)

"Arts and Prevention Initiative"

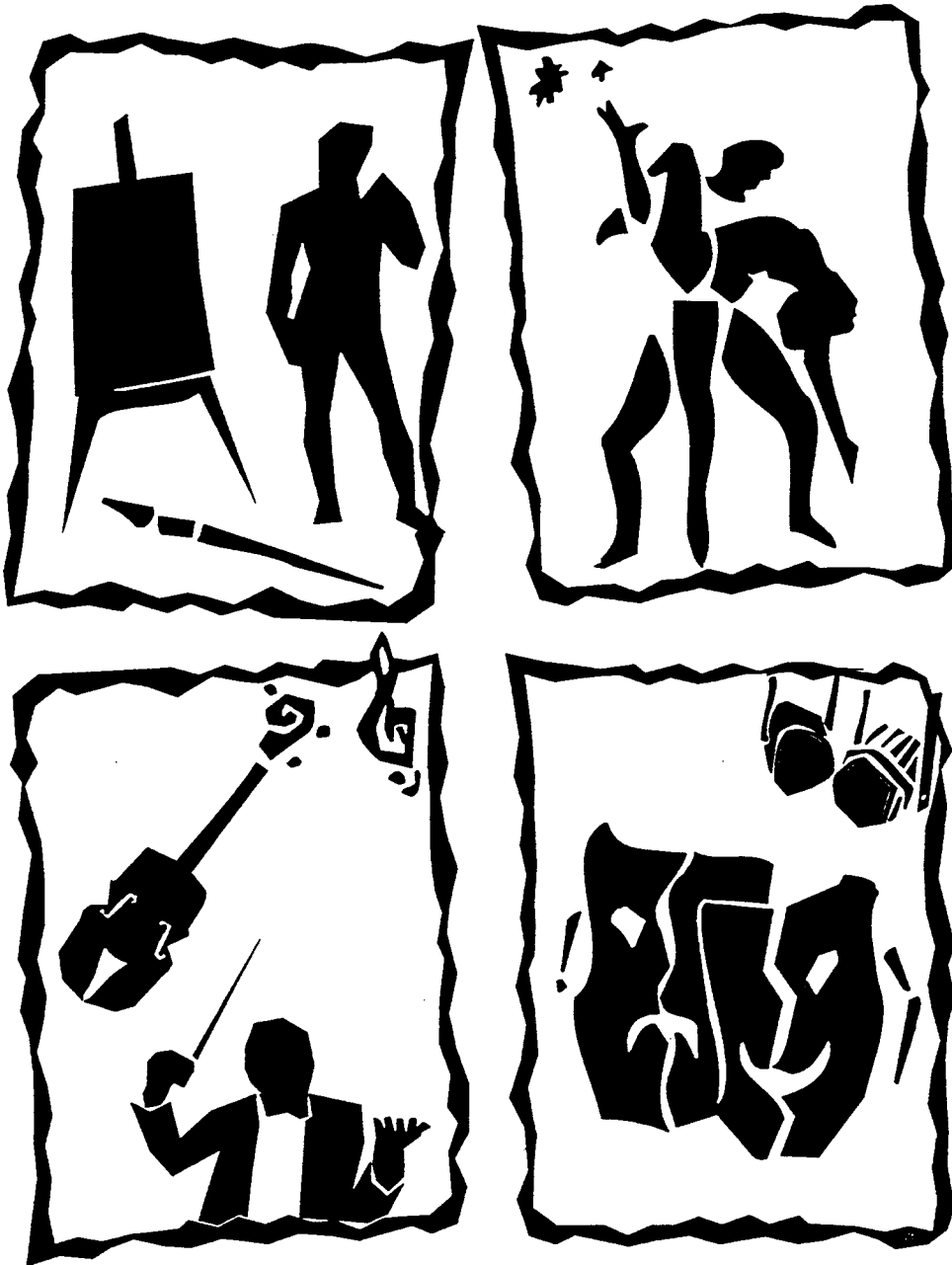
The Substance Abuse and Mental Health Services Administration (SAMHSA) has changed the guidelines for its Community Coalition Grants to **encourage the inclusion of arts organizations** in community-based partnership programs which provide substance abuse prevention and treatment. The new guidelines were issued in early 1995.

Information materials to promote the campaign to highlight the involvement of the arts and arts organizations in drug and alcohol abuse prevention programs for young people are available from the National Clearinghouse for Alcohol and Drug Information.

SAMHSA also administers the High Risk Youth and the Knowledge Dissemination Conference Grants Programs, which are also of potential interest to arts organizations.



Get Into the Act.



It's easy. Buy an extra seat to a concert. Bring kids to a rehearsal. Be a mentor. Provide encouragement and support. The arts give kids better things to do than drugs. Help them learn skills that last a lifetime. *Get into the act.* Call 1-800-729-6686 for more ideas and FREE prevention materials.

Pathways to Success

Office Administrator
Office of Juvenile Justice
and Delinquency Prevention (OJJDP)
c/o Juvenile Justice Resource Center
1600 Research Boulevard
Mail Stop 3K
Rockville, MD 20850
Kristen Kracke, Program Manager
Special Emphasis Division, OJJDP
202.307-5914

Purpose: To prevent juvenile delinquency and other behavior problems related to delinquency through the implementation and promotion of vocational skills, entrepreneurship, recreation, and arts education programs during nonschool hours (including weekends) and in the summer.

Funding: This program implements Section 261(a)(5) of the Juvenile Justice and Delinquency Prevention Act of 1974, as amended, and is jointly funded by OJJDP, the Bureau of Justice Assistance and National Endowment for the Arts.

\$250,000 for five project (minimum of one arts project)

maximum funding of \$50,000 for 12 month period

Goal: To prevent juvenile delinquency and other behavior problems such as substance abuse, teen pregnancy, school dropout, and violence, by providing opportunities for juveniles to gain skills that provide them with pathways to be successful academically and vocationally.

Objectives:

1. To provide at-risk juveniles with a variety of age-appropriate programs in the vocational entrepreneurship, recreation, and arts education fields that allow them to build on existing strengths and develop new skills.
2. To provide and promote coordinated, collaborative prevention efforts that target at-risk youth.

Concept paper due date:
June 20, 1995



Acronyms. Many organizations and agencies are concerned with alcohol, tobacco, and other drug problem prevention. And a great deal of legislation has been directed at responding to alcohol, tobacco, and other drug problems. Agencies and legislation are often referred to by acronyms. The following list of commonly used acronyms can assist prevention practitioners decipher the "alphabet soup" of the alcohol, tobacco, and other drug problem prevention field.

AA	Alcoholics Anonymous
AACD	American Association for Counseling and Development
AAMFT	American Association for Marriage and Family Therapy
ABA	American Bar Association
ACA	American Council on Alcoholism
ACAP	American Council on Alcohol Problems
ACCA	American College Counseling Association
ACHA	American College Health Association
ACDI	American Council for Drug Information
ACoA	Adult Children of Alcoholics
ACOG	American College of Obstetrics and Gynecology
ACPA	American College Personnel Association
ADA	Americans with Disabilities Act
ADFS	Alliance for a Drug Free Society
ADPA	Alcohol and Drug Problems Association of North America
ADAPT	America's Drug Abuse Prevention Team
ADMS	Alcohol, Drug Abuse, and Mental Health Services
AHA	American Hospital Association
AI	Advocacy Institute
AITI	American Indian Training Institute, Inc.
ALF	American Liver Foundation
ALA	American Lung Association
AMA	American Medical Association
AMERSA	Association for Medical Education and Research in Substance Abuse
AMHCA	American Mental Health Counselors Association
AMSA	American Medical Student Association/Foundation
AMSAODD	American Medical Society on Alcoholism and Other Drug Dependencies
ANA	Administration for Native Americans
APA	American Psychiatric Association
APA	American Psychological Association
APHA	American Public Health Association
ASAM	American Society of Addiction Medicine, Inc.
ASCA	American School Counselors Association
AYWC	American Youth Work Center
BABES	Beginning Alcohol and Addiction Basic Education Studies
BADD	Bartenders Against Drunk Driving
BATF	Bureau of Alcohol, Tobacco, and Firearms
BCA	Boys Clubs of America
BSA	Boy Scouts of America
BIA	Bureau of Indian Affairs
CADCA	Community Anti-Drug Coalitions of America
CASA	Center on Addiction and Substance Abuse
CDC	Centers for Disease Control and Prevention
COA	Children of Alcoholics



Acronyms

COAF	Children of Alcoholics Foundation
COSS.MHO	National Coalition of Hispanic Health and Human Services Organizations
CSAP	Center for Substance Abuse Prevention
CSAT	Center for Substance Abuse Treatment
CSPI	Center for Science in the Public Interest
CYAP	Community Youth Activities Program
DARE	Drug Abuse Resistance Education
DCDCC	Drugs & Crime Data Center & Clearinghouse
DDRP	Drug Demand Reduction Program
DEA	Drug Enforcement Administration
DFSCA	Drug-Free Schools and Communities Act
DHHS	Department of Health and Human Services
DOD	Department of Defense
DoEd	Department of Education
DOT	Department of Transportation
DUI	Driving Under the Influence
DWI	Driving While Intoxicated
EAPA	Employee Assistance Professionals Association
EASNA	Employee Assistance Society of North America
EIC	Entertainment Industries Council, Inc.
FBI	Federal Bureau of Investigation
FDA	Food and Drug Administration
FGP	Foster Grandparents Program
GFWC	General Federation of Women's Clubs
HUD	Department of Housing and Urban Development
IBCA	Institute on Black Chemical Abuse
ICAA	International Council on Alcohol and Addictions
ICPA	International Commission for the Prevention of Alcoholism and Drug Dependency
IHS	Indian Health Service
LCAT	Latino Council on Alcohol and Tobacco
MADD	Mothers Against Drunk Driving
NAADAC	National Association of Alcoholism and Drug Abuse Counselors
NAB-SAW	National Association of Black Substance Abuse Workers
NAC	National AIDS Clearinghouse
NAAPI	National Association of African Americans for Positive Imagery
NACoA	National Association for Children of Alcoholics
NACOP	National Association of Chiefs of Police
NADAP	National Association on Drug Abuse Problems, Inc.
NALSAP	National Association for Leadership in Student Assistance Programs
NAN	National Association of Neighborhoods
NANACOA	National Association of Native American Children of Alcoholics
NAPAFASA	National Asian Pacific American Families Against Substance Abuse, Inc.
NAPARE	National Association for Perinatal Addiction Research and Education
NAPPA	National Association of Prevention Professionals and Advocates, Inc.
NARMH	National Association for Rural Mental Health



NASADAD	National Association of State Alcohol and Drug Abuse Directors
NASBE	National Association of State Boards of Education
NASMHPD	National Association of State Mental Health Program Directors
NASW	National Association of Social Workers
NATI	National Association of Teen Institutes
NBAC	National Black Alcoholism/Addictions Council
NBCDI	National Black Child Development Institute
NCADD	National Council on Alcoholism and Drug Dependence
NCADD	National Commission Against Drunk Driving
NCADI	CSAP's National Clearinghouse for Alcohol and Drug Information
NCPA	National Committee for the Prevention of Alcoholism and Drug Dependency
NCPC	National Crime Prevention Council
NCJA	National Criminal Justice Association
NCJRS	National Criminal Justice Reference Service
NCY	National Collaboration for Youth
NEI	Narcotics Education, Inc.
NFIA	National Families in Action
NFP	National Federation of Parents for Drug-Free Youth
NGA	National Governors' Association
NHTSA	National Highway Traffic Safety Administration
NIAAA	National Institute on Alcohol Abuse and Alcoholism
NIDA	National Institute on Drug Abuse
NMA	National Medical Association
NMF	National Masonic Foundation for the Prevention of Drug and Alcohol Abuse Among Children
NNSA	National Nurses Society on Addiction
NOFAS	National Organization for Fetal Alcohol Syndrome
NOSAPP	National Organization of Student Assistance Programs and Professionals
NPN	National Prevention Network
NRHA	National Rural Health Association
NRIADA	National Rural Institute on Alcohol and Drug Abuse
NSAPC	National Student Assistance Program Corp.
NSBA	National School Boards Association
NYSCA	National Youth Sports Coaches Association
OESE	Office of Elementary and Secondary Education
OJJDP	Office of Juvenile Justice and Delinquency Prevention
OJP	Office of Justice Programs
OMH	Office of Minority Health
ONDCP	Office of National Drug Control Policy
OPM	Office of Personnel Management
ORHP	Office of Rural Health Policy
PDFA	Partnership for a Drug-Free America
PIP	Partners in Prevention
PRIDE	Parents' Resource Institute for Drug Education, Inc.
PTA	National Congress of Parents and Teachers
RADAR	Regional Alcohol and Drug Awareness Resource Network
RIC	Rural Information Center
RID	Remove Intoxicated Drivers
RSA	Research Society on Alcoholism
RSVP	Retired Senior Volunteer Program

Center for Substance Abuse Prevention

PreventionWORKS!

Acronyms

RWJ-FB	The Robert Wood Johnson Foundation's Fighting Back
SADD	Students Against Driving Drunk
SAFE	Solvent Abuse Foundation for Education
SALIS	Substance Abuse Librarians and Information Specialists
SAMHSA	Substance Abuse and Mental Health Services Administration
SAS	Student Assistance Services Corporation
SCP	Senior Champion Program
SDAP	Sports Drug Awareness Program
SGMA	Sporting Goods Manufacturers Association
SNAP	Sane National Alcohol Policy
SNC	Scott Newman Center
TEAM	Techniques of Effective Alcohol Management
TI	Teen Institute
USCG	United States Coast Guard
USIA	United States Information Agency
VA	Department of Veterans Affairs
VISTA	Volunteers in Service to America

REFERENCE

Citizen's Alcohol and Other Drug Prevention Directory. Resources for Getting Involved (1990) BK171

Center for Substance Abuse Prevention
PreventionWORKS!



Cultural Tourism

Cultural Tourism

Cultural programs and facilities are now being considered a community resource, not just for the quality of life they provide residents, but also for their ability to attract visitors to the area. Today "cultural and eco tourism" have become tourist industry growth areas. The baby-boomer is interested in the cultural and natural environment unique to an area, the "bed and breakfast" rather than the "chain motel experience". This approach is not new to European cities and tourist efforts.

In the debate over what is and isn't a "valid" impact on the local economy and when/ what multiplier should be used, the one undisputed concept is that tourist dollars from outside the area of study provide a positive impact on the economy of the area. If arts and culture attract tourists, and tourists provide a clear economic impact to the community, it pays to support and increase arts and cultural programs - especially with tourist dollars. The use of the "bed tax" (a tax paid on rental of hotel, motel rooms by tourists) to support arts and cultural is utilized in large and small cities.

City of Tacoma International Match and NewMarket Fund

Tacoma Arts Commission
747 Market Street, Suite 900
Tacoma, WA 98402
Linda Martin, Executive Director
206.591-5194 FAX 206.591-2002

Population served:	180,000 population, City of Tacoma
Annual Organization Budget:	\$640,725
Cultural Tourism/International Exchange budget:	\$149,000
Percentage to artists/arts organization:	64%
Number of artists impacted in 1994:	1,800
Percentage of budget to marketing:	61% (percentages overlap as artists and arts organizations receive marketing dollars)

Official partners and/or collaborations:

National Endowment for the Arts
Morning News Tribune
KPLU World Trade Center Tacoma
City of Tacoma Economic Development Division

Sources of funding for program:

National Endowment for the Arts
City of Tacoma General Fund
Washington State Arts Commission
Seattle Arts Commission
University of Washington, Tacoma

What are the three most important outcomes of this program?

1. Public awareness of the arts as an industry and contributor in the successful economic development of the city and region
2. Development of partnerships that support common goals, between government, business, artists, cultural organizations and educational institutions.
3. Public awareness of the relationship of culture to successful trade relations with other countries; and advancing world peace by promoting cultural understanding as a healing element in ethnically based community strife.

What can be three common pitfalls of this type program?

1. Potential that the arts end up in a competitive situation with other recipients of tourism dollars
2. Fixing expectations on unachievable goals.

International Program Summary: Budget \$114,000

The 1995/96 International Program is a package of services which seeks to position Tacoma as a Cultural port to the Pacific Rim and other countries; expand the export and import of cultural products and services; increase regional and national financial support of local artists and cultural organizations; enhance business relationships; assist sister cities to develop broad based, long term cultural exchange programs that are reflective of our diverse population; and to develop linkages internationally, through communications technology.

Customers served by this program include: immigrant and ethnic communities; manufacturers of products exported to other countries, corporations and businesses (i.e. banks) which provide international services; and which import international products for sale (i.e. carpet dealers, clothing stores) Sister City members; artists, cultural organizations, government counterparts (regionally and nationally) which are interested and/or active in international activities; and the general public.

Over the last few years we have developed partnerships with the National Endowment for the Arts; our Economic Development Division and the World Trade Center Tacoma; the Seattle and Washington State Art Commissions; and are planning new partnerships with our local university system and the Greater Tacoma Community Foundation, for 1995.



NewMarket Fund Budget: \$184,000 (95/96)

the NewMarket Fund was established with the decision by City Council and the City Manager in 1990 to direct a portion of the hotel/motel tax revenue to the

Cultural Resources Division for the purpose of reinvesting in marketing and publicity efforts for Tacoma's growing cultural attractions. Initially, the annual cultural share of the hotel/motel revenues was \$100,000 representing about 12-15% of the total received by the City. During the 1993-94 biennium \$184,000, or \$92,000 annually was distributed to cultural organizations events and attractions in Tacoma. The 1995-96 biennial allocation is set at \$184,000, the same as 1993-94, but was appropriated from the City's General Fund for this biennium, rather than Hotel/Motel Tax Funds.

The NewMarket programs includes four components. The first is a contracts for Services component, in which \$80,000 of the \$184,000 was budgeted. The second component is Art Tix, and agreement with the New Tribune to match NewMarket Funds in setting aside a dedicated page in the Friday TGIF magazine for Tacoma cultural events and performances. With the City and TNT paying two thirds of the ad cost, local arts and cultural organizations can market their events for \$50 per ad and be placed in a consistent location where readers can shop for arts activities. Cultural Plan Implementation is the third component, and feasibility studies for Capitals Facilities Planning is the fourth and last component.



International Program Detail Historical Background

Ever since Washington state hosted the 1990's Goodwill Games Arts Festival, Tacoma's international focus has rapidly evolved into potentially one of the most progressive cultural programs in the country. The Tacoma Art Museum's world class exhibit on Conceptual Russian Art raised that institution to a caliber of excellence consistent with top notch regional museums. Of equal success was "Russian America," held at the Washington State

Historical Society. Both these exhibits received support from the Tacoma Arts Commission.

The role of individual artists was critical to the success of these exhibits, and artists continue to enhance the visibility of Tacoma as an emerging international cultural center. During the Goodwill Games, participating Russian artists Brodsky and Utkin worked with the City of Tacoma's Cultural Resources Division in developing the 12th Street Bridge Project. Prints of the bridge have since been exhibited in Portland, Seattle, and continue to receive national attention.

In 1992 Tacoma Arts Commission Director Linda Martin was awarded a fellowship with the NEA's International Program, in Washington, D.C. During the fellowship she explored national models of international exchange, and became intrigued with the possibilities for a program that would link trade to culture.

One out of 5 jobs in this state is trade related. With 2% of the US population, our state is responsible for 8% of the country's trade. Tacoma is the second largest city in the second largest state in the West and it's port is the sixth largest in the US. Given our strategic geographical position as a gateway to the Pacific Rim and part of Cascadia, and increasingly diverse population, the possibilities are vast for meaningful international exchange.



1995-96 City of Tacoma International Program

The overall goal of the International Program is to encourage and support meaningful Tacoma based international exchanges and to facilitate partnerships between individuals, organizations, government, and businesses. A demonstrated respect for and understanding of cultural values is a prerequisite for developing successful business relationships with other countries, as well as locally and in responding to the

needs and interests of our immigrant populations. The international program components will reflect this philosophy.

Program Components

1. Trade/Culture Resource Guides (5) \$24,460

Many of Tacoma's residents are immigrants and second generation Americans. In 1993 alone, over 2,300 Asian refugees were processed through the Tacoma Community House. Where do these immigrants live? What businesses do they own or operate? How do we connect with each other and better appreciate our contributions to this community?

The Commission will develop five cultural/trade resource guides to assist individuals and organizations in learning about the history, traditions and values of a particular culture. The guides will include Sister City histories, and list business doing commerce with that country of origin. Customers served by the guides will include: international manufacturing and service industries, businesses, artists, cultural organizations, neighborhood Councils, refugee center, funders and consulates.

Status: Currently, we have compiled the raw data and text for three guides: Russian, Japan, and our Vietnamese Communities. A sub committee of the Vladivostak Committee is reviewing the guide for accuracy and writer/editor Miyumi Tsutakawa will begin editing the guide and designing the series format in April, 1995. I will be presenting the guide on our Vietnamese community to the Vietnam Roundtable later this month for comment and recommendations. We plan to publish three in 95 and two in 96. Additional guides being considered at present are Korea, the Philippines, China, Cambodia. Work Study Students from our local universities and colleges, and/or recent graduates with knowledge and interest in different cultures, will

accomplish the research and writing of the guides, from our local universities and colleges.

2. NEA State/Local International Match Program: \$25,000

Tacoma is the first city in the Pacific Northwest to enter into this partnership with the NEA International Program. Through this partnership Tacoma artist who apply for and receive a NEA International grant receive a contract for \$1,000 and arts organizations \$2,000, to provide a Tacoma based event that is fee and open to the public. By joining forces with the Arts Endowment we are taking a national leadership role in the field of international cultural exchange, and attracting national and state media attention to our city.

Status: Artist Jim Robbins, who is teaching schoolchildren in Cambodia, is the first Tacoma recipient of this program. The City of Tacoma is cited as a partner in the National Endowment's 1995 Guidelines, which are nationally and internationally distributed. This fall, the NEA mailed guidelines to hundreds of local artists, and will be writing about Tacoma in their March update to all city/state partners in the US.

3. Public Access Internet Link

Using communications technology, we will enable local presenting and producing organizations, and artists to connect with their counterparts, potential buyers of cultural products, and funders, through the Internet. We will set up a public access station, in collaboration with the library or educational institution such as the University of Washington, Tacoma.

Funds will include hardware and software costs: Internet and subscriber links, research into appropriate systems; Internet connection for Ruben and Internet/ArtsWire link for Linda Martin, to link with arts service, producing, funding and presenting organization throughout the nation.

Status: This June, technology is a conference track at the NALAA national conference to be held in San Jose. Dorothy McCuiston will be attending those sessions. Additionally, I have had initial conversations with the Network of Local Arts Agencies of Washington State, which is working with US West to link arts organizations throughout the state; with the Seattle Arts Commission which is linking with the Seattle Library's PAN system; and with Artist Trust, which is most cost/effective for the customers we wish to serve; and who will set up the system, and train initial users. Set up will be completed by fall, 1995. We will also be looking at ways in which the system can generate funds, dependent upon the time a user needs on the system.

4. Technical Assistance and Community Dialogues: \$16,000

The Tacoma Arts Commission will assist businesses, artists and organizations through a series of roundtables, forums, and workshops. A data base to locate, by discipline, artists, organizations experienced or interested in intentional exchange as well as resources to assist in exchanges, will be available to users. Workshops will provide information on subjects such as shipping assistance and referral, foreign language assistance, customs and trade information, and other resources that can help break the barriers to international exchange.

a. World Trade Center Collaborations and Contracts

The World Trade Center will provide a variety of opportunities for community members interested in the export or import of cultural products to receive information; networking opportunities between artists, businesses, and organizations involved in trade and exchanges. Some of these services will be partnerships and others will be contracted for.

This May, we are sponsoring a literary series on immigration and migration, to be held at community neighborhood locations.

c. Sound Art Forums

We are contracting with international sound artist Dan Senn to present 2 workshops on the history of "Sound Art" in the US and Europe, and opportunities for cultural exchange in this contemporary art form. The workshops will precede public performances by these "cutting edge" artists.

d. International Data Base

The Vladivostak Committee recently expressed frustration at not being able to respond to Sister City Requests for artists because of lack of a resource data base of professional artists active or interested in international exchange. This same frustration comes from artists who don't know how to connect with their colleagues, or institutions and businesses that can use or support their services. The development of a regional data base will assist Sister Cities, businesses (such as the Port of Tacoma) educational institutions and government both in locating artists, and arts businesses, and in facilitating meaningful exchanges. This will be a partnership effort with the Seattle Arts Commission, Washington State Arts Commission, On the Boards, One Reel Production and possibly, the King County Arts Commission.

Budget Recap:	total \$114,460
Trade/Culture Guides	24,460
Locally Cultural Exchange Program	17,000
Technical Assistance / Community Dialogues	16,000
Public Access: Arts / Trade Internet Linkage	23,000
NEA International Match Partnership Program	25,000
Public Awareness / Education	9,000
Anticipated Non-City Funds	\$62,845



The NewMarket Fund

The NewMarket Fund was established with the decision by the City Council and the City Manager in 1990 to direct a portion of the hotel/motel tax revenue to the Cultural Resources Division for the purpose of reinvesting in marketing and publicity efforts for

The NewMarket Fund was established with the decision by City Council and the City Manager in 1990 to direct a portion of the hotel/motel tax revenue to the Cultural Resources Division for the purpose of reinvesting in marketing and publicity efforts for Tacoma's growing cultural attractions. Initially, the annual cultural share of the hotel/motel revenues was \$100,000 representing about 12-15% of the total received by the City. During the 1993-94 biennium \$184,000, or \$92,000 annually was distributed to cultural organizations events and attractions in Tacoma. Planning and development Services Department and the Cultural Resources Division administers the allocation process with no overhead costs, staff expenses or administrative fee taken from the fund.

For the current 1995-96 Biennium, \$184,000 was again provided to the NewMarket Fund through the accounting provides that the amount will be expended from the General Fund rather than the two Hotel Motel Funds maintained by the City.

Program Intent

Prior to this biennium, when the New Market Fund used hotel/motel tax revenues, the use of these tax funds were limited by the state of Washington enabling legislation to the promotion and marketing of attractions in the city and the sponsoring and assistance of newly created events, programs, and materials which will draw visitors to Tacoma. The funds could also be used in planning cultural capital projects and facilities. The portion of the hotel/motel tax money administered by the Cultural Resources

Division for the NewMarket Fund was further limited to the development and marketing of cultural projects, programs and events. Although the source of the NewMarket Fund has technically shifted from hotel/motel tax revenue, it was agreed by the Arts and Landmarks Commission's and the CRD staff, that the objectives were still relevant and important to the City's cultural and financial well being, and as a result the guidelines for the use of NewMarket Funds has remained unchanged.

The NewMarket Fund, since its inception in the 1990-91 biennium, has been focused on broad community inclusion and particularly, assistance for new projects, programs and people currently not receiving regular funding from the City of Tacoma through the Cultural Resources Division. In assigning a percentage of the hotel/motel tax revenues to cultural marketing, the City Council was preparing for the increased marketing needs of the Broadway Theater District and the Washington State Historical Museum ; however, in conjunction with the development of the City's *On Sight: A Cultural Plan for Tacoma*, needs are also being met for a rapidly growing number of smaller projects and programs, particularly neighborhood based ethnic and multicultural activities.

At the end of the first biennium of NewMarket project we printed a final report, which provides an overview of how the \$200,000 in funds were applied. In managing the funds, the Division excludes their use for internal operations and administration or staffing costs. Due to the start up time needed for setting up distribution criteria, review panels and contracting requirements, there were only two rounds of distribution in that biennium through cultural contracts with local organizations. The Division also developed a cultural marketing element for the Cultural Plan and began implementation with a direct marketing program. An additional portion of the funds were used to produce marketing initiatives such as the

Farmers Market (NewMarket Funds were the only source of start up cash the market received).

The 1995-96 biennial allocation of NewMarket Funds is set at \$184,000, the same as 1993-94. The following will summarize in groups how NewMarket Funds have and will be expended during the previous and current biennium.

NewMarket Contracts

In the 1993-94 biennium, there were four rounds, two for each year, of review and distribution with \$80,000 of the \$184,000 total budgeted for direct distribution through contracts. In this biennium we will follow the same process although we have increased the contracts amount to \$50,000 per year (\$100,000 of the 184,000 for the biennium).

To respond to a recognized need in the community for small contracts available outside the scheduled funding rounds for special opportunities, we worked with Purchasing and Legal to set up an expedited process for contracts under \$1,000. With an agreement in place, we moved ahead with an "Agility" program which allows the Arts Commission and Landmarks Commission to review and award projects with contracts of less than \$500 each throughout the year at regular meetings. \$10,000 for the biennium was set aside within the NewMarket Fund for this program (We set aside another \$10,000 from our cultural development fund for Agility).

Art Tix and Direct Marketing

In response to a clear need for more affordable advertising, the Division negotiated an agreement with The New Tribune (TNT) to match NewMarket Funds in setting aside a dedicated page in the Friday TGIF magazine for Tacoma cultural events and performances. With the City and the TNT paying for two-thirds of the ad cost, local arts and cultural organizations can market their events for about \$50 per ad and be

placed in a consistent locations where readers can shop for arts activities. The cost to the NewMarket Fund was \$25,000 per year for a 10 month program in 1993-94, but after discussions with the arts groups and the Tribune last year we renegotiated the City's share once the program had proven successful. Art Tix now runs year round with the NewMarket Fund underwriting it with \$20,000 annually. In 1994, more than 500 events benefited from Art Tix.

In addition, NewMarket Funds are spent on a companion agreement with KPLU radio and Reflex magazine to reinforce Art Tix and focus in depth on Art Tix events. We budgeted approximately \$35,000 in 1993 for the Art Tix marketing package, and \$27,000 for the second half of the biennium. In 1995 and 1996 we have budgeted approximately \$50,000. In addition to the Art Tix package, we have been developing ideas for visitor brochures on public art, historic sites and natural surroundings. From the Legal Department's perspective, the purchase and sole development of direct advertising and public information is the cleanest and most uncomplicated way to expend NewMarket Funds.

Cultural Plan Implementation

With the Cultural Plan nearing completion in late 1992, we proposed in our budget to have \$30,000 set aside for the Plan in 1990-91 reoccur in our budget for implementation. When that did not happen, we elected to earmark approximately \$16,000 in NewMarket Funds for cultural projects, programs and activities identified in the Cultural Plan. In 1995-96 we have budgeted \$14,000 for the same period. In addition to direct noncompetitive contracts for landmarks to be developed in conjunction with walking tours such as the annual Grand Homes Tour of Tacoma and the Union Station District Walking tour.

Capital Facilities Planning

Based upon a request from the Broadway Theater District Foundation and the Broadway Theater District Task Force in 1993-94, we agreed to match \$10,000 from Grantmaker Consultants to study the feasibility of including the First Baptist Church in the operation complex of the Broadway Theater District. The study has led to an important grant for establishing an art school in the building and leasing details are in the works between the Broadway Theater District, the Foundation, and the Church.

We also provided \$5,000 to the Tacoma Little Theatre for facility planning, and with the adoption of the same state capital budget, the Tacoma Little Theatre is listed to receive \$187,000 through the Building for the Arts package. These capital facilities planning efforts are consistent with the WAC's concerning the use of Hotel/Motel Tax revenues for planning cultural facilities. In the current biennium we are closely following the implementation of Cultural Plan Goal G4 in the Cultural Facilities section, which recommends a broad plan for the development of cultural facilities. Vision 2010 is the vehicle which was created to address the Cultural Plan goal and it will be drafting values and recommendations for better coordination of projects and plans leading to the development and funding of cultural facilities in the downtown.

In sketching out the background and current status of the NewMarket Fund, there are several central ideas, realities and objectives which should be understood.

There are consistently many more requests for funding than there are funds to distribute and the city wide cultural attractions and eligible organization are growing at a rapid rate. From all indications, this situation will continue and even grow as applications increase in number and quality.

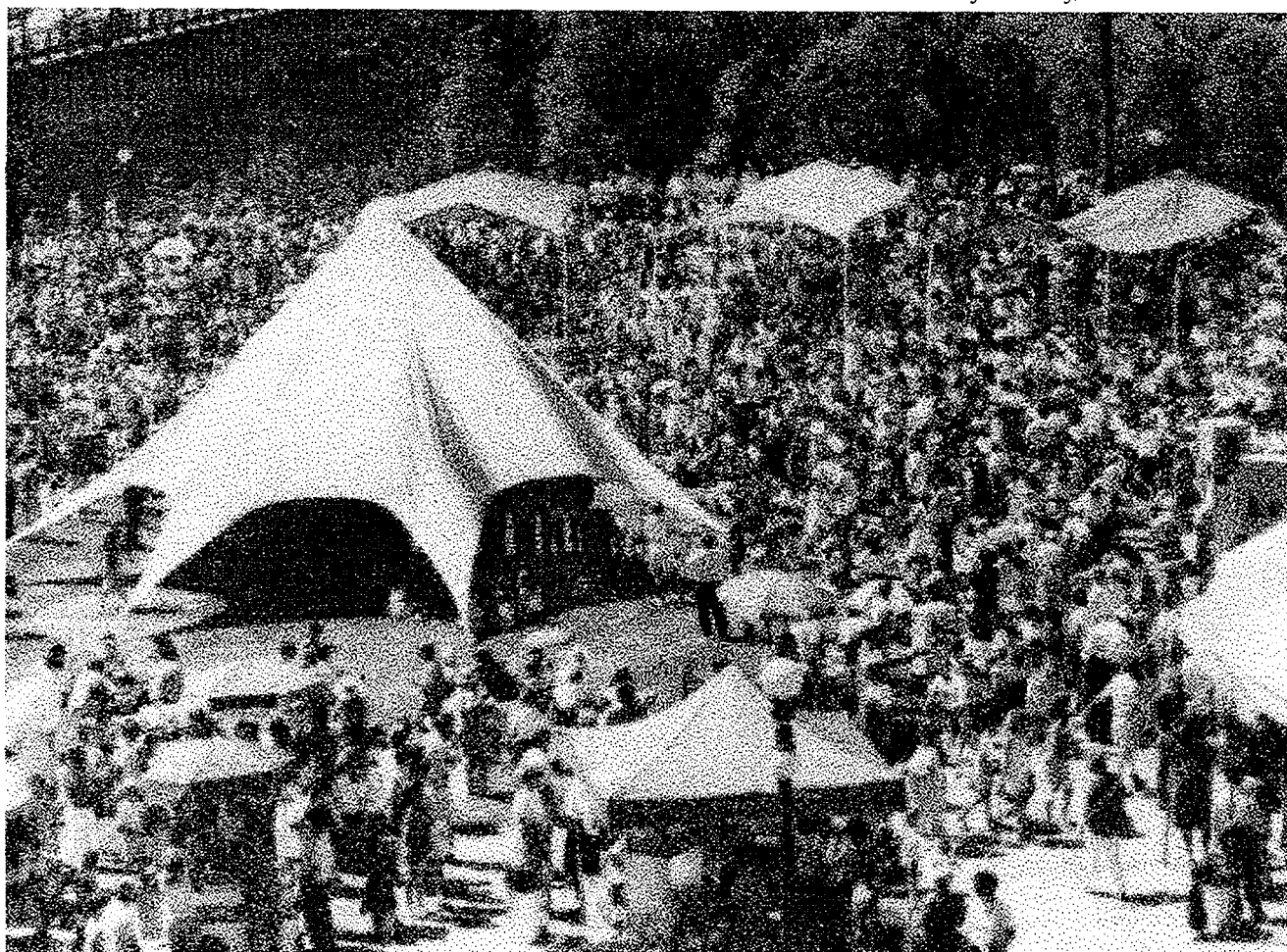
Though NewMarket resembles the other art contract funds in its purpose and method of review and distribution, there are some important differences. When we designed the review process for NewMarket, we departed from the model used for Cultural Development and Partnership Funds and set up a community based panel which included community representatives in addition to Commissioners from the Tacoma Arts and Landmarks Preservation Commissions. We have also tried, with only limited success, to encourage the funding of a larger ratio of cultural, ethnic and heritage applications in all

three of our competitive funding programs. In following up on the information we heard and saw in the Cultural Plan process, we have provided direct funding to ethnic and cultural projects which are viewed as "unknown projects" to some long established members of the arts community through the Cultural Plan implementation set aside. Examples of recipients of these contracts are Japanese Drummers at Rialto (\$200), Beyond an Ocean of Dreams play at Rialto (\$500). In deciding on funding, we drew upon the Cultural Plan and our won familiarity with the projects, the audiences and their merits.

The Cultural Resources Division worked with the community to write a Cultural Plan which outlines where we want to go with cultural development in Tacoma and we are using NewMarket and the other resources available to fulfill the plan. Our priorities are shifting to encourage growth within a larger definition of arts and culture in Tacoma and the NewMarket Fund has proven to be one of our most valuable tools for change.



*Missoula, Montana Cultural Council
Sister City Ceremony, 1994*



*New York City
Economic Development
and the Arts*

City of New York
Department of Cultural Affairs
2 Columbus Circle
New York, NY 10019
John Haworth
212.841.4134 Fax 212.489.9594

Population served:	8,000,000 population, New York City
Annual Organization Budget:	\$98,000,000
Cultural Tourism/International Exchange budget:	\$2,000,000
Percentage to artists/arts organization:	n/a
Number of artists impacted in 1994:	n/a
Percentage of budget to marketing:	0.25% (\$250,000)

Official partners and/or collaborations:

Mayor's Office of Tourism
Economic Development Agencies
Convention & Visitor Bureau

Sources of funding for program:

City, State of New York

What are the three most important outcomes of this program?

1. Collaborations between arts and non-arts.
2. Local community development.
3. Connections other civic promotions.

What can be three common pitfalls of this type program?

1. Loss of identity of Arts emphasis.
2. Misses the "Arts" agenda a bit.

The Arts in the Economy

by
Schuyler
G. Chapin

The strategic importance of the arts to the economy of the New York City metropolitan region is statistically confirmed in the massive study recently completed by the Port Authority of New York & New Jersey. Tourism and Travel to the Metropolitan Region conclusively proves that the arts stimulate tax revenues, sustain local businesses and enliven public space in this great city.

Mayor Giuliani recognized the economic significance of the arts when he strengthened the link between the NYC Department of Cultural Affairs and other economic development agencies in the City. For its part, the DCA believes that the region must do everything possible at every level to encourage and support this revenue-producing sector and maintain New York City's prominent position as a world-class cultural capital. In early January, soon after the publication of second and final part of the report, Commissioner Chapin testified before the City Council committee on Economic Development. His remarks underscore the strong connection between cultural and economic development.

Before the holidays, the Port Authority issued Part Two of its report giving all of us the data we need to build even stronger strategies to keep the New York City region the number one destination for cultural tourism. It is, after all, a tourism and the arts report. As any strategic planner worth his or her salt will tell us, we must look at both "strategic opportunities" as well as "threats." In fact, we do have fierce competition from other regions. The Port Authority study tells us which regions are our

major competitors: the Washington D.C., Miami, southern California, and San Francisco areas.

Last October, the State of California issued a major report prepared by the Peat Marwick company entitled *The Arts: A Competitive Advantage for California*. It's similar to the Port Authority study, in that California's report documents the benefits of a strong cultural sector to the economy. Allow me to quote from the report on why Toyota decided to locate a major research and design facility in southern California: "Toyota perceived that American cultural leadership was sifting from the East Coast to the West Coast." And though we may humbly disagree with Toyota's perception, we nonetheless must do everything within our collective power to make certain that New York City maximizes the opportunities to keep tourism and the arts stronger than ever.

The Port Authority challenges all of us to think strategically about these and other competitive challenges, to understand—and deal with—the obstacles that hamper our optimal success, and figure out ways to work more creatively together as an industry. From my point of view, we have the opportunity to work more cooperatively as a region. From the City's perspective, this means that agencies must work as partners. It means we must attract private sector participation. It means capitalizing on all the major events planned in the region—including the 50th anniversary of the United Nations, the Goodwill Games and the major international tourism conference "Pow-Wow," scheduled for Memorial Day weekend this year. This also means promoting the entire city as effectively as possible—creatively, with passion and skill, collaboration and cooperation.

Certainly, this administration has an understanding of how deeply connected the arts are to tourism and economic development. The Cultural Challenge Initiative and the reduction of the

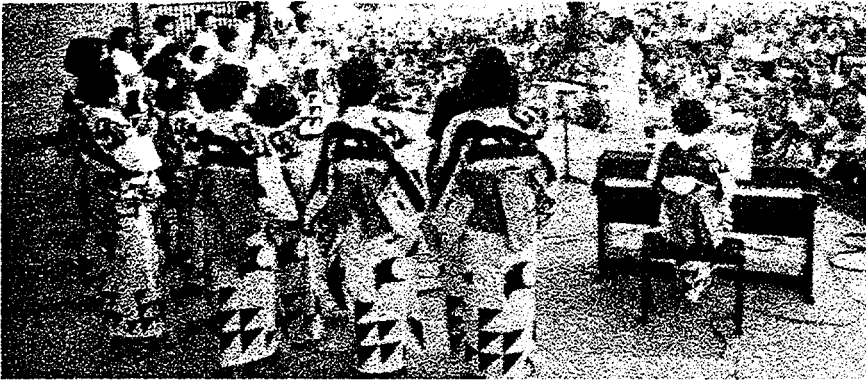
hotel bed tax are by two examples. And now, the Port Authority study gives both the public and private sectors new marching orders to capitalize upon the strengths of the cultural and tourism industries.

Here are some of the specifics about DCA's work:

One: The investment in the cultural infrastructure is at the core of our work. Recent major projects include the grand expansion of the Brooklyn Museum, El Museo del Barrio's new galleries and entrance, the Sea Cliffs exhibition at the Aquarium for Wildlife Conservation, the new sculpture court at the Studio Museum in Harlem, the Queens Museum and Queens Theater in the Park, and the American Museum of Natural History. Both the Metropolitan Museum and the Wildlife Conservation Society have major expansions planned. Likewise, the Museum of the City of New York, Snug Harbor Cultural Center and Institute for Contemporary Art are undergoing significant capital work. All these projects make New York City more competitive as a world class destination for tourists and a better place for all of us.

Two: With some assistance and encouragement from the Mayor's Economic Policy and Marketing Group and DCA, several Brooklyn cultural institutions—have developed new approaches to marketing, developing partnerships with neighborhood restaurants and helping promote one another. The Bronx Council on the Arts has recently published a theater, travel and restaurant guide for that borough. In Queens, there are specialized cultural maps for Long Island City and Flushing.

Three: The mix of cultural attractions on the north shore of Staten Island and downtown Brooklyn, combined with the magnetic National Museum of the American Indian, Ellis Island and an enhanced Lower Manhattan, make this part of our region a more dynamic, more attractive place to visit. In DCA's view, the unique configuration of cultural



*Missoula Cultural Council Choral Festival,
Missoula Montana.*

attractions in these three boroughs— complemented by an active waterway and the opening of several major hotels and restaurants in the area— makes the entire region more attractive for visitors. The administration's recently announced downtown plan will also help.

Four: The city was recently awarded one of the "Empowerment Zone" grants from the federal government. My agency will continue to work with community leaders and the administration on the cultural development of the Harlem neighborhood. Harlem is certainly positioned as one of the region's primary cultural and tourism destinations.

Five: Although we understand how important Manhattan's two central business districts are, we also recognize that there are other strategically important areas for our attention, including Long Island City, the north shore of Staten Island, downtown Brooklyn, the enterprise zone of Harlem and the South Bronx, the cultural institutions in and around Flushing Meadows Park and Coney Island, among others. One of the main reasons Metrotech is a success is because of the dynamic cultural institutions and organizations in downtown Brooklyn.

Six: DCA has developed working partnerships with the Convention and Visitors Bureau, the Regional Plan Association, the Association for a Better New York and the Ad Council.

In sum, DCA's approach is threefold: a) to continue strengthening the city's cultural infrastructure; b) to focus efforts on all five boroughs; and c) to continue building partnerships with other public and private agencies, especially in the area of economic development. We also are encouraging the cultural community to build partnerships at the neighborhood level. For example, the Bronx Council on the Arts has plans to develop a museum storage and study facility, and the Flushing Council on the Arts is playing a key role in developing a new World's Fair museum.

I have outlined some of what we are doing and how we are doing it, but it is also important to give this committee some of the economic arguments on why it is important for our city to support the arts:

The arts do make a difference to companies based in our region;

as articulated in Mitchell Moss's study, New York City's "intellectual capital" is what defines and, frankly, drives this city;

The arts contribute significantly to the quality of life in the region.

Believe me, there are cultural treasures for our visitors form near and far to discover throughout the region. This metropolitan region— especially from a cultural standpoint— is indeed the center of the world. But a word of caution is in order: we must continue to nurture and support this sector if we are to stay number one.

There are tremendous opportunities and some challenges for all of us. This study encourages leaders from tourism and the arts to work even closer in developing the absolute best visitor services around— from informing and training staffs to improved directional signage. We have opportunities to promote and market the entire region, encouraging our visitors to stay an extra day or two in order to visit all the boroughs. We have opportunities to promote the metropolitan area in every season. Last September, for example, "Fall for Art" launched a second year—and plans have already begun for next year and beyond. We have opportunities to develop creative partnerships among hotels, restaurants, cultural organizations and others within this region to promote one another.

New York City is the most dynamic and culturally attractive regions in the world. My agency stands ready to work in every way possible to help get the results we all want. As a New Year's resolution, let us all resolve to use the statistics and the evidence presented in the Port Authority report to stimulate new partnerships, a stronger regional identity, awareness and an even deeper understanding of what motivates visitors to come to this region in the first place.

*Schuyler G. Chapin serves as
Commissioner of Cultural Affairs for
the City of New York.*



The International Choral Festival

Missoula's International Choral Festival, the first of its kind held in the United States, was started in 1987 when choirs from Latvia, Poland, Austria, France and Italy traveled to Missoula to join several U.S. choirs in a week of concerts and activities. Subsequent Festivals have included choral groups from Uruguay, Spain, Lithuania, Latvia, Italy, Austria, Puerto Rico, Canada, Japan, Korea, Holland, Denmark, Botswana, the Czech Republic, Scotland and the U.S.

The event, held every three years and free of charge to the general public, generates an audience of over 31,000, which amounts to over half the population of the City of Missoula itself. Festival surveys reveal that people travel from every corner of the U.S. (including Alaska and Hawaii) to hear over 800 singers and musicians from all over the world. The Festival was founded, and is officially hosted, by the Missoula Mendelssohn Club, a 50-year-old civic male chorus, under the direction of Conductor Donald Carey.

Foreign singers are housed in private homes throughout the Missoula community; U.S. choirs stay in local hotels, RV parks and university dormitories. Dinners

and special get-togethers are held throughout the week for the singers and host families, culminating in an all-Festival party after the Massed Choir Concert. A final farewell afternoon includes a Western barbecue, music and dancing.

The Festival Board of Directors and the Festival Steering Committee oversee hundreds of volunteers who work in a variety of areas such as housing, transportation, concert logistics, means, entertainment, publicity, and translation. Over 250 families sign up to host foreign singers, and local churches, civic groups and businesses all contribute in some way.

During the 1990 International Choral Festival, an economic impact survey indicated an economic benefit of at least \$900,000, and more like \$1 million, to the Missoula community during Festival week. A highly conservative estimate, the survey did not include the economic benefits to other Montana communities such as Hamilton, Big Fork, Great Falls, Cut Bank, Conrad and Billings, where many of the choirs sing special concerts on their way out of Montana. Nor did it include the economic impact of in-state tourism visits the singers and their host families made to Glacier and Yellowstone National Parks.

The Festival budget of approximately \$250,000 - of which \$120,000 is cash - is funded through grants, corporations, individual donations, board

member donations, in-kind contributions, and concert collections, as well as sales revenues from meal, concessions and audio and video tapes.

Missoula's International Choral Festival has no formal ties with any other groups or organizations. The Festival is structured to be an independent, community-based organization.

The international Choral Festival's three most important outcomes include:

1. Access to excellence in world-wide choral music for a rural area (all of Montana) which otherwise would not have the richness of this cultural tradition available.
2. The cross-cultural benefits and education brought by the "universal language of music." The entire Missoula community unites in a volunteer effort which bridges cultures, politics, religions and races. A true universal understanding and empathy arises out of the unique and sometimes mysterious bonding which comes from voices raised together in song - and there is no other way to say that.
3. A substantial and growing economic impact in an area that has been historically dependent upon timber, mining and agriculture, and has sought new ways to diversify and stabilize its economy.



Missoula Sister Cities Program

Missoula Cultural Council

P.O. Box 7662

Missoula, MT 59807

Barbara Koosta, Executive Director

406.721-9620 FAX 406.549-4079

Population served:	82,000
Annual Organization Budget:	\$50,000
Cultural Tourism/International Exchange budget:	\$11,000
Percentage to artists/arts organizations:	6%
Number of artists impacted in 1994:	600

Official Partners and/or collaborations:

City of Missoula
Missoula County
University of Montana
Missoula Arts & Humanities Coalition
Missoula Downtown Association
Chamber of Commerce
CVB Sister City Program partners
University of Montana

Sources of funding:

City of Missoula
University of Montana
private contributions

What are the three most important outcomes of this program?

1. Broadens cultural experience and counters geographic isolation.
2. Develops international tourism; Missoula is a gateway to Glacier National Park and the Sister City relationship invites tangible ties and tourism opportunities. Tourists enjoy the "Western" experience.
3. Expands educational opportunities for students statewide, especially at the University level.

What can be three common pitfalls of this type program?

1. Sustaining the Sister City relationship after the initial "romance" period.
2. Bringing the Sister City relationship alive for those unable to visit overseas.
3. Sustaining the funding.

Missoula Sister Cities

In the fall of 1992, the Missoula Cultural Exchange was asked by the City of Missoula to develop a Sister Cities Committee and provide administrative support for the project. The following outlines the current program.

The mission of the Missoula Sister Cities Committee is to promote the development of education and exchange projects between the people of Missoula and the people of our sister cities.

We believe that a future characterized by global cooperation evolves when people of different cultures meet through activities related to the arts, education, sports and other positive social exchanges. In order to foster this understanding we are committed to the following activities with our Sister Cities:

Promoting education programs that facilitate the interaction of students and faculty at all levels.

Developing opportunities for people to experience each other's culture through communication and travel.

Conducting community activities which educate and inform people about our communities.

Encouraging opportunities for professional, business and social exchange.

Operating Plan - Missoula/Neckargemund Committee

Currently, the focus of activity is on exchange with our Sister City, Neckargemund, Germany. The Missoula/Neckargemund Committee works to fulfill the Missoula Sister City mission and goals in relationship to our Sister

City of Neckargemund, Germany. For fiscal year 1994 the committee has established the following objectives:

1. Education

A. To work with University of Montana/University of Heidelberg exchange projects to develop activities which strengthen student and faculty understanding and appreciation of Missoula and Neckargemund.

B. To work with teachers in Missoula area schools to further develop pen pal programs with elementary, junior high and high school students in Neckargemund, Germany and to encourage creative exchanges including art projects, school publications, etc.

C. To work with Missoula County High Schools to support and encourage student exchanges at the high school level.

D. To contribute 100 books to the Neckargemund Library as a gesture of exchange during the June, 1994 official delegation visit in Neckargemund.

E. To send Missoula and Montana newspapers and magazines to Neckargemund citizens as an educational resource.

2. Cultural exchange

A. To plan and implement the official proclamation ceremony to occur in June, 1994 in Neckargemund. An official delegation, including Missoula's Mayor and other city officials, will travel to Germany along with other Missoula visitors. The visit will take place during Neckargemund's Menzer Park Fest, the city's annual city-wide festival. A Missoula informational booth will be in place at the Fest.

B. To plan and implement an art exhibition including both invited Missoula artists' work and a juried works will be in place during the official delegation visit in

Neckargemund. All interested Missoula area artists were invited to participate.

3. Community Activities

A. To prepare and distribute Missoula and Montana information packets to individuals and organizations in Neckargemund.

B. To create an informal display of Neckargemund which can be shown throughout the community as part of a broader public education program.

C. To videotape the delegation visit in June, 1994 to be broadcast on MCAV in Missoula after the official visit to Germany.

D. To explore development of promotional materials about Missoula, including a brochure and videotape to be prepared in Germany.

4. Professional Exchange

A. To explore opportunities for exchange between civic leaders, government officer, public and private service agencies and professional associations.

5. Organizational

A. To raise the funds necessary to complete the above activities.

In the coming three years we plan to continue ongoing activities and add new projects. Though we expect to refine our plans as we better know our friends in Neckargemund, possibilities include the following: scholarship programs for student and teacher exchange at all levels, further exchange of exhibition and reference materials for libraries and galleries, artist residency programs, production of promotional videotape, brochures, etc.



International Film Festival

Annual Budget: \$100,000

Budget to artists/arts organizations: \$5,000

Sources of funding for program:

film entry fees

merchandise sales

registration fees for delegates

donations collected at the door of screenings

private donations given by companies and individuals.

What are the three most important outcomes of this program?

1. Education through visual arts-- All children and adults of Missoula are invited each year to participate in a month long "hands-on" puppet/mask making/costume building workshop which takes place in a building at the Fairgrounds. The workshop is offered free of charge -- all materials used are donated by area businesses and individuals. Artists are the "shop managers" and assist participants in the creating process. The costumes made at the workshop are worn in the WildWalk parade during the opening Saturday of the Festival. Thousands of parade goers line the streets in order to catch a glimpse of the spectacular array of wildlife creatures that swim, fly, waddle and leap down Higgins Avenue.
2. Education through the performing arts--
 - a. Children's Day - An outstanding community event for people of all ages. Performances are scheduled throughout the day by many area storytellers, dancers, singers, puppeteers, musicians, etc. Several cultures are represented--songs, stories and dances are shared with participants.

Children's Day also offers hands-on art activities throughout the day. Stations include: kite making, rock painting, permanent murals, natural art, plaster track making, educational presentations of live wildlife, etc.

This event is very unique. It appeals to participants of all ages. Everyone has the chance to enjoy quality live entertainment and create wonderful art projects. Best of all, this day is given to the Missoula community--no entrance fee is asked and all are welcome.
 - b. WildStage--An event created to connect performing arts with wildlife, WildStage is new to the Festival this year. Performances include storytelling, drama, dance and interpretation of readings. This is another event that the whole family can enjoy. A small donation is asked to help cover the costs of the artists involved.
3. Education through film--Over 10,000 people are entertained and educated by films shown at the Festival. School children and their teachers discuss the wildlife species featured in the films before attending special matinee programs--bringing wildlife, film and education together. The Festival screenings are an affordable opportunity for the public to enjoy an art form that has otherwise become quite expensive.

What can be three common pitfalls of this type program?

1. Hit and miss publicity to the schools. We can't control it when a secretary or principal tosses our flyers and letters in the trash without circulating them.
2. Limited funding restricts how much we can pay the artists and performers at Children's Day and WildStage.



*Sister City Ceremony at Assembly Hall of
Neckargemund, Missoula Montana Cultural
Council.*

Splendors Exhibit and Economic Impact City of San Antonio

Department of Arts and Cultural Affairs
P.O. Box 839966
San Antonio, TX 78283
Charles Jarrell, Special Projects Officer
210.222-2787 FAX 210.228-0263

Population served: 579,691 households
Annual Organization Budget: \$636,660 and \$2.9 million in grants
Cultural Tourism/International Exchange budget: 0
Percentage to artists/arts organization: 82% of organization budget
Number of artists impacted in 1994: 86
Percentage of budget to marketing: 10.21

Official partners and/or collaborations:
38 arts organizations

Sources of funding for program:

Splendors Exhibit and activities - San Antonio Museum of Art
Economic Impact Study - Arts and Cultural Affairs

What are the three most important outcomes of this program?

1. Increased interest in and support of San Antonio Museum of Art
2. Increased interest in Latin American art.
3. Increased awareness of economic impact of the Arts

What can be three common pitfalls of this type program?

1. What do we do next to top this?
2. This worked - let's see how often we can do it.
3. If it doesn't make a profit we shouldn't do it.

Splendors Exhibit And Economic Impact

"Mexico: Splendors of Thirty Centuries" was on exhibit at the San Antonio Museum of Art (SAMA) in San Antonio, Texas from April through August of 1991. Of the 265,000 visitors to Splendors, approximately 131,000 (49.4%) traveled from countries or zip codes more than 100 miles from San Antonio. SAMA conducted 1,044 exit interviews and did follow up phone interviews with 300 of those people to determine the economic impact of their visit.

Total economic impact to San Antonio was over \$82 million; \$15.3 million in shopping, \$26.7 million food and beverages, and \$40 million for hotels and motels.

The State of Texas collected over \$5 million in hotel/motel taxes and sales taxes and the City of San Antonio collected \$3.2 million.

Approximately one-half of these 131,000 visitors came to San Antonio for the primary purpose of seeing "Splendors."

During the run of "Splendors" 29 arts organizations staged over 200 correlative events including performances, exhibits, lectures, films and discussions. These events were assisted by a \$10,000 grant from the Rockefeller Foundation, but primarily were part of each organization's regular programming for the year. This

coordination was possible because of a two year lead time during which the City of San Antonio Department of Arts and Cultural Affairs (DACA) convened planning meetings with the agencies involved.

During the 1990-91 budget year, DACA also conducted an Economic Impact Study that factored out the impact of "Splendors." Total economic impact for non-profit arts and cultural organizations was determined to be more than \$596 million with the impact of visitors' arts related accounting for \$445 million of that total.



ISTEA and Cultural Tourism

Background:

Congress passed the Intermodal Surface Transportation Efficiency Act (ISTEA) in 1991. This act made changes to the way local and regional governments do transportation planning. One of the changes introduced by the legislation was a mandated set-aside of funding for transportation enhancement activities, including non-motorized transportation facilities and scenic and historic preservation activities.

Oyate Trail South Dakota

ISTEA	\$58,100
National Endowment for the Arts	12,800
South Dakota Arts Council	13,140
Partners inkind	7,220
Private support	4,100

More than an arts and culture project, this is an economic development proposal for Highway 50/18 businesses and communities. Before the OYATE TRAIL can be promoted, its visitor resources must be developed adequately to handle tourists. History and the arts become catalysts for economic growth in this cultural tourism plan. Yankton population 12,000 and Vermillion, population 10,000, are the largest communities on the OYATE TRAIL. The remaining two-dozen towns have populations of less than 5,000.

Increasing visitation to historical and cultural attractions along the route will assure the continued viability of many of these resources, increase opportunities for the continuation and expansion of participation in Native American traditional and contemporary arts and crafts, and encourage local participation in ethnic, Early American and contemporary arts, crafts and cultural endeavors. The official grand opening is planned for May 1995.

The South Dakota Arts Council received a \$58,100 Department of Transportation Enhancement Project grant to develop a comprehensive resource assessment and

transportation enhancement plan for the development of a cultural tourism route from Vermillion to Hot Springs - Highway 50/18. Initial funding for the OYATE TRAIL came from the National Endowment for the Arts, through special funds available only to the eight states participating in the pilot project, the Presidential Initiative for Rural Development. The South Dakota Arts Council was one of five state arts agencies funded. The Arts Endowment funded the OYATE TRAIL project at \$12,800. It has been endorsed by the South Dakota Rural Development Council. A local commitment of participating organizations of \$4,100 completes the funding package.

The project took shape in May, 1992, at a meeting of individuals representing state government, private business and the arts. This task force concluded that a comprehensive study including an inventory and development program is needed before the existing OYATE TRAIL arts, historical and cultural resources can be promoted. The group also plans to explore the official designation making the OYATE TRAIL a scenic and historic highway -- a route for tourists and

Judy VanDehule, Director

OYATE TRAIL

P.O. Box 791

Yankton, South Dakota 57078

605.665-2532

South Dakotans interested in the arts, culture and history of the region.

This route goes through Yankton, Dakota Territory's first capitol; Lake Andes on the Missouri River and home to the Yankton Sioux Tribe; Winner and the Rosebud Sioux Reservation; and Pine Ridge, headquarters of the Oglala Sioux Nation. The proposed 388 mile route, with its planned scenic, cultural and arts tour loops, has over a dozen established arts institutions that will offer off-the-Interstate travelers unique cultural opportunities. This beautiful and historic route to and from the Black Hills involves 15 nonprofit arts organizations, three Indian Reservations, and many traditional folk and contemporary artists along the way.



Santa Cruz River Park, Tucson

ISTEA \$201,600
City of Tucson Department of Transportation 40,400

The Santa Cruz River Park project involves the resurfacing and widening of 3.25 miles of existing substandard bike path along the Santa Cruz River in downtown Tucson. The project includes extensive landscape upgrades, public art amenities, and a bicycle/pedestrian bridge structure.

River parks along the Santa Cruz and Rillito Rivers that form an upside down "Y" will eventually link over 200 miles of urban bike and walking paths that can be followed without crossing a street. Design teams of artists, architects and landscape architects were selected for seven river parks funded with Flood Control dollars through the Pima County Transportation Department.

Tucson-Pima Arts Council

David Hoyt Johnson,
Public Art Program Director
240 North Stone
Tucson, Arizona 85701
520.624-0595 FAX 520.624-3001

Four of these parks have been dedicated.

The ISTE funded River Park is for a section under the responsibility of the City of Tucson, and in the heart of the city near an area planned as a future tourism information center.



The Powerhouse - Museum, Gallery and Tourist Center

ISTEA grant \$500,000
State Heritage Fund, private, inkind \$125,000

The ISTE grant of \$500,000 was awarded in 1994, for the rehabilitation/restoration of the historic Powerhouse into a tourist information and visitors center, photographer Carlos Elmer Memorial Gallery, Route 66 Transportation Museum, and gallery for local artists on I-40 and Highway 93 in Kingman Arizona. It is also on the longest maintained stretch of Route 66, a historic byway.

The Powerhouse building was placed on the Federal Historic Register in 1986. Built in 1907, this building is the oldest known reinforced concrete structure in the State of Arizona, and central to Kingman's Historic Overlay District. Carlos Elmer was a writer and nationally recognized photographer who contributed to

Powerhouse Corporation

Toby Orr, President
3975 N. Bank Street
Kingman, Arizona 86401
520.757-1174

early Arizona Highways publications. The building will also provide an sales gallery for the substantial number of artists and craftsmen in the community.



Cultural Tourism - Additional Examples

Anthony Tighe provided additional examples of cultural tourism from the extensive research he has collected in this area. The following are some of those programs.

Scenic Byways In Iowa

The NEA Design Arts Program funded three landscape architect positions with the U.S. Department of Agriculture's Soil Conservation Service. One of these architects, Mimi Askew, working for the Golden Hills Resource Conservation and Development Office in the southwestern corner of Iowa has been helping a multi-county citizen's task force develop a system of scenic byways to traverse the Loess Hills. The byways project generated interest in a more comprehensive and coordinated approach to economic development in the area and led to the formation of a new multi-county organization, the Loess Hills Promotional Corporation, to oversee further planning, development and marketing of the byway in coordination with the Western Iowa Tourism Region and the Siouxland Interstate Metropolitan Planning Commission.



Cultural Corridors

Two legendary roadways crisscrossing New Mexico are the focus of an innovative public art initiative now being developed and coordinated by the New Mexico Arts Division. "Cultural Corridors: Public Art on Scenic Highways" is a five year project to place public artworks at designated sites along the historic El Camino Real and Route 66. Over

the next five years, artworks expressing the history, lore and cultural significance of these transportation corridors will grace the roadways and the communities they have linked.

"Cultural Corridors," which has been in the planning stages for almost a year, is the result of a unique partnership between the Arts Division and the New Mexico State Highway and Transportation Department. The Highway Department has provided \$375,000 to the Public Art Program of the Arts Division through the enhancement provisions of the federal highway bill, ISTEA. This award, coupled with state and local matching funds, will fund the first of four phases of the project, ensuring the development of four \$100,000 public art projects in the 1995-96.

Four communities are proposed as sites for the first phase of the project: Las Cruces and Belen along El Camino Real and Gallup and Tatum along Route 66. Each community will match \$10,000 in local funding with \$90,000 in ISTEA and state funds. A statewide advisory committee representing a variety of communities and groups will oversee the Corridors project. However, each of the four communities will develop the project locally, including the selection of appropriate sites. It is expected that each "corridor community" will issue a call for entries this summer and select an artwork through a local selection committee.

While this first phase of Cultural Corridors will involve 4 sites, a total of 18 sites through 1999 may be funded if the highway department continues to support the

National Endowment for the Arts

Anthony Tighe

Intergovernmental Affairs Specialist,
Outreach Office

1100 Pennsylvania Avenue

Washington, D.C. 20506

202.682-5616 FAX 202.682-5660

project. Later phases may include projects that integrate art, design and infrastructure. For more information contact, Richard Hooker, New Mexico Arts Division, 505.827-6490."



Mississippi Delta Blues

In what may be one of the National Endowment for the Arts' most unusual grants, the Folk Arts Program awarded a grant to the Mississippi Department of Economic and Community Development. The blues, like those sung by B.B. King, were born in the Mississippi Delta where B.B. still spends a lot of his time. The 14 counties of the Delta already receive \$98 million in expenditures by tourists, but the Mississippi Division of Tourism Development would like to increase that. The Division has worked with the counties and communities of Greenville, Clarksdale and Greenwood, to create a plan to present new and existing blues events and promote them to travelers while at the same time assuring that the blues are presented in an historically accurate context. There is currently the Delta Blues Museum, the Blues Festival, and a Tennessee Williams Festival. Additional support for the program comes from the Mississippi Division of Tourism Development and the Mississippi Blues Commission.



Tennessee Overhill Experience, Etowah, Tennessee"

In the southeastern corner of Tennessee, the old Cherokee Overhill Country, composed of the counties of Polk, McMinn and Monroe, the National Trust for Historic Preservation's Heritage Tourism Initiative worked with the Etowah Arts Commission to create the "Tennessee Overhill Experience," a tourism promotion organization for the three-county area. The promotion focuses on the changes in lifestyles as working class people moved from farms to factories and mines.

Etowah, a town of about 3,800 people, has published a book on the history of its relations with the Louisville and Nashville Railroad and restored its L&N Depot as a community center with a history museum and visual arts exhibition space. The City of Etowah has recently purchased the Gem Theater, a 1927 movie house across the street from the Depot. The U.S. Forest Service has funded the hiring of a senior citizen to keep the Etowah depot open longer hours.

The Cherokee Tribe's Sequoyah Museum is using a festival development consultant provided by the Initiative to plan a Cherokee Festival.

With the support from the Tennessee Humanities Council, volunteers in Englewood, a town of 1,000 people, are creating a textile museum in a downtown building donated by a descendant of the owners of one of the early mills. The museum will serve to tell the story of working class women in the mills.

For more information contact Linda Caldwell, Director of the

Etowah Arts Commission,
615.263-7232.



Cultural Tourism - Economic Impact Studies

The Arts: A Competitive Advantage for California, Policy Economics Group, KPMG Marwick LLP, Washington, D.C. (October, 1994) for California Arts Council.

Economic Impact of Nonprofit Arts Organizations in Colorado, Richard L. Wobbekind and Cindy E. DiPersio, Business Research

Division, University of Colorado at Boulder (August, 1990) for the Colorado Council on the Arts and Humanities.

Arts and Tourism Marketing Plan, Louise S. Glickman and Associates, New Orleans (1993) for New Orleans Tourism Marketing Corporation and the Arts Council of New Orleans.

Tourism and the Arts in the New York-New Jersey Region, Part II, (December, 1994) The Port Authority of New York and New Jersey, Alliance for the Arts, New York City Partnership, Partnership for New Jersey.

Travel and Tourism, A Legislator's Guide, Laura L. Loyacono (January, 1991) for the National Conference of State Legislatures.

U.S. Department of Transportation

Funding of transportation projects (streets, state highways, federal interstate, transit centers, etc) in a community is provided through three sources:

ISTEA, Intermodal Surface Transportation Efficiency Act, signed into law December 1991, is the latest reauthorization of the highway bill providing \$151 billion. Federal tax on gasoline is a major source of revenue.

ISTEA Funding is divided into four sections:

1. (highway) **NHS, National Highway System (interstate highways)** through formula funding

2. (highway) **STP, Surface Transportation Program**, which is divided by formula into 10% for enhancement, 50% to **MPO, Metropolitan Planning Organizations**, 10% to safety, and 30% to state highway department to spend throughout state;
3. (transit) Section 9 funding by formula
- 4) (transit) Section 3 funding "pork"

In Tucson Section 3 and Section 9 dollars go to the City of Tucson, Department of Transportation for transit projects such as transit centers (bus).

Most arts agencies are familiar with the 10% enhancement part of ISTEA. In Arizona half of the enhancement dollars (\$6 million a year) is decided by the Arizona Department of Transportation, and half is awarded on a competitive basis for local projects recommended by the MPO.

State highway revenue is derived from: state gasoline tax, vehicle registration, motor carrier fees (trucks highway user fees). In Arizona the MPO makes decisions about 15% of the HURF (Highway User Revenue Fund)



White House Conference on Travel and Tourism

Washington, D.C. October 30-31, 1995

President Clinton has called for the first-ever White House Conference on Travel and Tourism to be held in Washington, October 30-31, 1995. The economic impact of the travel and tourism industry is far greater than most people realize. Travel and tourism is the nation's largest business services export. In 1993, more than 46 million international visitors contributed \$74 billion in the U.S. economy creating a net trade surplus of \$22 billion, as spending by inbound travelers to the U.S. surpassed spending by Americans traveling abroad. It is America's second largest employer after the health care industry, providing jobs directly and indirectly, for nearly 11 million people. It also is a proven tax revenue builder, generating \$56 billion in federal, state and local taxes in 1993.

In order to ensure continued growth of the industry into the 21st century, a bipartisan group of Congressional leaders urged President Clinton to convene the White House Conference on Travel and Tourism. The conference was called to help formulate a comprehensive national tourism strategy which will enable this industry to fulfill its economic potential and subsequently spur job creation, export growth and increased return on investment. It also will serve as a mechanism to clearly define the roles of the federal government and industry in the future of travel and tourism.

More than 1,600 delegates representing broad level of industry participation will take part in the White House Conference. The delegates include individuals from across the country representing industry, convention and visitor bureaus, state tourism offices as well as the public sector.

Prior to the national meeting, states and industry-related associations have been invited to hold state or industry-level White House Conferences to address

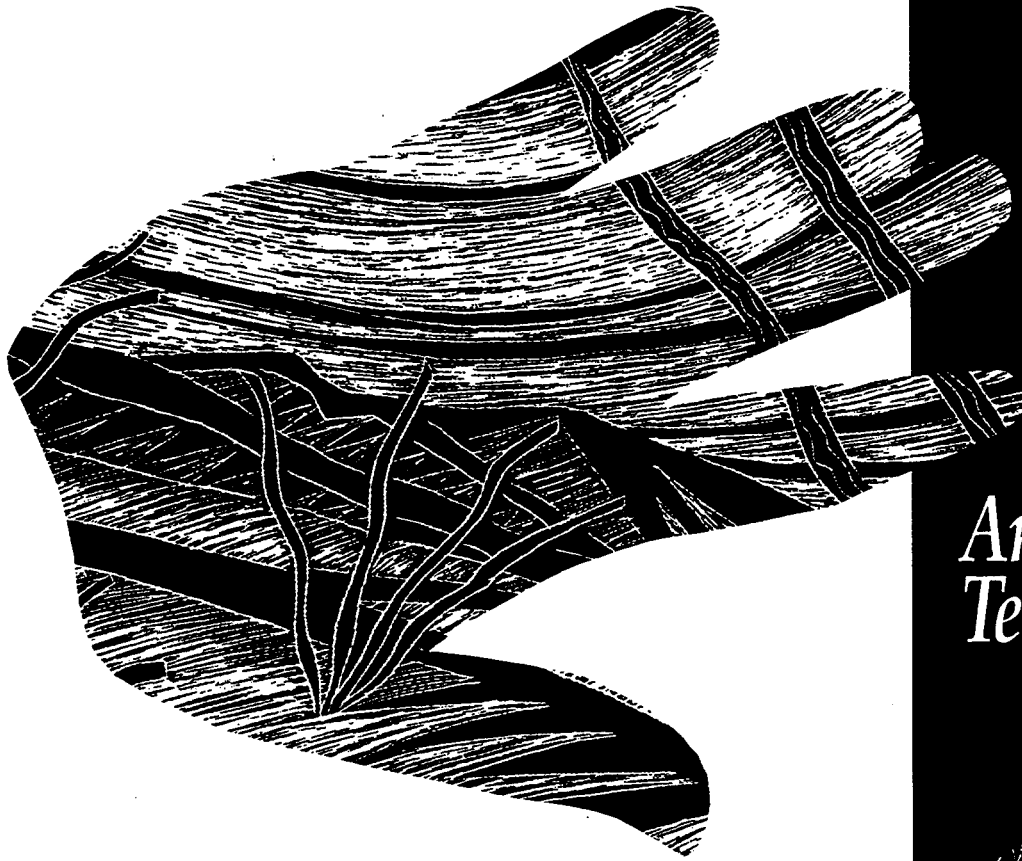
nine broad travel and tourism issues. These conferences will give interested groups the opportunity to identify and discuss key issues and concerns.

The nine issues include:

- Research
- Technology
- Infrastructure Development
- Product Development
- Promotion
- Facilitation and Reduction of Barriers
- Education and Training
- Environmental Concerns
- Travel Safety and Security.

There has never been a White House Conference on a specific industry. For travel and tourism, its significance is enormous. This historic conference is a vehicle for developing a public policy agenda for the near and long-term future.





Arts Technology

Arts Technology Programs and Funding

The information highway offers a new medium and methods for delivery of the arts. Graphic artists and computer animators are creating everything from computer graphic designed publications to the animations used in virtual reality Las Vegas rides. Computers are the delivery mechanism for distance learning in arts education and the creation of interactive CD ROM arts education programs, and tours of museum collections. The production of videos about arts programs have proved a powerful lobbying tool.



National Economic Impact of Nonprofit Arts Industry

Arts in the Local Economy

National Assembly of Local Arts Agencies
927 15th Street, NW, 12th Floor
Washington, DC 20005
Phone: (202) 371-2830
Fax: (202) 371-0424

In the most comprehensive study to date, the National Assembly of Local Arts Agencies (NALAA) studied the economic impact of the nonprofit arts industry during fiscal years 1990, 1991, and 1992. NALAA's research revealed that the nonprofit arts industry annually spends \$36.8 billion and supports 1.3 million full-time-equivalent jobs in the United States. Of the 1.3 million jobs supported annually 908,800 were specifically in the arts sector, a direct result of expenditures by nonprofit arts organizations.

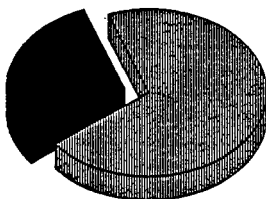
The study focused on 33 communities ranging in population size from 8,400 to 2.5 million. Detailed revenue and expenditure data from 789 nonprofit arts organizations were analyzed and an input/output model was created for each community to determine specific and reliable data about the industry's impact on jobs, personal income, and government revenue.

National Economic Impact of Nonprofit Arts Industry in the United States

◆ Expenditures of Nonprofit Arts Organizations	\$36.8 billion
◆ Jobs Supported (Full-Time)	1.3 million
◆ Personal Income Paid	\$25.2 billion
◆ Local Government Revenue	\$790 million
◆ State Government Revenue	\$1.2 billion
◆ Federal Income Tax Revenue	\$3.4 billion

U.S. Jobs Supported by Nonprofit Arts Industry: 1.3 million Full-Time

Indirect Impact:
391,200 Jobs Outside
of Arts Industry



Direct Impact:
908,800 Jobs in Arts
Industry

3-D Animation

Oregon Coast Council for the Arts

P.O. Box 1315

Newport, OR 97365

Sharon Morgan, Executive Director

503.265-9231 FAX 503.265-9464

Partner Organizations: County Economic Development Commission, Children's Services, Adult and Family Services, Community services Consortia (JTPA agency); city governments, Public Housing Authority, Public Health and Welfare Reform, state Department of Education, Welfare Reform.

Source of Funding: Region 4 Quality Workforce Council (state and federal workforce dollars); County Economic Development Commission (generated by Video Poker).

Program Overview:

In the 3-D Animation program, a computer artist works with 55 adults and youth using software donated by AutoDesk. Funded by the Region 4 Quality Workforce Council (state and federal workforce dollars), the program has demonstrated that the arts and technology have applications beyond graphics, commercials and entertainment. Organized around Total Quality management teams, the students are doing demonstration projects for BLM, two corporate clients - Georgia Pacific; safety training and Nautamatic animation of their prototype engineering device; Lincoln County Health Department, a public awareness animation of the effects of smoking on unborn fetuses; Oregon State University marine Science Center's distance education program, "Earth/Sea Investigators"; YUMCA/TCI Cable; and Lincoln City Parks and Recreation, an animation to promote a bond levy for a new park.

Local artists are part of each team. This is their first opportunity to have access to the technology. OCCA has negotiated their regular access to the computer labs at the schools and training sites.

When OCCA applied to the Workforce Council they were very startled to have an arts agency come to them. The Council is primarily made up of public officials, corporate executives, labor union and higher ed representatives. However, they could not dispute the rationale posed for the project and somewhat grudgingly funded it. Now they highlight it as among their innovative, successful projects. They are extremely impressed by the quality of the work accomplished by the teams, the range of applications, and the evidence of aesthetic, humorous and invigorating input by adding the arts to technology.

The Animation project has leveraged OCCA into participation in an \$800,000 NII/TAIIP grant application which will provide us fibre optic hook-ups and interactive telecommunicating capacity.

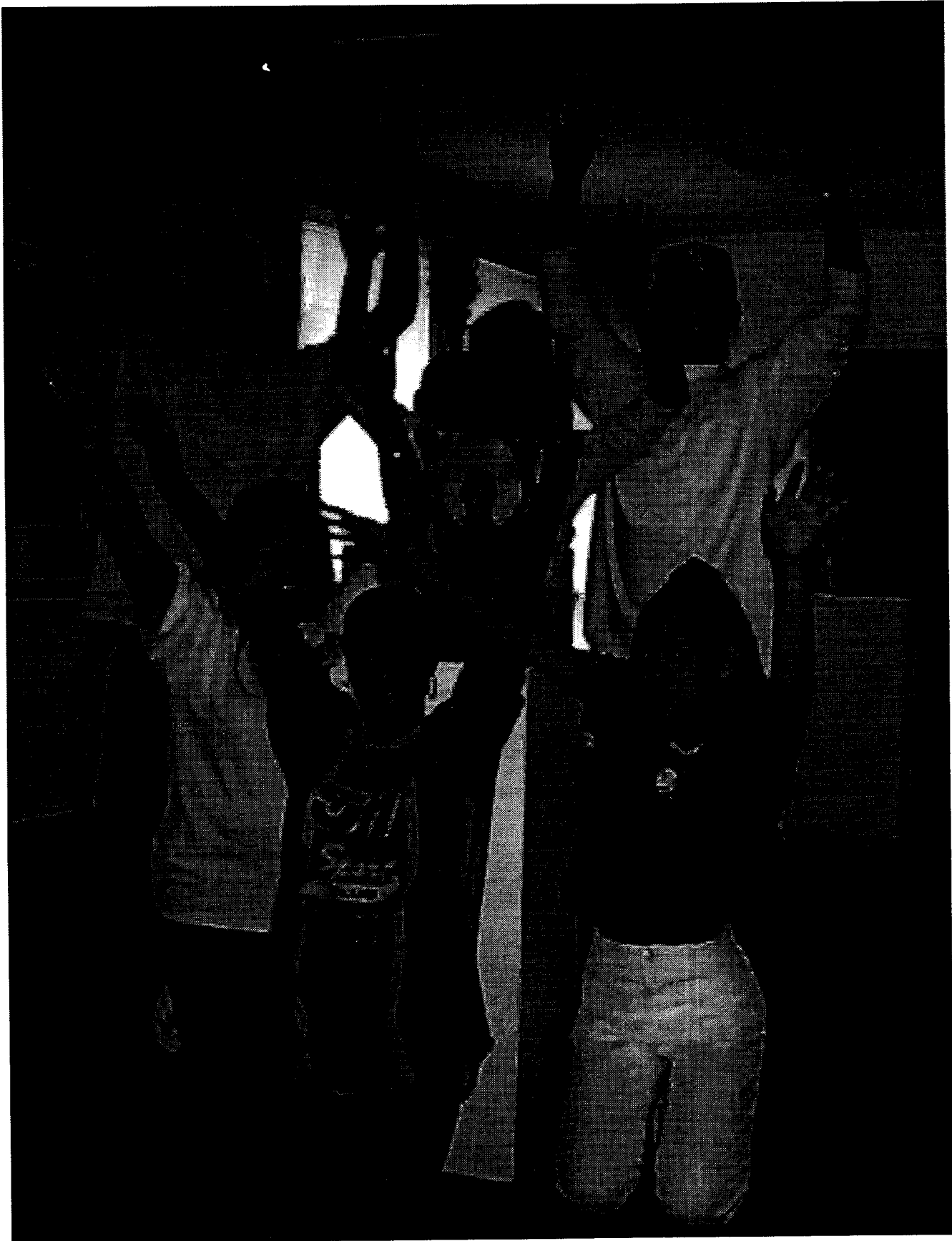
OCCA is also receiving funds for continuation and expansion of animation and other technological applications from our county Economic Development Commission. Among those applications is a point of purchase CD ROM marketing area artists whose works can translate into architecturally functional art. The CD will

be installed at two high end real estate offices. The EDC funds are generated by Video Poker.

First Resort is a new alternative school jointly planned by CSC, the local school district, the community college, a public library and OCCA. The curriculum is based upon problem solving using real community issues. The emphasis is on using the arts and technology. Funding comes from the State Department of Education, Welfare Reform and other retraining or special funds appropriate to the students served.

CSC has noted OCCA and the local high school as their two outside connections for their computer network.





Digital Photography by Tucson Youth in After School Arts Technology Program

Multimedia Arts Education Center

Tucson-Pima Arts Council

240 North Stone

Tucson, AZ 85701

Dian Magie, Executive Director

520.624-0595 FAX 520.624-3001

Partner Organizations: Pima County Community Services, Access Tucson, Pima Community College, Pueblo Media Magnate High School, Tucson Youth Development.

Source of Funding: National Endowment for the Arts, Challenge Grant; Pima County "Youth Initiative", City of Tucson (golf fee), State of Arizona, Department of Transportation,

Program Overview:

In 1994, the Arizona Legislature passed legislation "allowing the State Department of Transportation to lease property at less than market value to nonprofit organizations with programs for youth." In July, 1994, the Tucson-Pima Arts Council moved into a 14,000 square foot downtown office building for \$300 a year. The building had been purchased for right-of-way for a parkway (construction is still six to ten years in the future) and had been vacant for three years.

With the facility, the Arts Council received \$20,000 from a Pima County Youth Initiative to begin

an after-school and summer program for at-risk youth in arts technology, including computer graphics and desktop publishing, computer animation, video production. Youth also receive training and experience with the internet and World Wide Web as a job training program in the arts. In March, 1995, the Arts Council was awarded a \$225,000 National Endowment for the Arts Challenge Grant for the JTPArts summer job training in the arts for youth and the Multimedia Arts Education Program.

The purpose of the Multimedia Arts Education program is to introduce arts technology of video and multimedia computers in the creative application of problem solving. With an artist/student ratio of 1:10, a computer graphics instructor team teaches with a creative writing instructor. Youth work on basic computers to develop written material then move onto multi-media computers to complete a publication with desktop publishing software and digital photography.

Since 1992, the Arts Council's Cable Channel 8 Tucson Arts Channel has produced an interactive (activated by touch-tone phone), animated, arts calendar of events cablecast to over 80,000 households in the Tucson Metropolitan area. The Amiga computers used to create the animations were moved to the Arts Council's new facility and youth in the program will work with local arts organizations to develop animations that complement their programs for cablecast on the Arts Channel. The need workers with job skills in animation has been expressed by local software firms, and by Fox Studio which is locating a major animation studio in Phoenix with 300 jobs.

the release of...

The Distance Learning Funding Sourcebook guides you through key funding agencies—

- Foundations—many rank among the top 15 in annual giving
- Federal Government—with an Introduction by Kenneth D. Salomon, Esquire; Dow, Lohnes & Albertson—includes the Department of Education, NTIA, NSF, NASA, EPA, NEA, and NEH
- Regional Bell and Local Telephone Companies
- Corporations
- Cable Television Industry

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- A Chapter called ***Grantwriting for Success***—with contributions from Beverly A. Browning, CEO Grant\$line, Inc. and Sheila Cassidy, President, Cassidy Educational Funding and Development Systems
- Invaluable Print and Electronic Reference Chapters

Includes books, journals, directories, reports and periodicals, and resources available online and on multimedia providing current research on distance learning, educational technology, funding and grantwriting.

Special thanks to GTE Telephone Operations (Irving, Texas) and BellSouth (Atlanta, GA) for their financial support toward research.

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Your Guide to Foundation, Corporate, and Government Support for Telecommunications and the New Media

..... **ARLENE KREBS**

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About the Author

Arlene Krebs, president of New Orbit Communications, consults in the areas of educational telecommunications, including distance learning, the new media, training, curricula development, strategic planning, assessment, and funding. She is actively involved with both the communications industry and academic research, and teaches at New York University and Marymount Manhattan College. Ms. Krebs currently serves on the executive board of the Society of Satellite Professionals International and is the Education Chair. For more information on **The Distance Learning Funding Sourcebook**, contact Arlene Krebs, New Orbit Communications, 39 Plaza Street, Brooklyn, NY 11217 Phone (718) 857-3717, FAX (718) 857-6335.

