



sfac

san francisco
arts commission

benchmark study

submitted by

Museum Management Consultants, Inc.
MIG, Inc.

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INTRODUCTION

The following report was completed by Museum Management Consultants, Inc./MIG, Inc. as part of the strategic planning process conducted for the San Francisco Arts Commission (SFAC). By looking at public, urban arts agencies across the United States, MMC/MIG seek to provide programmatic and operational information that will inform future decision making in San Francisco.

The five public arts agencies presented in this report are:

- Chicago Department of Cultural Affairs and Special Events
- Los Angeles County Arts Commission
- New York City Department of Cultural Affairs
- Philadelphia Office of Arts, Culture, and the Creative Economy
- Seattle Office of Arts and Cultural Affairs

The following table provides a comparison of each agency:

Figure 1. Comparison of Public Arts Agencies FY 2011-2012

	RESIDENT POPULATION*	BUDGET	PER CAPITA	WORKS IN COLLECTION	FACILITIES MANAGED
Chicago	2,707,120	\$30 MM	\$11	700	9
Los Angeles County	9,889,056	\$10 MM	\$1	143	1
New York	8,244,910	\$290 MM	-- ¹	-- ²	0 ³
Philadelphia	1,536,471	\$3 MM	\$2	1,000	0
Seattle	620,778	\$7 MM	\$12	3,180	1
San Francisco	812,826	\$18 MM	\$22	4,000	4

* U.S. Department of Commerce, Census Bureau, <http://quickfacts.census.gov/qfd/states/17/1714000.html>

The cities and counties selected vary in population, from under one million (Seattle) to nearly ten million (Los Angeles County), and the public arts agencies are correspondingly varied. However, like San Francisco, each agency presents similar programs, and each geographic center is recognized for leadership in the arts.

¹ Because NYC funds organizations rather than people, and because of the City's population size, per capita funding does not accurately represent the impact DCLA funding.

² DCLA does not maintain the collection, which is integrated into capital projects.

³ DCLA does not manage the City facilities that it funds.

Figure 2. Demographics of Agency Populations*

Agency	Resident Population	White	Black	Native North American	Asian	Hispanic /Latino	Median Household Income
Chicago	2,707,120	45%	33%	1%	6%	29%	\$47K
LA County	9,889,056	72%	9%	2%	14%	48%	\$56K
New York	8,244,910	44%	26%	1%	13%	29%	\$51K
Philadelphia	1,536,471	41%	43%	1%	6%	12%	\$37K
Seattle	620,778	70%	8%	1%	14%	7%	\$62K
San Francisco	812,826	49%	6%	1%	33%	15%	\$73K

* Demographic percentages for each agency add up to more than 100% due to individuals identifying more than one race or ethnicity.

METHODOLOGY

Information for this study was gathered through interviews with arts agency executives and staff who provided documents, data, historical information, and insights. This material was supplemented by city budgets, organizational charts, planning documents, etc.

The categories of information for each agency track areas of basic organizational models (Mission, Vision, Governance, Financial Model), periods of change and innovation (Reorganization-Lessons Learned), and public offerings (Programs: Grant Programs, Cultural Assets, Civic Gallery, Other). Emphasis was placed upon grantmaking and learning how each city cares for its cultural assets (public art collections and publically managed facilities).

The benchmark study does not address the impacts on agency programs resulting from demographic shifts in the population. The data presented reflects only the agency studied and not the city or county as a whole. For example, Los Angeles has a County Agency which is included in this study (Los Angeles County Arts Commission) and a City Agency which is not included (Los Angeles Department of Cultural Affairs). Similarly, Seattle has a City Agency which is included in this study (Seattle Office of Arts and Cultural Affairs) and a County Agency which is not included (King County Cultural Services).

KEY FINDINGS, OBSERVATIONS, AND TRENDS

The following findings, observations, and trends have been drawn from studying these five urban public arts agencies. However, it should be noted that this is a time of self-examination and change for public arts agencies and the agencies in this study appear to be at different points in their process.

VISION AND PRIORITIES

1. Two agencies studied have completed comprehensive arts plans for their cities.
2. All agencies actively support their public schools, primarily by facilitating dialogue about the importance of arts education.

PROGRAMS

1. Agencies are shifting from producing programs to supporting existing nonprofits through funding and convening. Many agencies were founded at a time when arts programming in their region was scarce. However, now many non-city arts programs and organizations exist, and public agencies are seeking to support rather than compete with existing arts groups for audiences and funding.
2. Several agencies stressed activating art collections and programs in the service of social change and economic development. This is being achieved primarily through partnerships with school districts and other city departments (senior services, prisons, housing) as well as with nonprofits, foundations, and links with creative businesses.
3. Events and festivals produced by arts agencies are moving from city centers to neighborhoods in an effort to diversify audiences and activate the entire city through the arts.
4. Three out of five agencies studied maintain civic art galleries and exhibition programs, and two out of these three limit these programs to the art and images of their city.

Grantmaking

1. Agencies are requiring potential grantees to participate in the Cultural Data Project of their state, which serves to increase accountability as well as the region's knowledge of its arts resources.
2. Only two of the five agencies studied provide support to individual artists.
3. While grant programs vary with each agency, all five agencies studied provide operating support for arts organizations.
4. Grantmaking in each agency has evolved to meet changing community needs.
5. All agencies provide technical assistance to grant applicants, ranging from optional workshops to mandatory pre-application reviews and peer panelist site visits.

CULTURAL ASSETS

Public Art Collections

1. Agencies unanimously identified the stewardship of public art collections as a high priority. They struggle with the lack of funds available for conservation of collections, while funds for capital improvements of facilities are more readily available through the capital budgeting process.
2. Agency heads expressed a desire to explore allowing *Percent for Art* funds to be used for conservation of existing collections as well as for temporary artwork and performances.

3. The majority of agencies studied do not maintain collections of portable artworks (defined as relocatable two and three dimensional artwork), with one agency deaccessioning its collection of portable artworks to other city departments.

Facilities

1. Agencies which once managed and ran nonprofit arts organizations housed in city facilities have succeeded in spinning off these organizations as independent entities which function in city-owned buildings, on city-owned land. These private nonprofit organizations now apply for city grant support in a competitive process rather than receiving automatic line-item support.
2. As in grantmaking, agencies are requesting and utilizing data to assess the health and compliance of facilities under their management.

GOVERNANCE

1. With one exception, the head of each agency in the study is a cabinet-level position, reporting directly to the mayor.
2. In every case, the arts commission has an advisory, rather than a governing or legislative role.

FINANCIAL MODEL

Each municipality has a different method of accounting for revenue and expenses. Therefore, there is no standardized basis of comparing financial models. However, comparisons can be made by the size of overall budgets, number of personnel, and grantmaking programs.

OVERVIEW OF AGENCIES

Figure 3. Personnel FY 2011-2012

AGENCY OVERVIEW	EMPLOYEES (FTE IN AGENCY BUDGET)⁴	PERSONNEL BUDGET⁵	% OF BUDGET	BUDGET
Chicago	79	\$6 MM	20%	\$30 MM
LA County	48	\$2 MM	20%	\$10 MM
New York	62	\$4 MM	1%	\$290 MM
Philadelphia	2	\$200 K	7%	\$3 MM
Seattle	20	\$2 MM	29%	\$7 MM
San Francisco	35	\$4 MM	22%	\$18 MM

⁴ With the exception of LA County and Philadelphia, all agencies have one or more employees who are members of a union.

⁵ Personnel budget figures for Chicago, New York, and Philadelphia do not include benefits, which are accounted for elsewhere in the municipal budgets.

Figure 4. Governance

AGENCY	HEAD REPORTS TO	BOARD NAME	BOARD FUNCTION	MEMBERS	SELECTION/ APPOINTMENT BY
Chicago	Mayor	Cultural Affairs Council	Advisory	21 - 30	Mayor
LA County	County Board of Supervisors	Arts Commission	Advisory	15	Board of Supervisors
New York	Mayor	Commission	Advisory	15-21	Mayor
Philadelphia	Mayor	Cultural Council	Advisory	50	Mayor
Seattle	Mayor	Arts Commission	Advisory	16	Mayor (7), City Council (7), Commission (1) , YMCA (1)
San Francisco	Arts Commission	Arts Commission	Governing, Managing, Legislative	15	Mayor

Figure 5. Agency Programs FY 2011-2012

AGENCY PROGRAMS	Chicago	LA County	New York	Philadelphia	Seattle	San Francisco
Art Education - Outreach		●	●			●
Art Education - Convening	●	●	●		●	●
Civic Art Gallery	●			●	●	●
Civic Design Review		●		●		●
Creative Placemaking	●	●	●	●	●	●
Events (Festivals, Performing Arts)	●	●		●	●	●
Facility Rental	●	●				
Grants	●	●	●	●	●	●
Public Art	●	●	●	●	●	●
Street Artist Licensing ⁶						●
Technical Assistance	●	●	●	●	●	●

⁶ Street Artist Licensing is included in the grid because it is a program of the SFAC. No other agencies studied administer street artist licensing programs. Street vendor programs in Chicago, Los Angeles, New York, Philadelphia and Seattle are administered through other city and county agencies.

Figure 6. Agency Grantmaking FY 2011-2012

AGENCY	2012 GRANTMAKING BUDGET	% OF BUDGET	NUMBER OF GRANTS	AVERAGE GRANT TO NONPROFIT	AVERAGE GRANT TO INDIVIDUALS
Chicago	\$1,257,000	4%	522	\$3,342	\$845
Los Angeles County	\$4,118,000	46%	184	\$22,380	DNA
New York	\$279,300,000	96%	1,187	-- ⁷	DNA
Philadelphia	\$1,539,091	51%	226	\$6,810	DNA
Seattle	\$2,400,000	34%	338	\$12,000	\$3,500
San Francisco	\$4,000,000 ⁸	22%	131	\$35,274	\$9,175

Figure 7. Grant Programs

AGENCY GRANT PROGRAMS	Chicago	LA County	New York	Philadelphia	Seattle	San Francisco
Multi-year		●	●			●
Require 1 year off						●
Capacity Building		●			●	●
Cultural Equity			●		●	●
Capital Support			●		●	●
Operating Support	●	●	●	●	●	●
Professional Development	●	●	●			●
Artistic Programming	●	●	●			●
Outreach & Accessibility	●	●	●		●	●
Individual Artists	●				●	●
Partnerships						●

Figure 8a. Agency Percent for Art FY 2011-2012

AGENCY	CONSERVATION BUDGET	PERMANENT WORKS	PORTABLE WORKS	TEMPORARY PROJECTS
Chicago	\$150,000	700	0	No
LA County	\$0	143	0	Yes
New York	\$0	291	0	No
Philadelphia	\$0	1,000	0	Yes
Seattle	\$187,000	380	2,800	Yes
San Francisco	\$75,000 ⁹	1,500	2,500	Yes

⁷ DCLA grants are multi-year and include capital funding, thus no average is stated.

⁸ In addition to SFAC grants, support to San Francisco nonprofit cultural organizations is granted through the Hotel Tax Fund, which also provides monies to convention facilities, low income housing, and other recipients. Large cultural organizations, including the Fine Arts Museums and the Steinhart Aquarium, receive direct support through the Hotel Tax Fund. Grants for the Arts (GFTA), a separate City agency from SFAC, distributed \$11 million (5% of the Hotel Tax Fund) to other arts organizations and activities during fiscal year 2011-2012.

⁹ Figure does not include the 5% of the Percent for Art Funds designated for collections maintenance. This percentage is not always able to be captured.

Figure 8b. Agency Percent for Art Legislation

AGENCY	% FOR ART LAW		FUNDS SET ASIDE FOR		
	PUBLIC	PRIVATE	ADMINISTRATION	MAINTENANCE	CONSERVATION
Chicago	1.33%	DNA	20% ¹⁰	20% ¹¹	unexpended reserve
LA County	1%	DNA	15%	allowed but % unspecified	unspecified
New York	1%	DNA	unspecified	unspecified	unspecified
Philadelphia	1%	1%	unspecified	unspecified	unspecified
Seattle	1%	DNA	unspecified	unexpended reserve	unexpended reserve
San Francisco	2%	1%	20%	5% ¹²	unspecified

Figure 9. Facilities

AGENCY	# CITY OWNED	CAPITAL FUNDS FY 2012 ¹³	FACILITIES FUNDED	MANAGED	PROGRAMMED	FOR RENT
Chicago	10	\$100,000	9	9	8	10
LA County	1	\$9,745,000	1	1	1	1
New York	33	\$139,200,000	33	0	0	0
Philadelphia	0	--	6	0	0	0
Seattle	1	\$2,800,000	1	1	1	0
San Francisco	4	\$600,000	4	4	0	0

¹⁰ Chicago Percent for Art allows 20% of fund for Administration and Maintenance combined.

¹¹ Chicago Percent for Art allows 20% of fund for Administration and Maintenance combined.

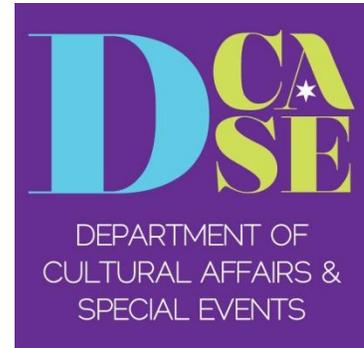
¹² This 5% of the Percent for Art Funds designated for collections maintenance is not always able to be captured.

¹³ Capital funds vary from year to year and include one-time expenses for facility repair and renovation. As a result, these figures may not appear in proportion to the Agency's average fund allocation.

CHICAGO DEPARTMENT OF CULTURAL AFFAIRS AND SPECIAL EVENTS

Founded 1986

<http://www.cityofchicago.org/city/en/depts/dca.html>



OVERVIEW

The Chicago Department of Cultural Affairs and Special Events (DCASE) has an annual budget of over \$30 million and a full-time staff of over 75. The Department of Cultural Affairs merged in 2010 with the Mayor's Office of Special Events to form DCASE, which annually produces nearly 2,000 public programs and events, permits an additional 700 community festivals and Citywide events, administers the Public Art Program, distributes grants, and manages cultural facilities.

MISSION

The Department of Cultural Affairs and Special Events (DCASE) is dedicated to enriching Chicago's artistic vitality and cultural vibrancy. This includes fostering the development of Chicago's nonprofit arts sector, independent working artists and for-profit arts businesses; providing a framework to guide the City's future cultural and economic growth, via the 2012 Chicago Cultural Plan; marketing the City's cultural assets to a worldwide audience; and presenting high-quality, free and affordable cultural programs for residents and visitors.

VISION AND PRIORITIES

While DCASE has no formal vision statement, Commissioner Michelle T. Boone identified the following four priorities for the next five years: Arts Education in collaboration with Chicago Public Schools; establishing cultural hubs and districts; defining the agency's role within the creative industries of film, music, theater, and the culinary arts; and working with the newly formed Chicago Tourism agency, *Choose Chicago*, to craft a cultural tourism strategy.

Chicago Cultural Plan

The four priorities listed above were informed by DCASE's Cultural Plan for the City of Chicago, an initiative launched in February 2011. The Plan was unveiled in October of 2012 and created a framework to guide the City's future cultural and economic growth with the goal of elevating the City as a global destination for creativity, innovation, and excellence in the arts. As the head agency in creating the Plan, DCASE will also take a leadership role in its implementation.

When asked what the expectations are for DCASE relative to the Plan, Commissioner Boone stated that she has assembled a Plan Implementation Team which meets weekly. At these meetings, external partners, including representatives from other City agencies and arts service organizations, are invited to discuss how they can work with DCASE to implement the goals of the Plan. The planning process emphasized public engagement and as a result, Commissioner

Boone said that the Cultural Plan is *“on the radar everywhere, and people are excited to be a part of it.”*

When asked about the challenges of implementing the Plan, Commissioner Boone stated:

“Everyone has cool ideas for programs – but we have to ask ‘who is the program serving, how does it advance our mission, how does it advance an identified goal of the Plan?’ The process has pushed everyone – our doors are wide open. We are creating a culture of ‘yes’ and a culture of collaboration. However, we don’t have to be the producer of everything. Twenty-six years ago when the last plan was written, the art scene in Chicago was different. Now, the City doesn’t need to be the provider. People are doing really good work, and the City should be supporting this work and not competing.”

GOVERNANCE

As the head of DCASE, Commissioner Boone holds a cabinet level position and reports directly to the Mayor. Commissioner Boone is assisted by a Cultural Affairs Advisory Council of 21 to 30 individuals who are appointed by the Mayor and approved by the City Council. The Cultural Affairs Advisory Council members represent a broad cross-section of people from diverse geographic areas of the City and include practicing artists, representatives from major City-wide cultural organizations, neighborhood and community cultural organizations, and the community at large. The Cultural Affairs Advisory Council helps DCASE engage Chicago's diverse artistic communities and acts as the outreach arm of DCASE in creating the Cultural Plan for Chicago.

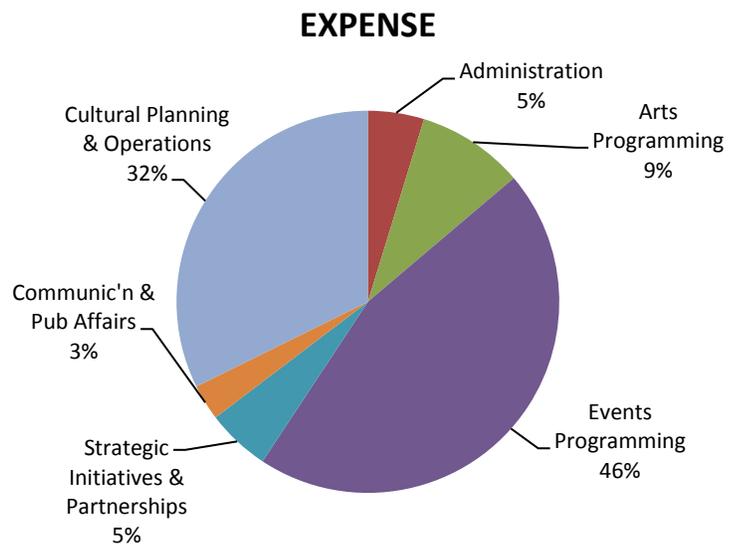
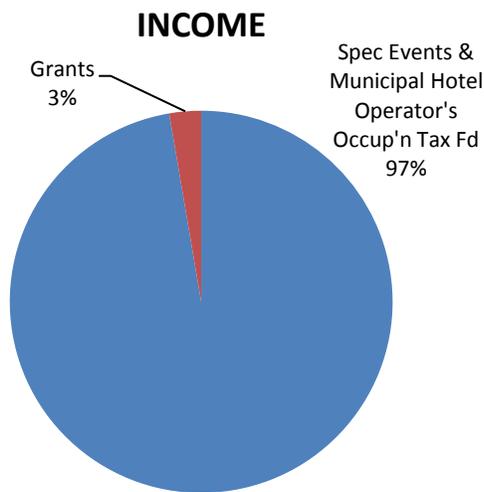
Commissioner Boone stated that the Cultural Advisory Council is an effective resource for her and her staff with regard to projects and initiatives, and members of the Council serve as ambassadors to spread the good word about DCASE. The advisory body has been particularly effective in developing program partnerships and collaborations.

FINANCIAL MODEL

The DCASE budget for the most recently completed FY 2011-2012 totaled \$30 million. The majority of funding was derived from Special Events and Municipal Hotel Operators' Occupation Tax Fund, with the balance from revenues generated through ticket sales, sponsorships, grants, and venue rentals. Details of the DCASE FY2012 budget are represented in the table and charts below.

**CHICAGO DEPARTMENT OF CULTURAL AFFAIRS AND SPECIAL EVENTS
Income and Expenses FY 2011-2012**

Income	
Special Events and Municipal Hotel Operator's Occupation Tax Fund	29,229,856
Grants	805,000
	\$30,034,856
Expense	
Administration	1,371,164
Arts Programming	2,616,286
Events Programming	13,140,369
Strategic Initiatives and Partnerships	1,552,380
Communications and Public Affairs	877,608
Cultural Planning and Operations	9,334,796
Tourism	1,415,800
Turnover	(-273,547)
	\$30,034,856



REORGANIZATION – LESSONS LEARNED

In 2010, the previous City administration, in a move toward fiscal efficiency, merged what was the Department of Cultural Affairs with the Mayor’s Office of Special Events to form the Department of Cultural Affairs and Special Events (DCASE).

Previously, the Department of Cultural Affairs was responsible for fine arts programming and the Mayor’s Office of Special Events was in charge of large-scale public events and festivals.

Commissioner Boone stated, *“While both agencies did public programming, the focus was different and the agencies rarely collaborated. The nature of the work was similar in that both were presenting, but one focused on the masses while the other focused on arts patrons.”* The melding of the two agencies provided an opportunity to perform a program audit, which revealed redundancies and programs which had low attendance, as well as opportunities for better serving the public in a more focused manner. Addressing the emphasis on the broadest possible audience, a new mission statement was written accentuating Chicago’s overall cultural vitality in place of promoting the cultural sector.

PROGRAMS

Grantmaking

The Cultural Grants Program goal is to serve as a catalyst to foster a robust, healthy arts community where artists, nonprofit arts and culture organizations, and creative industries thrive. DCASE provides over \$1 million a year in direct funding for Chicago’s arts community through its Cultural Grant Programs. Designed to reach artists and nonprofit organizations within every community of the City of Chicago, grants provide operating funds, as well as support for professional development, the creation of new work, and instructional arts programs. Grants are awarded through a competitive panel review process. DCASE now requires that applicants to the CityArts Program, which provides General Operating support to nonprofit organizations, complete a Data Profile through the Illinois Cultural Data Project (Illinois CDP) website (www.ilculturaldata.org) as part of the application process.

Grantees are offered technical assistance through a series of Application Assistance Workshops scheduled prior to submitting a grant application which provide information about grantmaking priorities and deadlines (See Appendix for detailed grant program descriptions).

Commissioner Boone examined other City agencies and determined that the DCASE grant budget size is small relative to the overall agency budget, and she would like to see the grants budget increase: *“I would like DCASE to be in the position to lend more support the arts community through our grant program.”*

CHICAGO DEPARTMENT OF CULTURAL AFFAIRS AND SPECIAL EVENTS Grant Program FY 2011 - 2012

	BUDGET	NUMBER OF GRANTS	AVERAGE GRANT
Individual Artists	\$206,029	215	\$845
Organizational Grants	\$1,033,875	282	\$3,342
Cultural Outreach	\$485,000	25	\$19,400
Total:	\$1,257,000	522	\$2,408

CULTURAL ASSETS (PUBLIC ART & FACILITIES)

DCASE oversees the Chicago Public Art Collection and manages, programs, and offers public rental of ten facilities from the Chicago Cultural Center and Millennium Park to the historic Clarke House Museum. Facility rentals provide revenue, which helps to fund free public events (See Appendix for detailed program descriptions).

The *Percent for Art* Ordinance stipulates that 1.33% of the cost of constructing or renovating municipal buildings and public spaces be devoted to original artwork on the premises; it also stipulates that at least half of the commissions be awarded to Chicago area artists. The Chicago Public Art Collection includes more than 700 works of art exhibited in 150 municipal facilities around the City, such as police stations, libraries, and Chicago Transit Authority stations.

Capital Budgeting and Conservation

For 2012, the capital budget for operation, repair, or maintenance of facilities was \$100,000; in 2013 this figure has increased to \$257,500. The conservation budget for artwork is \$150,000 per year and is funded through bond issues.

Commissioner Boone stated that the *Percent for Art* Program has been an area of controversy over the years. She wants to explore the possibility of allowing monies to go in support of presenting art in underserved neighborhoods. In addition, she would like to assess if monuments are public art and if DCASE is responsible for the conservation of these works.

CIVIC GALLERY

DCASE programs and manages two civic gallery spaces: the Chicago Cultural Center and the City Gallery in the Historic Water Tower, which balance Chicago artists and themes with those of a national and international scope (See Appendix for detailed program descriptions).

OTHER PROGRAMS

DCASE works with the Chicago Public Schools system in support of Art Education initiatives; produces and facilitates festivals, concerts, theatrical and dance performances, films, lectures and discussions, family events, farmers markets, and other programs at venues throughout the City with related business sponsorship opportunities; and, runs the Chicago Film Office with the goal of attracting film and television production to the City (See Appendix for detailed program descriptions).

When asked about the relative success of DCASE program offerings, Commissioner Boone stated, *"They all serve different needs. There are traditional programs which have been happening for over 10 years and then there is room to infuse new ones."* She cited a new music program at the Chicago Cultural Center for preschoolers called *JuiceBox*, which is a 45 minute set of live music.

When asked to characterize the level of community involvement with the DCASE programs, the Commissioner stated, *“Overall, we are pleased – but there is always room to grow audiences. Many are at capacity.”* She is interested in extending work into neighborhoods. For example, noting that the majority of large scale festivals are held downtown, Boone decided to move the Gospel Music Festival from downtown to the neighborhood where the heart of Chicago’s Gospel music is located. *“This was done in direct response to what we learned from the Cultural Plan process – that people want to experience more programs in the neighborhoods. It was a successful experiment.”* Commissioner Boone is hopeful that each year the audience will grow in size and diversity.

LOS ANGELES COUNTY ARTS COMMISSION

Founded 1947

<http://www.lacountyarts.org/>



OVERVIEW

The Los Angeles County Arts Commission (LACAC) budget for fiscal year 2011-2012 was \$9.6 million and a staff of 48 fulltime and 46 part-time employees to serve the 10 million residents of the most populated county in the United States. LACAC provides financial support, technical assistance, and professional development services to over 350 nonprofit arts organizations; arts internships for college students; leadership for county-wide arts education planning; oversight of the Civic Art Program for capital projects; operation and programming of the John Anson Ford Theatres; free concerts and participatory arts events; and support for online cultural resources.

MISSION

The Los Angeles County Arts Commission fosters excellence, diversity, vitality, understanding and accessibility of the arts in Los Angeles County. The Commission provides leadership in cultural services for the County, encompassing 88 municipalities, including funding and job opportunities, professional development, and general resources for the community, artists, educators, arts organizations and municipalities.

VISION AND PRIORITIES

Laura Zucker, Executive Director of LACAC, identified the exploration of partnerships, both between for-profit and nonprofit arts and cross sector with non-arts County department peers (e.g. Library, Parks and Recreation, etc.) as a priority, as well as the integration of arts strategies into larger County-wide issues, such as arts education. The Commission continues to lead a decade-long initiative to implement *Arts for All*, a comprehensive strategic plan for K-12 arts education in every school district in the County. The LACAC FY 2013-14 budget request also cites the institution of new systems to improve grant applications, implementation of a facilities master plan for the John Anson Ford Theatres, and the integration of civic art into capital projects.

GOVERNANCE

The Executive Director of LACAC reports to the Executive Officer of the County Board of Supervisors. The Board of Supervisors is advised by the Arts Commission, a group consisting of up to 15 members, three members appointed by each of the five Supervisors. Zucker stated that the Arts Commissioners help to vet major policy decisions and to advocate on behalf of the arts and LACAC.

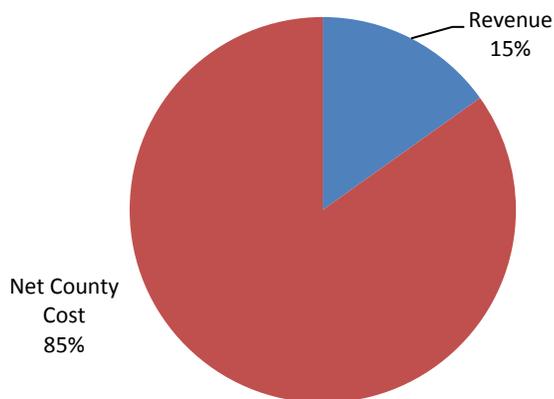
FINANCIAL MODEL

The LACAC budget for the FY 2011-2012 was \$9.6 million. Of this figure the majority is allocated from the County of Los Angeles with additional support from state and federal grants, and revenue generated by charges for services, and other sources.

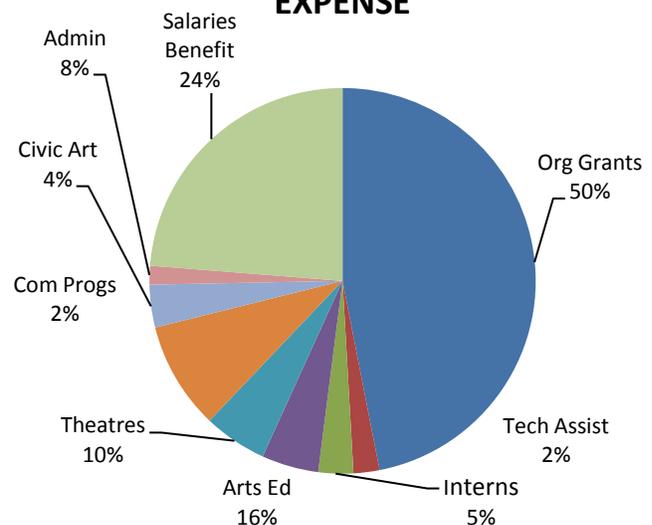
LOS ANGELES COUNTY ARTS COMMISSION Income and Expense FY 2011 - 2012

Income	
Revenue	1,461,000
Net County Cost	8,185,000
	\$9,646,000
Expense	
Organizational Grants and Professional Development	4,526,000
Technical Assistance	210,000
Arts Internships	282,000
Arts Education	460,000
John Anson Ford Theatres	512,000
Community Events (Holiday Celebration, Free Concerts)	869,000
Civic Art	345,000
Administration	152,000
Salaries and Employee Benefits	2,290,000
	\$9,646,000

INCOME



EXPENSE



REORGANIZATION – LESSONS LEARNED

Zucker indicated that with the financial downturn of 2008, the LACAC budget was reduced by 9%, however many other County departments had significantly larger reductions:

“Although some programs were reduced in scope, we fortunately did not have to eliminate any programs during this period. We have long-term robust relationships with arts organizations, artists, and school districts, and perhaps most importantly, our authorizers. There are 88 cities and 81 school districts within the County, so supporting the arts ecology is a big complex job, but I think it’s recognized by the Board of Supervisors that even as a relatively small agency we have both wide and deep impact on the availability of arts services to the public.”

PROGRAMS

Grantmaking

LACAC contracts approximately 200 arts organizations annually through the Organizational Grant Program (OGP) to provide concerts, theatre and dance productions, exhibitions, in-school and out-of-school arts education and core operations to enrich the lives of County residents.

OGP provides two-year grants to small (under \$100,000), mid-sized (\$100,000 – \$500,000 and \$500,000 - \$1.5 million) and large (\$1.5 million+) nonprofit arts organizations. Applications are accepted annually for a two-year grant cycle. In addition to the arts organizations whose grants are approved by the Board of Supervisors in a given fiscal year, another group of arts organizations receive the second installment of two-year grants awarded in the previous year, bringing the total number of arts organizations receiving County funds during a given fiscal year to over 350.

All applicants are required to complete a California Cultural Data Project (CCDP) profile, balance sheet, and additional CCDP report of their choosing. Discipline peer panels review and score all applications, and make recommendations to the Arts Commissioners who review scores and submit funding recommendations to the Board of Supervisors for approval.

Technical assistance to grantees includes a variety of learning opportunities related to specific grant programs. For example, the Agency offers Human Resources Workshops related to requests from organizations for staffing support through the OGP programs. These workshops are designed to assist organizations to better utilize grant funds through more informed decisions and practices in recruiting, hiring, and managing staff (See Appendix for detailed program descriptions).

LOS ANGELES COUNTY ARTS COMMISSION
Grant Program FY 2011-2012

	BUDGET	NUMBER OF GRANTS	AVERAGE GRANT
Small Organizations (up to \$100,000)	\$748,360	71	\$10,540
Mid-sized Organizations (\$100,000 - \$500,000)	\$1,121,550	70	\$16,022
Mid-sized Organizations (\$500,000 - \$1.5 MM)	\$1,042,650	28	\$37,238
Large Organizations (over \$1.5 MM)	\$1,205,440	15	\$80,363
Total Grantmaking:	\$4,118,000	184	\$22,380

CULTURAL ASSETS (PUBLIC ART & FACILITIES)

The LACAC oversees the Civic Art Collection and the John Anson Ford Theatres.

The LACAC Civic Art Policy was adopted in 2004 designating that 1% of design and construction costs on new County capital projects be allocated to a Civic Art Special Fund. The County’s Collection is comprised of works that have been created both before and after the 2005 launch of the new Civic Art Program. To date, the County’s collection includes over 143 artworks. The policy is structured to allow for integrated permanent public art enhancements, temporary or portable visual art commissions, restoration of historic artworks, and the creation of cultural spaces or programming. The Director of Civic Art runs an inter-departmental task force to address policy issues related to the care and conservation of the collection.

The John Anson Ford Theatres are owned and operated by the County of Los Angeles. Located in a 45-acre County regional park, the facility is run through a three-way partnership between the Los Angeles County Arts Commission, the Department of Parks and Recreation, and the Ford Theatre Foundation. Founded in 1994 by the Los Angeles County Board of Supervisors, the Ford Theatre Foundation is a 501(c)(3) nonprofit organization. With the oversight and leadership of its Board of Directors, Foundation staff principally raises funds, which are not included in the LACAC’s budget summary above, and implements free and participatory programming to complement the season overseen by the LACAC.

The venue consists of the 1,245-seat Ford Amphitheatre, located out of doors, and the 87-seat Ford Theatre. The facility currently hosts 200 dance, music, theater, film and family events each year.

Capital Budgeting and Conservation

Resources for conservation of the Civic Art Collection come from County departments where artworks are sited (Library, Recreation & Park, etc.). With regard to capital needs of the Ford Theatre, the County recently appropriated \$9,745,000 for repair and maintenance projects through a funding agreement with the Ford Theatre Foundation.

CIVIC GALLERY

LACAC does not operate a civic art gallery.¹⁴

OTHER PROGRAMS

LACAC provides leadership of *Arts for All*, a Countywide collaboration to restore all arts disciplines into the core curriculum for 1.6 million public school students in grades K- 12.

The Commission administers the Arts Internship Program, a collaboration with the Getty Foundation, to provide summer college internships in nonprofit performing, presenting, literary, and municipal arts organizations. This program is a companion program to the Getty's Multicultural Internship Program which provides internships to museums and visual arts organizations. The Getty Foundation provides funding for the educational components of this program.

LACAC provides programming at the John Anson Ford Theatres, produces the L.A. Holiday Celebration, and presents a year-round music program that funds free concerts and participatory arts events at public sites. LACAC sponsors the L.A. County Directory on the ExperienceLA.com website, and SpaceFinderLA.org, which assists artists and presenters to locate available creative spaces.

A comprehensive technical assistance program provides assistance to arts organizations in addition to grant funds. The program provides professional development for arts organizations and management training and leadership development opportunities for arts administrators and artists (See Appendix for detailed program descriptions).

¹⁴ While LACAC does not operate a gallery, the City of Los Angeles Department of Cultural Affairs has been running the Municipal Art Gallery at Barnsdall Park since 1952.

NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS

Founded 1898

<http://www.nyc.gov/culture>



OVERVIEW

With a 2012 fiscal year budget of \$290 million, the New York City Department of Cultural Affairs (DCLA) is the largest funder of cultural activities in the nation. The Agency has an allocation of 62 full time employees and provides financial support and technical assistance to the City's cultural community, including the 33 City-owned cultural institutions comprising the Cultural Institutions Group (CIG) and more than 1,200 other not-for-profit organizations serving constituencies in all neighborhoods of the City. DCLA also provides donated materials for arts programs offered by the public schools, cultural, and social service groups, and commissions works of public art for construction projects at City-owned property throughout the five boroughs.

MISSION

The New York City Department of Cultural Affairs is dedicated to supporting and strengthening New York City's vibrant cultural life. Among our primary missions is to ensure adequate public funding for nonprofit cultural organizations, both large and small, throughout the five boroughs.

DCLA also works to promote and advocate for quality arts programming and to articulate the contribution made by the cultural community to the City's economic vitality. The Department represents and serves nonprofit cultural organizations involved in the visual, literary, and performing arts; public-oriented science and humanities institutions including zoos, botanical gardens, and historic and preservation societies; and, creative artists at all skill levels who live and work within the City's five boroughs.

VISION AND PRIORITIES

While the DCLA has no formal vision statement, the overriding aspiration of the Agency is to fund as many organizations as equitably and efficiently as possible. In recent years, an emphasis has been placed on creative partnerships and the adaptation of information technologies, both with the overarching goal of improved funding and expanded resources. In response to the rising costs of real estate, DCLA has also worked to provide space for the City's creative community. For example, DCLA spearheaded the formation of *Spaceworks*, a nonprofit real estate organization dedicated to developing long-term, affordable workspace for artists.

GOVERNANCE

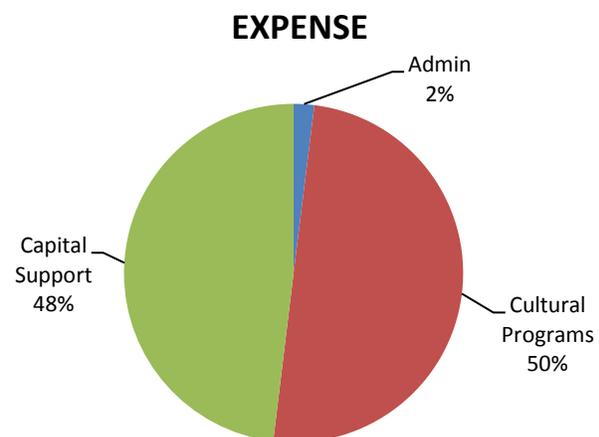
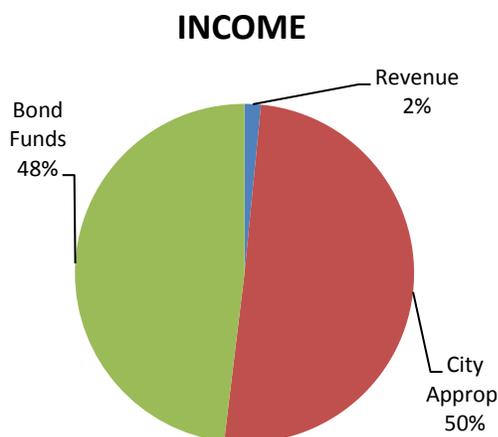
The DCLA Commissioner, Kate Levin, holds a cabinet level position and reports directly to the Mayor of New York City. Levin and her staff are assisted by the Cultural Affairs Advisory Commission, which is mandated by the City Charter to advise the Department of Cultural Affairs on issues relating to the City's cultural life. Commission members are selected based on expertise in management and board development, arts education, marketing and outreach, and capital assistance. As stated in the City Charter, the Commission must have no fewer than 15 and no more than 21 members who will serve on a staggered schedule.

FINANCIAL MODEL

The DCLA Budget for FY 2012 totaled \$290 million. Details of the DCLA FY2012 budget follow in the table and charts below.

NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS Income and Expense FY 2012

Income	
Revenue	4,507,843
City Appropriation	145,799,575
Bond Funds	139,200,000
	\$289,507,418
Expense	
Administration	5,694,679
Cultural Programs	144,612,739
Capital Support	139,200,000
	\$289,507,418



REORGANIZATION - LESSONS LEARNED

From 2007 through 2012, DCLA experienced a period of innovation. Chief among these innovations was funding reform in an effort to distribute City funds more equitably and transparently. For example, in 2008 the line-item funding for cultural programs was shifted to the Cultural Development Fund, whereby funding decisions are made through peer-review panels, in order to increase access to funding Citywide. Larger organizations (with budgets in excess of \$250,000) can apply for multi-year funding, while smaller organizations are eligible for annual awards. As a result of these reforms, both the number of grantees and the size of grant awards grew significantly.

In 2007, *CultureStat* was developed and adopted with the purpose of establishing clear benchmarks for the financial management, governance, and public access of DCLA's CIG. Subsequent funding has been based on the institution's *CultureStat* rating.

In 2009, the Community Arts Development Program (CADP), founded in 1979 to re-grant federal HUD funds, was transformed from a source of capital funding to arts organizations in low-income communities into a capacity-building initiative designed to help arts leaders effectively run their small community-based cultural organizations. CADP initially provided capital funds to non-City-owned buildings; however, capital funding subsequently became more widely available from the City. As a result, in 2009, the Agency was able to reinvent CADP as a program that provided organizations with capacity-building support while engaged in large-scale capital projects. Other innovations, such as the move toward green building and providing artists with studio space were a product of City-wide initiatives and interdepartmental cooperation.

PROGRAMS

Grantmaking

The fundamental requirement for all proposals is that they represent a cultural activity of recognized quality that is accessible to either the general public or a targeted audience defined by the applicant. Funded services can be as different as the organizations providing them, but they will all have a common commitment to the theme of public service and public participation.

DCLA funding support is made in four areas: the Cultural Development Fund, an annual grant-making process for New York City's nonprofit arts and cultural organizations; CIG funding, providing operating support to CIG groups; and capital support for infrastructure. A more recent grant initiative, the Cultural After School Adventures, provides cultural activities and experiences to youth across the City in partnership with the City Council.

In addition, supported by the U.S. Department of Housing and Urban Development's Community Development Block Grant Program, the aforementioned CADP provides technical assistance to community-based arts organizations serving the City's low- and moderate-income

communities. In 2013, the CADP launched *Community Arts Leadership*, a year-long capacity-building initiative designed to help arts leaders effectively run their small community-based cultural organizations (See Appendix for detailed program descriptions).

NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS
Grant Program FY 2012

	BUDGET	NUMBER OF GRANTS	AVERAGE GRANT
Cultural Development Fund	\$31,000,000	899	\$34,483
Cultural After School Adventures	\$5,100,000	255	\$20,000
Cultural Institutions Group (CIG) – Operating Support	\$104,000,000	33	\$3,151,515
Capital Support ¹⁵	\$139,200,000	DNA	DNA
Total:	\$279,300,000	1187	DNA

CULTURAL ASSETS

Public Art Commissions

DCLA administers the *Percent for Art Program (Percent)*. *Percent* projects are site-specific and integrated into the infrastructure, or architecture of City buildings. The *Percent for Art Law* states that 1% of the capital budget for newly constructed or reconstructed buildings must be spent on art. Commissions range from \$50,000 to \$400,000. The artist fee is 20% of the art allocation. *Percent* commissions artists whose sensibilities reflect the diversity of New York City. The purpose of the program is to bring artists into the design process and enrich the City’s civic and community buildings.

The CIG – Public-Private Partnership

DCLA provides funding to the CIG, whose member institutions receive significant capital and operating support, covering basic security, administration, and energy costs. In return for City support, these institutions are mandated to provide cultural opportunities accessible to New Yorkers and visitors. Staff members represent the Commissioner at CIG member board meetings, monitor each organization’s operations and programs on a periodic basis, provide technical assistance in various areas of nonprofit management, and serve as a liaison between the institutions and other City agencies (See Appendix for a list of CIG organizations)

Capital Budgeting and Conservation

DCLA, through its Capital Projects Unit, supports design and construction projects and major equipment purchases at CIG organizations and approximately 200 other cultural facilities

¹⁵ Capital support includes multi-year funding to multiple organizations.

throughout the five boroughs. Capital funds are generated through General Obligation Bonds, providing \$685 million through 2016. The goals of the capital program are to assist the nonprofit cultural community in providing increased public service; provide greater access for the disabled; enhance exhibition or performing space; expand or improve administrative and rehearsal spaces; upgrade or replace equipment ranging from sound systems to HVAC installations; better maintain and preserve historic buildings; and increase protection of botanical, zoological, and fine art collections.

With regard to the conservation of public art, the New York City Parks Department requires that maintenance funds be incorporated into all *Percent* projects located on Parks properties. DCLA has adopted this model for other *Percent* commissions throughout the five boroughs.

Materials For The Arts

DCLA provides free supplies for use in arts programs offered by nonprofit groups and New York City public schools through its Materials for the Arts (MFTA) Program. These goods range from supplies for theater props and fabric for costumes to office equipment and furniture. It is the City's largest municipal reuse operation. In addition, MFTA offers arts and educational programming, which reaches approximately 15,000 people, including public school students and teachers; community-based educators; and the general public.

CIVIC GALLERY

DCLA does not program a civic gallery space, nor does it produce exhibitions.

OTHER PROGRAMS

DCLA partners with the Department for Aging and local arts councils to place artists-in-residence at senior centers across the five boroughs of New York City through *SPARC: Seniors Partnering with Artists Citywide*; manages the annual *Poem in Your Pocket Day*; introduced the *Art of Money: Personal Finance Resources for Artists*, a collaboration with the Department of Consumer Affairs' Office of Financial Empowerment; and administers the Mayor's Awards for Arts and Culture, honoring individuals and organizations that have made significant contributions to the cultural life of New York City (See Appendix for program details.)

PHILADELPHIA OFFICE OF ARTS, CULTURE, AND THE CREATIVE ECONOMY

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Arts, Culture AND THE
Creative Economy
CITY OF PHILADELPHIA
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OVERVIEW

The Philadelphia Office of Arts, Culture, and the Creative Economy (OACCE) had a FY 2011-2012 budget of \$2.8 million and a full-time staff of 6. The leanest operation of the agencies in this study, the OACCE is the 2008 re-establishment of the Philadelphia Office of Arts and Culture which was eliminated and absorbed by other City departments in 2004. The OACCE manages and stewards an historic public art collection, oversees City arts programs, provides policy advice to the Mayor and other Administration officials, and serves as the primary point of municipal contact for local organizations, businesses, artists, and creative entrepreneurs. Program and service areas include technical assistance, grants to City-owned arts institutions through the Philadelphia Cultural Fund, production of art exhibitions and performances, and ongoing research on cultural policy. Additionally, the OACCE provides stewardship of operating and capital budget support of cultural institutions located in City-owned facilities.

MISSION

The Philadelphia Office of Arts, Culture, and the Creative Economy works to support and promote arts, culture and the creative industries; and to develop partnerships and coordinate efforts that weave arts, culture and creativity into the economic and social fabric of the City.

VISION AND PRIORITIES

We envision a Philadelphia region internationally recognized as a global center for the creation and enjoyment of arts and culture, as well as a welcoming home for individual artists and creative businesses. Arts and culture will infuse our neighborhoods and stimulate growth in our arts organizations and creative businesses. Arts, culture and creative economy are recognized as essential elements in making the Philadelphia region a great place to live, work and visit and are active partners in helping to address the City's challenges and opportunities in the areas of economic development, quality of life and education.

Creative Philadelphia Vision Plan

Priorities for OACCE going forward are clearly articulated in the *Creative Philadelphia Vision Plan 2010-2014*. Gary Steuer, Chief Cultural Officer and head of OACCE, and his staff worked

with the Mayor’s Cultural Advisory Council and the community to produce the plan, which grew out of periodic town hall meetings. Steuer explains the process:

“We invited everyone from the creative sector – not just nonprofit arts but individual artists and creative businesses. We had a very comprehensive and organized process for engaging folks in dialogue. We broke up into groups and discussed issues thematically, asking ‘What are resources out there? How can the City help? How are other entities able to assist?’ ”

The plan has been updated annually, and high priority initiatives have been identified in two areas. First, in the area of programs and services, the highest priority for FY 2013 is to research and analyze the impact of the arts on neighborhoods and develop *CultureBlocks*, a free, web-based tool, for displaying Philadelphia’s cultural assets. *CultureBlocks* is being developed in partnership with other City departments, the Reinvestment Fund, and the University of Pennsylvania. Second, the top priority for the Public Art Program is to increase awareness and appreciation of public art and conservation efforts through a social media campaign and to increase temporary public art offerings.

GOVERNANCE

The Chief Cultural Officer of the OACCE is a cabinet level position appointed by and reporting directly to the Mayor of Philadelphia. The Mayor’s Cultural Advisory Council is a fifty-member team of arts, culture, and creative economy leaders appointed by the Mayor which advises the Mayor on major issues, provides assistance to the OACCE in addressing issues and opportunities, and in coordination with OACCE staff, was responsible for developing the multi-year *Vision Plan*.

When asked how effective the Mayor’s Cultural Advisory Council is in their appointed role, Steuer stated:

“The Council is a big body – too big to function as well as it could. The Chair of the Council is careful not to burden the staff with too many meetings or reporting tasks. I draw their involvement on a one-on-one basis or in small meetings. For example, a creative economy working group within the Council came up with our branding tagline: At The Intersection Of Creativity And Opportunity.”

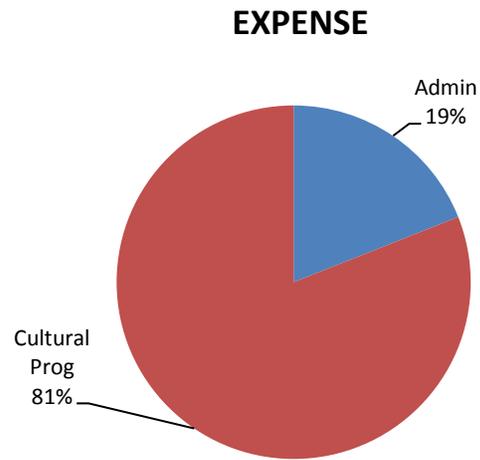
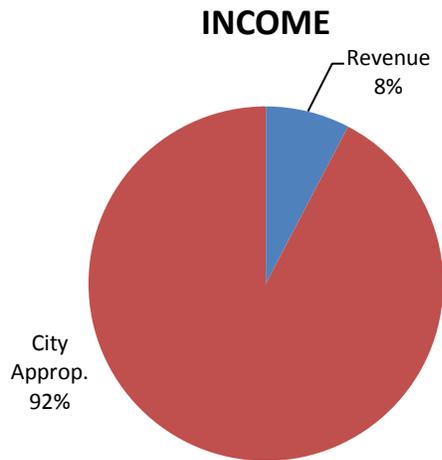
FINANCIAL MODEL

The OACCE total budget in FY 2011-2012 was \$2,882,728. The Agency receives core support from the City and has had success raising non-City funds. For example, OACCE raised \$500,000 in support of *CultureBlocks* (\$250,000 from the NEA and \$250,000 from ArtPlace); \$200,000 from ArtPlace to fund a major temporary public art project on the waterfront; and \$100,000 from the Knight Foundation in support of free performance events at City Hall. Although OACCE has raised non-City support, Steuer says *“We try to avoid competing with the field. We do not*

have a development department.” Additionally, OACCE has received approximately \$1,000,000 from the William Penn foundation since 2008.

**PHILADELPHIA OFFICE OF ARTS, CULTURE, AND THE CREATIVE ECONOMY
Income and Expense FY 2011 - 2012**

Income	
Revenue	221,000
City Appropriation	2,661,728
	\$2,882,728
Expenses	
Administration	547,390
Cultural Programs ¹⁶	2,335,338
	\$2,882,728



REORGANIZATION – LESSONS LEARNED

The OACCE as it exists today is the re-establishment of the original Philadelphia Office of Arts and Culture, which was founded in 1986 but closed in 2004. The current Mayor made the re-opening of the Agency part of his campaign platform in 2008 and, with the advice of his transition team, made two key decisions:

1. The Mayor created the position of Chief Cultural Officer and designated it a cabinet-level position reporting directly to him. (Previously, the position reported to the City Representative/Commerce Director, who in turn reported to the Mayor.)

¹⁶ Includes grants to the Philadelphia Cultural Fund and the African American Museum.

2. The creative economy (defined as artists, cultural nonprofits, and creative businesses) was added to the charge of the office.

Steuer was engaged as an internal consultant early in 2008 to analyze budget and staffing levels needed to achieve identified goals. Steuer's employment as Chief Cultural Officer officially began in October of 2008, unfortunately at the outset of the economic downturn. Steuer relates the situation: *"At that time, the only commitment was to my salary. The original plan for the OACCE was much rosier, but suddenly we were in a different environment."* In response to the fiscal crisis, Steuer embarked upon a strategy to determine which arts and culture activities, budget, and staff were taking place in other City departments, and which could be moved into the newly formed OACCE. For example, the *Percent for Art* Program (which is legally mandated) was moved from the Facilities Public Property Department (where it was placed with the closing of the Office of Arts and Culture) to the newly formed OACCE.

When asked what lessons were learned throughout this process, Steuer replied:

"There are things happening within City government that are arts and culture related that are spread throughout the government, like arts programs run by the Recreation Department. In the Prisons Department, art programs are being used to solve social problems and it is a good thing that other areas of government are using arts as solutions to their programs. Our ultimate goal is to further arts in the City – to reinforce that no matter what your business is, the arts will be a part of it."

As a result, Steuer began to convene quarterly meetings of cultural staff from throughout the City government to share what they are doing and to discuss issues of mutual concern.

PROGRAMS

Grantmaking

Grants are made from the OACCE budget allocation to the Philadelphia Cultural Fund (PCF), a nonprofit corporation established by Philadelphia's Mayor and City Council in 1991 to support and enhance the cultural life and vitality of the City of Philadelphia and its residents. The PCF distributes grants for operating support to Philadelphia-based arts and cultural organizations.

Steuer explains the origin of this relationship: *"20 years ago, the then Mayor and City Council decided as a means to stop political influence over cultural grant making, they would create a separate 501c3 in charge of doing the City's grant making."* The Board of the PCF consists of 17 members:

- 4 City Council members
- 4 Mayoral appointees
- 9 members of the public

Steuer is an ex-officio member of the PCF Board and attends all meetings. Separate peer review panels are convened to determine grant awards according to established criteria. Technically, these are not City grants, but the City is credited for their sponsorship by awardees.

Technical assistance to PCF applicants and grantees is offered through Application Workshops held throughout the City. In addition, each applicant is assigned a peer panelist and is required to meet with this individual on the site of the applicant's organization. The peer panelist acts as the advocate for the applicant organization during the panel meeting.

**PHILADELPHIA OFFICE OF ARTS, CULTURE, AND THE CREATIVE ECONOMY
Philadelphia Cultural Fund Grant Program FY 2011-2012¹⁷**

Grantee Organization Category	BUDGET	NUMBER OF GRANTS	AVERAGE GRANT
Art Education	\$81,238	12	\$6,770
Art Services	\$119,866	17	\$7,051
Community Arts	\$168,910	25	\$6,756
Dance	\$131,486	21	\$6,261
Historic Site	\$110,292	16	\$6,893
Large Institutions	\$154,642	19	\$8,139
Multi-Disciplinary/Presenting/Literary	\$114,757	17	\$6,750
Museum	\$86,522	12	\$7,210
Music	\$253,767	38	\$6,678
Theater	\$192,199	30	\$6,407
Visual/Media Arts	\$125,412	19	\$6,601
Total:	\$1,539,091	226	\$6,865

CULTURAL ASSETS (PUBLIC ART & FACILITIES)

The chief cultural asset under the purview of the OACCE is the Philadelphia Public Art collection, as the OACCE does not manage cultural facilities. Organizations which were once City owned and run, such as the Philadelphia History Museum, were spun off as private nonprofits, with the City retaining ownership of the land and buildings. If organizations receive line-item funding from the City (Atwater Kent, Philadelphia Museum of Art, African American Museum, Mural Arts), then they are prohibited from receiving City funds through the Philadelphia Cultural Fund. Steuer represents the City as an ex-officio board member of these institutions, which include the Philadelphia History Museum at the Atwater Kent, Philadelphia

¹⁷ This is the allocation from the City to Philadelphia Cultural Fund. OACCE also makes a grant to the African American Museum of Philadelphia. Through other departments, grants are made to the Philadelphia Museum of Art, the Philadelphia History Museum at the Atwater Kent, and the Mural Arts Program. Additionally, it is important to note that the City pays the utilities for organizations within city owned buildings, including the above organizations, the Philadelphia Zoo, and Fairmount Park historic properties.

Art Museum, African American Museum, Please Touch Museum, and the Mann Center for the Performing Arts.

In 1959, Philadelphia became the first City in America to establish a *Percent for Art* Program. The OACCE maintains the Public Art Office which administers the commissioning of works of public art and oversees the preservation of the City's art collection of over 1,000 permanently sited works. One percent of the cost of all City construction projects and 1% of commercial construction through the re-development authority (wherein city owned lots are transferred to private developers) are placed in the Public Art fund. The Public Art Program also facilitates temporary art initiatives with nonprofits and other organizations by providing public partnership and support.

OACCE also oversees the Mural Arts Program, though the personnel and allocation for this program are accounted for separately in the City budget. Established in 1984, the Mural Arts Program has completed 3,000 murals (1,600 extant) in schools, neighborhoods, and prisons.

In addition, the City at one time maintained a collection of portable works; all were de-accessioned and distributed to existing city entities. The City no longer acquires portable works.

Capital Budgeting and Conservation

Repairs to City arts facilities are managed through the City's capital budget process. Steuer becomes involved in significant capital requests, while minor repairs and programmatic issues are handled by the individual nonprofits.

With regard to the Public Art Collection, the OACCE is charged with undertaking professional conservation treatment and repairs, along with preservation, safety, and relocation of public artwork, maintenance of inventories and condition assessments, review of proposed donations to the collection, and the facilitation of public-private partnerships (i.e. *Adopt-a-Sculpture* Program) to increase public awareness and private investment in the well-being of the collection.

In the case of commercial construction, the City contracts with property owner who is responsible for maintenance or conservation; however, Steuer states that it is *"difficult and complicated to track and enforce, particularly when the property changes hands, as the Public Art goes with property."* In addition, monuments which are gifted to the City must pass a financial and artistic review process and require a monetary contribution to cover maintenance and conservation of artwork.

Steuer stated that the conservation of Philadelphia's public art collection was revealed as a *"huge issue"* in a major study commissioned by the William Penn Foundation and completed in 2008 by PennPraxis, the applied research arm of the School of Design at the University of Pennsylvania. The goal of the study was to better understand *"how the City currently supports*

public art and where gaps in programs exist, and to identify how Philadelphia might better manage existing public art programs.”¹⁸

The study recommends *“earmarking public art dollars for ongoing maintenance and conservation of the collection, creating developer-funded, non-site-specific art funds, and funding temporary art installations that reenergize public spaces and cultivate a new civic pride and tourism base. Ensuring that developers and public agencies both comply with the current legislation and integrate high-quality art from a project’s outset — and do not relegate it to an afterthought — should be a baseline goal.”¹⁹*

Steuer notes that until the fiscal crisis of 2008, between \$50,000 - \$75,000 in City funds were allocated per year for the ongoing maintenance of the Public Art Collection. Monies were used to retain, through an annual bidding process, an outside conservation firm to work on priority restoration projects. When cuts were made in fiscal year 2009, these funds were eliminated.

Steuer stated *“We are now fighting to have our ongoing maintenance monies restored to 2008 levels.”* The OACCE is raising non-City funds for individual projects and seeking capital dollars through the City for large restoration efforts. Steuer states, *“The Director of Public Art does her best to raise private funding. She looks for the ‘hooks’ that would attract a donor, such as raising monies from the French American Society to restore the Joan of Arc sculpture.”* The OACCE also initiated an *Adopt A Sculpture* program to attract donations, but Steuer says that it is too early to tell if this effort will be successful. In addition, \$35,000 was received from the NEA, and matched by a contribution from the Association for Public Art (formerly the Fairmount Park Art Association, the nation’s first private, nonprofit civic organization dedicated to public art), for the restoration of a Rafael Ferrer sculpture.

CIVIC GALLERY

With support from private funders, the OACCE opened the Art Gallery in City Hall which showcases contemporary artwork by established and emerging Philadelphia visual artists through six rotating exhibitions a year. This new program compliments the existing, Art in City Hall program (See Appendix for detailed program descriptions.)

OTHER PROGRAMS

The OACCE partners with the School District to present exhibitions of K-12 student artwork in City Hall; produces a free performing arts series called City Hall Presents; coordinates the Art Commission’s Design Review process; conducts cultural policy initiatives and research; and serves as a resource the arts, culture, and creative economy sectors (See Appendix for detailed program descriptions).

¹⁸ *Plan Philly*, <http://planphilly.com/praxis-projects/philadelphia-public-art>

¹⁹ *Philadelphia Public Art: The Full Spectrum*, PennPraxis for the City of Philadelphia Office of Arts, Culture and the Creative Economy, funded by the William Penn Foundation http://issuu.com/pennpraxis/docs/report_publicart#download

SEATTLE OFFICE OF ARTS & CULTURAL AFFAIRS

Founded 1970

<http://www.seattle.gov/arts/>



OVERVIEW

The Seattle Office of Arts & Cultural Affairs (SOACA) has an annual budget of \$7 million and a full-time staff of 20. The Agency is currently shifting its focus from cultural investment to creative placemaking. SOACA promotes the City as a cultural destination and invests in Seattle's arts and cultural sector to ensure the City has a wide range of high-quality programs, exhibits, and public art. SOACA has four programs: Public Art; Cultural Partnerships; Community Development and Outreach, and Administrative Services.

MISSION

The Office of Arts & Cultural Affairs promotes the value of arts and culture in and of communities throughout Seattle. By fostering and investing in the creative contributions of our artist citizens to every facet of the community, we engage the creativity in every resident and build a healthy and vibrant Seattle.

VISION AND PRIORITIES

Arts and culture play a vital role in making Seattle a remarkable place to live, work and visit - a center of creativity in many forms. The cultural community serves and expresses the soul of the city, alongside its capacity for innovation, its educational resources, its economic vitality, its quality of life, and its spirit of racial and social equity. Our vision is of a city justly renowned for its cultural dynamism, innovation, opportunity and inclusiveness, where artists thrive and are valued.

According to Interim Executive Director Randy Engstrom, SOACA is currently shifting its focus from cultural investment (i.e. grant-making, commissioning and purchasing artworks, technical assistance) to creative placemaking (i.e. cultural space program, portable spaces for creative activities) and youth development. He characterizes this shift as employing art for economic growth and social change.

Reflecting this shift in focus, SOACA's priorities for the next five years will be economic development, cultural tourism, and developing the waterfront. The agency will also be expanding its role in regional arts education with the submission of a grant to the Wallace Foundation. The goal of this grant is to *"play a bigger role in the conversation and partner on the issue of youth development, using the arts as a tool to develop and empower young people."*

This move also elevates the visibility of the agency, another important priority for Engstrom who stated, *“Too often the arts wind up in a silo, disconnected from government. I want to bring the arts back to the center of the City conversation.”*

GOVERNANCE

The Executive Director of SOACA is appointed by and reports directly to the Mayor of Seattle. The 16-member Seattle Arts Commission is made up of citizen volunteers appointed by the Mayor and City Council. The Commission’s role is to advise SOACA on arts and cultural policy, advocate for arts initiatives, and approve funding awards to artists and organizations. Commission members include artists, arts professionals, and other citizens with diverse backgrounds and strong links to Seattle's arts community. The Mayor appoints seven of the commissioners, the City Council appoints seven, and a 15th member is selected by those 14. An additional Commissioner is selected through the YMCA's *Get Engaged* program which places emerging leaders ages 18-29 on public Boards and Commissions each year.

When asked about the effectiveness of the Commission, Engstrom indicated that the body had lost focus in recent years, but he is working with the Commission to articulate a strategic vision for the future of SOACA. *“I want the meetings to be less about emergency issues and more about the road ahead.”* Any changes would be functional and tactical rather than structural.

FINANCIAL MODEL

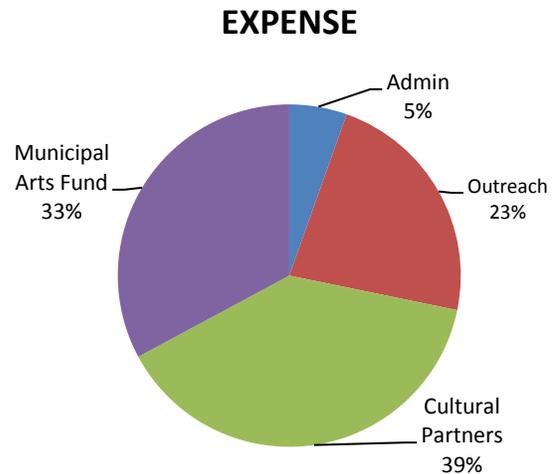
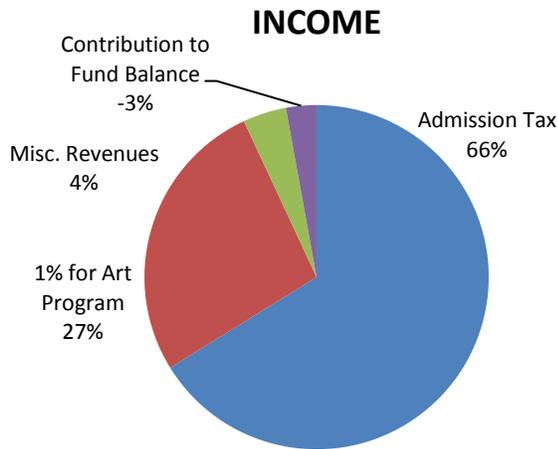
The SOACA FY 2011-2012 budget was \$7 million. The Agency received funding from the Admission Tax²⁰, the Municipal Arts Fund/Public Art, and miscellaneous revenue.

SEATTLE OFFICE OF ARTS & CULTURAL AFFAIRS

Income and Revenue FY 2011-2012

Income	
Admission Tax	4,967,561
1% for Art Program	2,018,000
Misc. Revenues	306,000
Contribution to Fund Balance	(-214,673)
	\$7,076,888
Expense	
Administrative Services	384,864
Community Development and Outreach	1,612,972
Cultural Partnerships	2,753,864
Municipal Arts Fund	2,325,188
	\$7,076,888

²⁰ Whenever a charge is collected for admission to any place or event for entertainment or recreation within the Seattle city limits, an admission tax is levied. This tax is collected on both "paid" admission charges and "complimentary" admissions.



REORGANIZATION – LESSONS LEARNED

At the time of Engstrom’s interview for this study, he had been on the job for five months and indicated there had been “*no strategic overhaul*” of the agency in the past three to five years. However, there have been two significant changes during this period.

The first noteworthy change is that in 2013 the operations and funding of the Langston Hughes Performing Arts Institute (LHPAI) were transferred from the Parks Department to SOACA. The Parks Department still maintains the grounds and the structure, while SOACA administers and runs the Center and its programs. The broad goal for LHPAI is to preserve their mission while reducing the City’s funding obligation over time. The City of Seattle has a history of creating, nurturing, then successfully spinning off nonprofits to run as independent entities. Examples in the past include the Spectrum Dance Theater, the Seattle Public Theater at the Bathhouse, the Pratt Fine Arts Center, and Seward Park Clay Studio. With these facilities, the nonprofits lease the buildings from the City and receive City funding through a competitive application process. Engstrom is at the beginning of this process with the LHPAI and has convened a group of stakeholders to look at appropriate current business models and to decide on next steps.

The second significant change is that SOACA’s focus on technical assistance has been greatly reduced due to lack of capacity at the Agency and advances in technology which rendered the services outdated and ineffective. Eliminated in this move was the Arts Resource Network, a website providing professional growth and development information for artists of all disciplines which included links and information on national grant and award opportunities, arts education, community arts, public art, employment resources, and a feature called *Spacefinder* for locating available performance art venues. Quoting Engstrom, “*We decided this was not our most fundamental work.*”

PROGRAMS

Grantmaking

In 2012, the City invested \$2.4 million to support 338 artists and cultural organizations. Through these grants, SOACA is committed to removing barriers to participation and involving diverse cultures and underserved audiences and artists. Funding is provided to organizations, individual artists, youth, neighborhoods, and underserved constituencies.

Technical assistance is provided to applicants in the form of a mandatory Agency staff review of their proposal in advance of submitting an application (See Appendix for detailed program descriptions).

SEATTLE OFFICE OF ARTS & CULTURAL AFFAIRS

Grants Program FY 2011-2012

GRANT CATEGORY	BUDGET	NUMBER OF GRANTS	AVERAGE GRANT
Organizational Grants	\$1,600,000	137	\$11,679
Youth Arts	\$175,000	34	\$5,147
Individual Artists	\$154,000	44	\$3,500
Arts Mean Business	\$229,950	18	\$13,011
Cultural Facilities	\$155,250	14	\$11,089
Neighborhood and Community Arts	\$46,800	39	\$1,200
smART ventures	\$39,000	52	\$750
Total:	\$2,400,000	338	\$7,101

CULTURAL ASSETS (PUBLIC ART & FACILITIES)

SOACA's cultural assets include the public art collection and the LHPAI (See Appendix for detailed program descriptions).

The SOACA Public Art Program specifies that 1% of eligible city capital improvement project funds be set aside for the commission, purchase, and installation of artworks in a variety of settings. The collection includes more than 380 permanently sited and integrated works, and 2,800 works available for temporary installation in city buildings.

With regard to public art, Engstrom explained the Seattle program's focus: *"There is a shift from public art as objects in space to how the artwork relates to the City. How does the artwork activate, transform, and act as catalyst for community building? Art as a 'how' versus art as a 'what.'"*

Capital Budgeting and Conservation

A separate City fund for capital-improvement projects earmarks an additional \$187,000 for maintenance of the City's public art collection.

In 2012, a \$2.8 million renovation and seismic retrofitting was completed at the LHPAI, financed by Seattle's Department of Parks and Recreation through the Parks and Green Spaces Levy, and by a Washington State Building for the Arts grant.

CIVIC GALLERY

In addition to portable artworks displayed throughout City buildings, SOACA presents exhibitions in three spaces - Seattle Municipal Tower Gallery, Union Street Electric Gallery, and the City Hall Gallery . Each program features art related to the City of Seattle (See Appendix for detailed program descriptions).

OTHER PROGRAMS

SOACA convenes public forums around the issues of art education and cultural spaces, assists artists and organizations with identifying and securing spaces through publications and referrals, and presents free concerts in City Hall. In terms of events, SOACA is attempting to present an event around each program area and connected to a specific neighborhood (See Appendix for detailed program descriptions).

When asked which programs were most and least effective, Engstrom stated,

“They are all effective, but I worry that some programs create more administrative work than effectiveness, and I am not sure how strategic they are. This all goes back to cultural planning – to leveraging what we could be doing.”

APPENDICES:
Descriptions of Public Arts Agency Programs

CHICAGO DEPARTMENT OF CULTURAL AFFAIRS AND SPECIAL EVENTS

Information excerpted from <http://www.cityofchicago.org/city/en/depts/dca.html>

GRANTS

Individual Artists Program - The goal of this program is to discover, nurture, and expand Chicago's individual artists. Through this grant program, DCASE awards \$2,000-\$4,000 grants to Chicago-based artists over 18 years of age, at all career levels and working across numerous disciplines. Grants will be provided for professional development, teaching opportunities, and creative projects.

CityArts Program – This program encourages the attainment of artistic excellence and financial stability through general operating support for nonprofit arts organizations. Arts organizations with annual adjusted income budgets under \$5,000,000 are eligible to apply for a one-year grant. Awards will range from \$2,000 to \$10,000, based on the organization's budget size.

Cultural Outreach Project – This program funds high quality instructional arts programming for disadvantaged youth, elderly, and persons with disabilities in low to moderate income communities citywide. This programming may include performances, workshops, or classes, in various performing, literary, visual, and media arts disciplines.

CULTURAL ASSETS

Facilities

Chicago Cultural Center presents free international, national, regional and local artists, musicians, and performers, providing a showcase where the public can enjoy and learn about the arts. This venue is also available for rent.

City Gallery in the Historic Water Tower is used as a gallery venue to showcase the work of local photographers and artists and is located along the city's famed Magnificent Mile

The Clarke House Museum is operated as a historic house museum. Guided tours and related education programs are offered. The Clarke House Museum is accredited by the American Alliance of Museums.

Maxim's at the Nancy Goldberg International Center is replica of the original Parisian restaurant which DCASE offers for rent. The venue has a flexible layout for a variety of entertaining options, and can accommodate wedding ceremonies on-site.

Millennium Park is a state-of-the-art collection of architecture, landscape design and art located in the heart of the City. DCASE does not manage the park, but does program free concerts, exhibitions, tours, and family activities. DCASE also handles rentals of this property.

Five additional buildings are owned by the City and programmed under the umbrella of DCASE. These include Gallery 37 Center for the Arts, 72 E. Randolph, Water Works, Daley Plaza, and 601 S. Michigan (which is also managed by DCASE).

Civic Art Collection

The *Percent for Art Ordinance* stipulates that a 1.33% of the cost of constructing or renovating municipal buildings and public spaces be devoted to original artwork on the premises; it also stipulates that at least half of the commissions be awarded to Chicago area artists.

The Public Art Program implements the ordinance's mission to provide the citizens of Chicago with an improved public environment through the enhancement of city buildings and spaces with quality works of art by professional artists. The Program maintains the Chicago Public Art Collection, which now includes more than 700 works of art exhibited in 150+ municipal facilities around the city, such as police stations, libraries and CTA stations.

The Public Art Program commissions each site-specific artwork through a community-based process. The program staff partners with aldermen, City agencies, and the Chicago artists' community to administer design competitions for the selection of artwork. The Public Art Program hosts a minimum of two meetings in the community to solicit suggestions for artists and types of artwork for consideration for each *Percent for Art* project.

As a primary resource for the selection of artists for these projects, the Public Art Program maintains an artist registry open to all living, professional artists, free of charge. In addition, the Public Art Program oversees the City Gallery in the historic Water Tower and special projects such as the 1999 public art event, Cows on Parade, which further contribute to the cultural enrichment of Chicago. The Public Art Program also encourages and facilitates collaborations between government agencies, the private sector and other sponsors

CIVIC GALLERY

Chicago Cultural Center - Exhibits presented balance Chicago artists with those of a national and international scope. Proposals for exhibits are submitted to DCASE for consideration by the Exhibition Advisory Committee based on specific criteria including quality and originality, cultural diversity, interest to the community, etc. There are no deadlines for submissions and proposals are accepted all year round.

City Gallery in the Historic Water Tower - Exhibitions are restricted to works by Chicago photographers and artists.

OTHER PROGRAMS

Art Education - In the next five years, DCASE will be developing initiatives in support of "Arts Education for all Chicago" through the Chicago Public Schools system-wide cultural arts curriculum mandates, a major priority of the Chicago Cultural Plan.

Events - DCASE offers concerts, theatrical and dance performances, films, lectures and discussions, family events and other programs each year at venues throughout the city. DCASE also presents festivals and special events, including Taste of Chicago, Chicago Blues Festival, Chicago SummerDance, Chicago Jazz Festival, World Music Festival and others which draw millions of people each year to Chicago.

Partnership Opportunities are offered to businesses and organizations in presenting major events and programs through a range of sponsorship options and identified as a separate program: www.chicagopartnerships.com

Creative Placemaking - DCASE runs the Chicago Film Office with the goal of attracting film and television production to the City. The Office also offers permits, city services, and logistical support to filmmakers. Under the heading of Creative Industries, DCASE supports and promotes the City's music, theater, fashion and culinary industries through programs such as Farmers Markets, Fashion Focus Chicago, Chicago Music Summit conference, and In the Works residency program for performing artists. DCASE's Neighborhood Festival Program provides assistance to residents and community organizations to obtain the necessary information and permits to present festivals and other special events in Chicago's neighborhoods.

LOS ANGELES COUNTY ARTS COMMISSION

Information excerpted from <http://www.lacountyarts.org/>

GRANTS

The Arts Commission contracts approximately 200 arts organizations annually through the Organizational Grant Program (OGP) to provide arts services.

OGP CDP Requirements

All OGP applicants are required to complete a Cultural Data Profile and submit an OGP Funder Report with the grant application. If the Funder Report is not received with the application, the application will be considered incomplete and may be disqualified.

All applicants must complete Balance Sheet information in Section 8 of the California Cultural Data Project. Prior to this year, unaudited organizations were not required to complete this section, however, this is now a requirement of all OGP applicants.

All applicants must now submit a CDP Report of their choosing (Annual Report, Trend Report, Comparison Report) in addition to their OGP Funder Report.

OGP I/Small Budget Organizations

This category provides support for nonprofit arts organizations with budgets under \$100,000 and two years of producing history. Applicants may request grants for projects up to 15% of their annual operating budgets each year, with a minimum request amount of \$2,850/year. In 2012-13 OGP I grant funds will be disbursed to 68 nonprofit arts organizations at a cost of \$789,000.

OGP II/Mid-Size Budget Organizations

This category provides support for nonprofit arts organizations with budgets between \$100,000 and \$500,000. Applicants may request grants up to 6% of their annual operating budgets each year with a minimum request of \$10,500/year. In 2012-13 OGP II grant funds will be disbursed to 67 nonprofit arts organizations at a cost of \$1,122,000.

OGP 2.5/Mid-Size Budget Organizations

This category provides support for nonprofit arts organizations with budgets between \$500,000 and \$1.5 million. Applicants may request grants up to 4% of their annual operating budgets each year with a minimum request of \$17,500/year. In 2012-13 OGP 2.5 grant funds will be disbursed to 20 nonprofit arts organizations at a cost of \$778,600.

OGP III/Large Budget Organizations

This category provides support for nonprofit arts organizations with budgets over \$1.5 million, including major Los Angeles County institutions, to ensure accessibility. The focus is on programs that increase access to cultural services for County residents. Applicants may request grants from 0.5% to 2% of their annual operating budgets each year with a minimum request of \$35,000/year. In 2012-13 OGP III grant funds will be disbursed to 20 nonprofit arts organizations at a cost of \$1,428,400.

The Arts Commission utilized discipline peer panels to review and score all applications and to make recommendations to the Arts Commissioners. The Arts Commissioners reviewed these scores and are submitting funding recommendations to your Board for approval.

Related Technical Assistance

A comprehensive technical assistance program provides assistance to arts organizations in addition to grant funds. The program provides professional development for arts organizations and management training and leadership development opportunities for arts administrators and artists.

The Arts Commission is a member of Americans for the Arts and Grantmakers in the Arts, and helps connect county cultural activities to statewide and national networks.

Announcements for technical assistance activities open to the public are sent through targeted mailings and electronically through the LA Culture Net.

Opportunities for Current Organizational Grant Program (OGP) Grantees

Arts Leadership Initiative (ALI) - Participants in the Arts Leadership Initiative (ALI) have access to a variety of learning opportunities to assist them in developing their skills and understanding their roles as leaders in their organization. In addition to OGP workshops and scholarship opportunities offered to all grantees, those participants in the ALI program also participate in an Executive Learning Group program and receive a leadership development grant for study and consultancies. Participation in this initiative is by invitation only. Evaluations of the program, including an extensive 3-year evaluation of the program, point to the ALI's ability to deepen participant's understanding of themselves and the nonprofit sector, and transform their abilities as leaders. To view the 3-year evaluation, visit:

http://www.lacountyarts.org/orgdev_ALIreport.pdf

Scholarships - The Arts Commission provides numerous scholarship opportunities for grantees to take advantage of operational workshops, as well as arts or discipline-specific conferences. The purpose of the scholarship program is to encourage staff and board development at all levels of the organization. Scholarships provide a level of self-determination for grantees to focus on areas of training specifically needed for their organization and staff. Contracting for scholarships is also a way to provide support to critically needed service organizations in the County.

The Arts Commission provides scholarships to classes and workshops at the Center for Nonprofit Management, the Center for Cultural Innovation, and for local National Arts Marketing Project (NAMP) workshops presented by LA Stage Alliance for OGP I, OGP II, and OGP 2.5 grant recipients.

Human Resources Workshops - Since many organizations request staffing support through the Arts Commission's OGP grant programs, the Arts Commission presents workshops to assist organizations better utilize these funds through more informed decisions and practices in recruiting, hiring and managing staff.

The Arts Commission has contracted with ManagEase, a firm specializing in outsourcing HR functions to provide an introduction to HR practices, as well as quarterly roundtable sessions to discuss specific HR issues and challenges. Organizations that participate in the workshops, or that have previously attended HR workshops provided by the Arts Commission, will also be able to utilize an on-call HR help desk to answer an organization's HR questions. Information on these workshops is sent to grantees in advance of the sessions.

Opportunities for the Arts Community - Arts Tune Up (ATU) - The Arts Tune-Up program was first introduced in 2002/2003. The Tune-Up is designed around an informal round-robin process in which participants visit 5 expert discussions and topic presentations. The Arts Commission partners with a local municipality or institution to present the Tune-Up in a municipal or institutional venue. The Tune-Ups are an opportunity for the Arts Commission to outreach beyond its grants program and provide valuable information to both artists and organizations. Click on the working link(s) on the right for more information on upcoming Arts Tune-Ups.

CULTURAL ASSETS

Civic Art Collection

In December 2004 the Los Angeles County Board of Supervisors adopted the County's first formal Civic Art Policy. Since 2005 one percent of design and construction costs on new County capital projects has been allocated to a Civic Art Special Fund.

Civic art dollars are flexible and, in most cases, may be pooled. The policy is structured to allow for integrated permanent public art enhancements, temporary or portable visual art commissions, restoration of historic artworks, and the creation of cultural spaces or programming.

The Civic Art Program has implemented over 40 civic art projects for a variety of County facilities including libraries, courts, fire stations, parks, jails, and health clinics. Projects range in size from \$30,000 to \$300,000+ and are managed by a skilled staff dedicated to facilitating innovative projects and providing access to high-quality artistic experiences for the residents of Los Angeles County.

Artists are commissioned from a Resource List of Pre-Qualified Artists, which is compiled every two years after an open call. Open and invitational Request for Qualifications (RFQ) are also used depending on project needs, scope and timeline. Artists are encouraged to join the civic art opportunities email list under “Artist Opportunities.”

The program has also undertaken the first-ever comprehensive inventory of County-owned artwork in order to define the County’s Civic Art Collection. The County’s Collection is comprised of works that have been created both before and after the 2005 launch of the new Civic Art Program. The inventory process identifies artworks, creates initial condition assessments, and adds descriptions to this website. To date, the County’s Collection includes over 90 artworks, 6 of which have been fully restored.

The program is overseen by the Civic Art Committee, a sub-committee of the Los Angeles County Arts Commission. The Civic Art Committee reviews the annual Civic Art Plan, provides advice and guidance on policy matters, and participates in individual project Civic Art Project Coordinating Committees.

OTHER PROGRAMS

Arts Internship Program – This program was established in 2000 by the Los Angeles County Board of Supervisors to provide internships for nonprofit performing, presenting, literary, and municipal arts organizations. This program is a companion program to the Getty Multicultural Internship Program which provides internships to museums and visual arts organizations.

The purpose of the County’s program is to provide undergraduate students with meaningful on-the-job training and experience working in nonprofit arts organizations, while assisting arts organizations and developing future arts leaders. Through this program, students develop a deeper understanding of the work involved in nonprofit arts administration, better understand the role of the arts in communities and develop “real life” business skills that can be put to use in their future careers.

During the ten week summer internships, participating organizations gain the assistance of a motivated student to help with special or seasonal projects. Participating organizations also play an important role in developing potential new leaders and advocates in the arts sector, who may go on to pursue careers in arts administration or take on board or volunteer responsibilities.

Combined, the Getty and County programs continue to provide the largest paid arts internship program in the United States, employing more than 190 undergraduate interns in arts organizations across LA County during the summer of 2012 alone.

The Los Angeles County Arts Commission gratefully acknowledges the support of The Getty Foundation in providing the funding for the educational program components of the Los Angeles County Arts Internship Program.

Arts for All – This program has the goal of making all the arts – dance, music, theatre and visual arts – part of the core curriculum in the County's school systems.

Arts for All's goals represent the collective vision of the arts education community – including arts education organizations, teachers, parents, policymakers and students – in Los Angeles County. The implementation of those goals is guided by the *Arts for All* Executive Committee. The Executive Committee is responsible for establishing community partnerships, setting priorities for the collaboration and creating funding recommendations for the *Arts for All*.

The *Arts for All* Pooled Fund came together to ensure sustainable funding partnerships for arts education throughout Los Angeles County. Pooled Fund members include foundations, corporations and government agencies whose giving philosophies support the vision of *Arts for All*: that every public school student in Los Angeles County will receive a high quality K-12 education of which the arts are an intrinsic part of the core curriculum. Members pool their resources and collectively decide how funds should be allocated to support the implementation of the *Arts for All* goals most effectively.

Free Concerts - With funding support from the Los Angeles County Board of Supervisors, the Arts Commission administers the sponsorship of free concerts at community venues throughout Los Angeles County to provide access to quality music programming representing the diversity of County residents. Each of the Supervisor Board Offices provides funds to cover musician's fees for approved concerts in their district at rates comparable to the American Federation of Musician's pay scale for free concerts. The Arts Commission coordinates payments to musicians while Free Concert Presenters are responsible for communicating all information to the Arts Commission and musicians, coordinating all necessary production logistics, marketing the event, and effectively drawing the audience size as proposed in the application.

NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS

Information excerpted from <http://www.nyc.gov/html/dcla/html/home/home.shtml>

GRANTS

Cultural Development Fund (CDF) – This program is an annual grant-making process for New York City’s nonprofit arts and cultural organizations which awards support for programs provided by many of the City's largest cultural organizations as well as neighborhood-based groups that represent New York's cultural breadth. CDF Applications are submitted online each year, and reviewed by panels made up of experts in the field and representatives of the City's elected officials.

Community Arts Development Program (CADP) - Supported by the U.S. Department of Housing and Urban Development's Community Development Block Grant Program, CADP provides technical assistance to community-based arts organizations serving the City's low- and moderate-income communities. In 2013, the CADP of the Department of Cultural Affairs launched *Community Arts Leadership*, a year-long capacity-building initiative designed to help arts leaders effectively run their small community-based cultural organizations.

The program’s practical approach provides selected participants with the opportunity to gain knowledge through interactive workshops, one-on-one technical assistance, and presentations from the field. The twelve-month workshop curriculum focuses on three core capacity areas: board development, strategic planning, and financial management. Additional presentations and panels will address some of the critical challenges and prospects facing nonprofit cultural leaders.

As a result of their participation, groups will be expected to achieve measurable results such as a viable strategic plan, tools for developing a well-functioning and strategically recruited board, and a budgeting framework that supports fiscal responsibility and mission adherence.

Participation in *Community Arts Leadership* is free for all selected groups.

CULTURAL ASSETS

Cultural Institutions Group (CIG) - The 33 members of this group are each located on City-owned property, and receive capital and operating support from the City to help meet basic security, maintenance, administration and energy costs. In return for this support, these institutions operate as publicly-owned facilities whose mandate is to provide cultural services accessible to all New Yorkers.

The CIG represents a broad spectrum of cultural endeavor, from art and natural history museums to historical societies, theaters, concert halls, performing arts centers, botanical gardens and zoos. Institutions range from the internationally renowned Metropolitan Museum

of Art and the Brooklyn Academy of Music to community-based organizations such as the Jamaica Center for Arts and Learning, the Bronx Museum of the Arts, and the Staten Island Botanical Garden.

The genesis of this public-private partnership began in 1869, with the creation of the American Museum of Natural History. Since that time, each Institution's relationship with the City has commenced in ways that reflected the City's cultural priorities of the time.

DCLA's relationship with members of the CIG is managed by the Institutions Unit, whose staff oversees the disbursement of City funds to the institutions. Staff members also represent the Commissioner at board meetings of the institutions, monitor institutions' operations and programs on a periodic basis, provide technical assistance in various areas of nonprofit management, and serve as a liaison between the institutions and other City agencies.

City-Owned Institutions

American Museum of Natural History	New York Aquarium
Bronx County Historical Society	New York Botanical Garden
Bronx Museum of the Arts	New York City Center
Bronx Zoo	New York Hall of Science
Brooklyn Academy of Music	P.S. 1 Contemporary Art Center
Brooklyn Botanic Garden	Public Theater/New York Shakespeare Festival
Brooklyn Children's Museum	Queens Botanical Garden
Brooklyn Museum	Queens Museum of Art
Carnegie Hall	Queens Theatre in the Park
David H. Koch Theater	Snug Harbor Cultural Center & Botanical Garden
New York City Ballet	Staten Island Children's Museum
El Museo del Barrio	Staten Island Historical Society
Flushing Town Hall	Staten Island Museum
Jamaica Center for Arts & Learning	Staten Island Zoological Society
Lincoln Center for the Performing Arts, Inc.	Studio Museum in Harlem
Metropolitan Museum of Art	Wave Hill
Museum of Jewish Heritage	Wildlife Conservation Society
Museum of the City of New York	
Museum of the Moving Image	

Percent for Art – Projects are site-specific and engage a variety of media—painting, mosaic, glass, textiles, sculpture, and works that are integrated into infrastructure, or architecture. The Program commissions artists of all races and backgrounds that reflect the diversity of New York City. These projects demonstrate how art that is integrated into its site enhances civic architecture and a wide range of public spaces.

In 1982, the *Percent for Art* law was initiated by Mayor Edward I. Koch and passed by the Council of the City of New York requiring that one percent of the budget for eligible City-funded construction projects be spent on artwork for City facilities. Administered by the City's

Department of Cultural Affairs, the Program began in 1983 with the development of a procedure for determining eligible projects and an equitable artist selection process. Nearly 300 projects have been completed since the program's inception with accumulated art work commissions of over \$41 million. Since 2002 almost 100 projects have been completed—a third of the total collection—and more than 70 artist commissions are currently in progress.

The *Percent for Art* Program offers City agencies the opportunity to acquire or commission works of art specifically for City-owned buildings throughout the five boroughs. The purpose of the Program is to bring artists into the design process and enrich the City's civic and community buildings.

OTHER PROGRAMS

Cultural After School Adventures – This program was established in 2006 by the City Council in partnership with the Department of Youth and Community Development (DYCD) and DCLA to bring cultural activities and experiences to youth across the City. CASA was developed as part of DYCD's Out-of-School Time initiative which provides academic, recreational and cultural activities for students after school and during breaks. For CASA, each Council Member designates five distinct partnerships between public schools and cultural organizations that lead the programs. DCLA has administered the program since 2010 and in fiscal year 2012 facilitated the distribution of \$5.1 million to arts partnerships between 90 cultural institutions and 255 public schools.

Materials for the Arts (MFTA) – This program was created by the Department of Cultural Affairs in 1978, and has provided thousands of organizations with the materials they need to support and expand their programs. Headquartered in a warehouse in Long Island City, MFTA collects reusable items from donors, and distributes these items free of charge to nonprofit arts organizations, City agencies, public schools, and social, health and community service organizations that have arts programs in New York City. In 2008, MFTA received 2334 donations totaling more than \$6 million, and had 5,345 transactions to registered groups.

SPARC : Seniors Partnering with Artists Citywide – This program places artists-in-residence at senior centers across the five boroughs of New York City. Participating artists receive a stipend and access to senior center workspace in exchange for the creation and delivery of arts programming for seniors. SPARC is a collaboration of the New York City Department of Cultural Affairs, the Department for the Aging and five of the City's local arts councils.

Mayor's Awards for Arts and Culture – This program was created in 1974 by the Cultural Affairs Advisory Commission to honor individuals and organizations that have made significant contributions to the cultural life of New York City. The Awards acknowledge and celebrate the role individual artist, art educators, cultural organizations, corporations and philanthropists play in the public-private partnership that sustains our City's creative vitality and economic well-being. The Bloomberg Administration revived the awards in 2004.

PHILADELPHIA OFFICE OF ARTS, CULTURE, AND THE CREATIVE ECONOMY

Information excerpted from <http://creativephl.org/>

GRANTS

The Philadelphia Cultural Fund - This is a nonprofit corporation established by Philadelphia's Mayor and City Council in 1991 to support and enhance the cultural life and vitality of the City of Philadelphia and its residents. The Fund promotes arts and culture as engines of social, educational and economic development in the Philadelphia region. Grants are made from the City budget allocation to the Cultural Fund for operating support of Philadelphia-based arts and cultural organizations.

CULTURAL ASSETS

Percent for Art Program – This program requires one percent of the total dollar amount of any City-funded construction contract to be devoted to Fine Arts. The ordinance applies to construction and remodeling projects planned through the City of Philadelphia's annual Capital budget process, as well as those developed at a departmental level.

The OACCE is charged with undertaking professional conservation treatments and repairs to public art in the City's collection of over 1000 artworks, along with preservation, safety, and relocation of public artwork, maintenance of inventories and condition assessments, review of proposed donations to the collection, and the facilitation of public-private partnerships (i.e. Adopt-a-Sculpture Program) to increase public awareness and private investment in the well-being of the collection.

The Public Art Program also facilitates temporary art initiatives with nonprofits and other organizations by providing public partnership and support

CIVIC GALLERY

Art in City Hall – This program presents exhibitions that showcase contemporary artwork by professional and emerging Philadelphia visual artists. The recently opened Art Gallery at City Hall opened in June 2010 with support from private funders. Six rotating exhibitions a year highlighting facets of Philadelphia's visual arts community.

OTHER PROGRAMS

Educational Outreach – This program is a City Hall exhibition series coordinated in cooperation with the School District of Philadelphia, and consists of artwork created by students of the public schools from kindergarten through twelfth grade.

Design Review – This program insures that anything built in the City of Philadelphia is of the highest quality of design possible and that the many individual pieces that make up the physical City fit together to make a strong whole so that the City remains a vital and desirable place to live, do business and visit.

Cultural Policy and Research – This program enables the exchange of information, engagement in problem solving and policy initiatives, and addresses cultural/creative research gaps. The program includes *CultureBlocks*, a creative assets mapping database created in partnership with the University of Pennsylvania and the Reinvestment Fund, with NEA, ArtPlace, and William Penn Foundation funding; and the *Creative Vitality in Philadelphia* report, the Vision Plan for a revitalized OACCE, a by-product of the Mayor’s Cultural Advisory Council, a fifty-member-team of arts, culture and creative economy leaders. In addition, OACCE conducts ongoing review and web portal presentation of policy and planning documents relevant to the arts, culture and creative economy sectors. Examples include Business Services Portal, Philadelphia 2035 Comprehensive City Planning document, and Zoning Codes.

Creative Philadelphia Event Series – This program is a quarterly gathering of artists, arts administrators, and creative entrepreneurs focused on issues that impact the city’s creative and cultural sector. These free events are an opportunity for creative professionals of every type to share their ideas, build their professional networks, and plant the seeds of future collaboration. Once a year, usually in the beginning of the year, the OACCE hosts a Town Hall Event that helps shape programs, events and policies for the coming year

City Hall Presents – This program is a new performing arts series, providing opportunities for citizens to enjoy free music, theater, dance and spoken word performances in the historic City Hall.

SEATTLE OFFICE OF ARTS & CULTURAL AFFAIRS

Information excerpted from <http://www.seattle.gov/arts/>

GRANTS

Organizations – SOACA awarded \$1.6 million to 128 Seattle-based arts, heritage and cultural organizations through the Civic Partners program and 9 arts service organizations designated as Community Partners. This category is aimed at creating broad public access to a rich array of quality arts opportunities while promoting a healthy and diverse cultural community

Youth Arts – In the most recent funding cycle, spanning September 2012 to September 2013, this program awarded \$175,000 to 34 artists, cultural organizations and community organizations serving youth. Funds and technical assistance from this program help experienced teaching artists lead training programs and projects in all arts disciplines—from visual arts to theater to dance and film. Youth Arts prioritizes youth or communities with limited or no access to the arts. Funding awards range up to \$10,000.

Individual Artists – For the 2013 cycle this grant program awarded \$160,000 to 31 individual artists working in the dance, music and theater arts. Thirty percent of the artists funded were first-time recipients. A peer-review panel evaluates proposals based on criteria such as artistic merit, public access or impact and innovation.

The Arts Mean Business – This program funds arts jobs crucial to the implementation of sustainable revenue strategies for Seattle arts, cultural and heritage organizations. The program provides one-time funds for positions that make a difference in each organization's ability to generate extra revenue to carry out its mission. This program targets Seattle-based organizations with at least a three-year operating history as legally established not-for-profit organizations, have a primary arts, culture or heritage focus, and demonstrate a record of ongoing artistic or cultural accomplishment serving Seattle residents. Organizations with an annual budget of less than \$400,000 are eligible for \$2,000 - \$10,000, while organizations with an annual budget greater than \$400,000 are eligible for up to \$25,000.

Cultural Facilities – This is a new, pilot program initiated to support Seattle-based organizations dealing with urgent-need, facilities-based capital projects. The program awards one-time funding to Seattle arts, heritage, cultural and arts service organizations with projects such as facility renovations or completing the final phase of new facilities. The majority of funding for the facility's project beyond this grant must be in place before applying. Eligible organizations must have at least a three-year operating history as a legally established not-for-profit organization, have control of the facility through ownership or a longer-term lease, and demonstrate a record of ongoing artistic or cultural accomplishments in Seattle. In 2012, \$155,250 was awarded to 14 organizations for facility projects with grant awards ranging from \$5,000 to \$25,000.

Neighborhood & Community Arts – This program supports Seattle's neighborhood arts councils and community groups that produce events to promote arts and cultural participation and build community. In 2012, the program provided \$1,200 each to 39 organizations to support annual public festivals and events.

smART ventures – This small awards program encourages innovation and widens cultural participation, particularly by individuals, organizations, and communities that may not qualify for other funding programs. In 2012, over half of the 52 funded projects involved artists and communities of color or underserved communities such as the deaf or LGBTQ. Many served wide-ranging audiences including youth, seniors and the homeless. Accepting applications year-round, smART ventures provides support ranging from \$500 to \$1,000.

CULTURAL ASSETS

Facilities

The Langston Hughes Performing Arts Institute (LHPAI) – This facility creates year-round programming that includes film, theatre, dance, and music with a consistent grassroots and pluralistic voice for all communities. The 1915 building originated as a Jewish synagogue, is located in Central Seattle, the center of the City's African American community, and has been a community arts center since 1969. The facility contains a Great Hall, Performing Arts Lab, and 287 seat theater, all utilized for public programs and available for private rental.

Civic Art Collection

Public Art program specifies that 1% of eligible city capital improvement project funds be set aside for the commission, purchase and installation of artworks in a variety of settings. The collection includes more than 380 permanently sited and integrated works and 2,800 portable works.

Artworks are commissioned through a public process. Panels comprised of professional visual artists along with community and city representatives evaluate the artist applicants. The city stewards and maintains its artworks through an ongoing program of coordinated conservation activities, which include inspections, major restorative work and routine maintenance.

Portable Works Collection – This program is the City's rotating collection of more than 2,800 artworks in all media, representing emerging and established artists collected by the city since 1973. The collection includes sculpture, painting, mixed media, prints, photography and textiles. The artworks are exhibited primarily in public areas of municipal buildings. The purpose of the Portable Works Collection is to increase public awareness of and support for the arts by displaying works in the working environment of public buildings.

Public Art in Two Dimensions – This program is a workshop for painters, print makers and photographers interested in creating public art. Artists share their experiences translating two-

dimensional work into art for public places. The artists discuss how they identify appropriate public art opportunities and select materials and fabricators for commissioned art projects.

Art on the Civic Square Fence – This is a program of temporary projects including fifteen artists' works on view on the Civic Square construction fence in downtown Seattle. Construction is on hold until economic conditions improve, and the fence will remain in place until development at the site occurs. The temporary fence art program is anticipated to take place annually for up to five years. Funding for the Civic Square fence project is provided by Triad Development Inc.

Downloadable series of maps – This program is a resource available on the SOACA website which includes a map and directory of public art from city, county and state collections as well as corporate artworks, community gardens, significant architecture and other cultural assets. Individual sites were chosen for aesthetic significance, cultural interest and variety of routes.

CIVIC ART GALLERY

Seattle Municipal Tower Gallery – This program features quarterly exhibits showcasing works from the Portable Works Collection.

Union Street Electric Gallery – This program is an outdoor rotating exhibition space. Located on the western exterior wall of Seattle City Light's Union Street facility, the gallery features large vinyl-mesh murals featuring artworks by Seattle artists.

City Hall Gallery – This program features artworks related to life in Seattle.

OTHER PROGRAMS

Art Education – This program is a partnership with Seattle Public Schools and arts organizations formed to create a comprehensive Arts Plan, through citywide focus groups. The Arts Plan is aimed at increasing quality arts education access to all K-12 students. The work is made possible with a planning grant from the Wallace Foundation.

Creative Placemaking – This program includes *Cultural Space Seattle*, a forum where national and local cultural space leaders speak about cultural space policy, funding and program models and current cultural space projects. Community members, including artists, government leaders, arts administrators, investors, and real estate developers, participate in workshops working towards strategies to advance an agenda for cultural space initiatives. A report is produced with findings and recommended next steps.

Recommendations and Documents – This program produces documents addressing important cultural space issues. Working with other City Agencies, SOACA helped create *Establishing an Artist's Studio/Dwelling in an Existing Building*, a checklist for artists and organizations; *Square Feet Seattle*, a guide to acquiring cultural space; and a set of recommendations adopted by the Seattle City Council to preserve and foster cultural space in Seattle's neighborhoods.

Storefronts Seattle – This is a program designed to activate vacant storefront and display spaces in various neighborhoods by providing temporary space to artists, creative businesses, organizations and community groups.

Artist Space Assistance Program – This is a program providing relocation and placement services for artists and arts organizations seeking long-term affordable arts space.

Seattle Presents – This program offers free concerts by Seattle artists at City Hall.

Mayor's Arts Awards – This program recognizes impactful artists, arts and cultural organizations, and community members at a ceremony in partnership with Bumbershoot®: Seattle's Music & Arts Festival.