Civic Arts Commission

ACTION CALENDAR
March 29, 2016

To: Honorable Mayor and Members of the City Council

From: Civic Arts Commission

Submitted by: Jennifer Lovvorn, Chairperson, Civic Arts Commission

Subject: Revised Civic Arts Grants Program Legislation

RECOMMENDATION

Adopt a Resolution:

1. Rescinding Council Resolution No. 60,746-N.S. (Civic Arts Grants Program)
2. Rescinding Council Resolution No. 63,125-N.S. (Two Year Grant Cycle)
3. Revising the Civic Arts Grants Program per the attached Resolution and Exhibit A

FISCAL IMPACTS OF RECOMMENDATION

This legislative recommendation accompanies a request for an additional annual funding allocation for the Civic Arts Grants Program in the amount of $150,000. Additionally, the shift from a two-year cycle to a one-year cycle would potentially require increased staff time to administer an additional selection process within a two year period.

CURRENT SITUATION AND ITS EFFECTS

The current Civic Arts Grant Program awards approximately $460,000 every two years (comprised of two annual allocations from City Council of approximately $230,000 each year) in general operating and program support to Berkeley-based arts groups, arts programs within larger institutions, and occasional project support to individual artists. The grants program is currently structured such that almost all eligible applicants receive a modest amount of funding. Awards are calculated at 10% of the applicant's operating budget with a grant award cap $9,000. All applicants, regardless of type or budget size, compete for grant awards within the same funding pool and awards to grantees are ultimately calculated in a single formula.

Recommendations would create three separate competitive grant pools (a. mid-to-large size organizations, b. small organizations, and c. individual artists); 2. Grant slightly larger awards made on an annual cycle (instead of biennially); and 3. Award grant funds at predetermined levels by category, thus removing the 10% budget calculation.

The proposed revised Civic Art Grants legislation would maintain the grants awarded as general operating and program support funds. It also keeps in place the existing eligibility requirements: programming or location within the City of Berkeley, applicant must be non-profit or sponsored by a non-profit, and have at least 2 years of artistic activity within Berkeley.

BACKGROUND

The City of Berkeley's Civic Arts Program recently completed an assessment of its grants program which has administered a consistent grantmaking strategy for the past 15 years, providing modest general operating support to arts groups, service organizations, and arts programs within larger institutions, and occasional project support to individual artists. The Commission has seen the arts field, economic conditions, and grantmaking approaches change considerably in these 15 years and therefore embarked on the first formal assessment of the program. The goal of the assessment was to ensure that the City is best serving the overarching civic arts needs and to align the grants program with best practices in the field. The arts are a significant part of Berkeley's self-identity, history and desirability as a city, and a strengthened grants program enables the Civic Arts Program to better support those assets. The Civic Arts Commission presented these proposed changes to the organizations of the Berkeley Cultural Trust in a series of meetings and has their support for the current proposal.

ENVIRONMENTAL SUSTAINABILITY

Civic Arts staff plans to shift the majority of applications to an online grant portal to help reduce paper waste.

RATIONALE FOR RECOMMENDATION

The grants program assessment leading to these recommendations was conducted by an arts strategy consultant who convened a number of community focus groups and interviews with stakeholders, which included a balanced representation of small, mid--size and large arts organizations, as well as individual artists.
The consultant's key findings include: the current formula-based approach and lack of grantee categories result in low grant amounts; restrictive grants criteria and a cumbersome application process decrease accessibility to the grants program for small arts groups and individual artists.

Based upon the consultant's findings and current best practices in the field, the Civic Arts Commission is proposing legislative changes which will allow the Civic Arts Grants Program to update the grant guidelines and application form and improve the current grant process.

The proposed legislation makes the following changes to the Civic Arts Grants Program:

1. Create three separate competitive grant pools (a. mid-to-large size organizations, b. small organizations, and c. individual artists). The result of this change would be that applicants would be competing for funds amongst

like-sized organizations and therefore not pitting large organizations against smaller groups and individual artists.

2. Grant slightly larger awards made on an annual cycle (instead of biennially). The result of this change would be that the grants would be somewhat more competitive and therefore slightly fewer grants would be awarded within each cycle. (Although with one-cycle each year there would still be a spread of grants across the same two-year time period.) Because the grants will be slightly larger and more competitive the impact of the funding should be greater and the quality of the work produced should be higher. Refer to "Analysis of Grants Changes Impact" document (Attachment 5) for details.
3. Award grant funds at predetermined levels by category, thus removing the 10% budget calculations and creating more parity in funding.

In addition to the legislative changes, the Civic Arts Commission would like to provide more technical assistance and outreach to arts organizations and artists from underserved communities and to increase administrative support related to data management and analysis.

Once the City Council approves the Civic Arts Grants Program revisions, the Civic Arts Commission will commence with drafting the Civic Arts Grants Program Guidelines and Application form to conform to the approved legislation.

At its February 24, 2016 meeting, the Civic Arts Commission voted to support these revisions to the Civic Arts Grants Program. The Commissioners voted as follows: Kim Anno, Shiree Dyson, Robbin Henderson, Kate Mattingly for Shannon Jackson, Jennifer Lovvorn, Liz Ozol, Julia Robertson, and Weston Teruya all voted aye. Zero voted nay. One abstention; Miriam Stahl was absent from the meeting.

ALTERNATIVE ACTIONS CONSIDERED
None

CITY MANAGER
See City Manager companion report.

CONTACT PERSON
Jennifer Lovvorn, Chair, Civic Arts Commission
Mary Ann Merker, Civic Arts Coordinator, Office of Economic Development, 981-7533

Attachments:
1: Copy of Legislation to Rescind: Resolution No. 60,746-N.S.
2: Copy of Legislation to Rescind: Resolution No. 63,125-N.S.
3: Proposed Legislation for Revisions to Civic Arts Grants Program
Exhibit A: Civic Art Grants Program Procedures
4: Civic Arts Grant Program Assessment Final Report
5. Analysis of Grants Changes Impact

Give as replacing file with new Resolution

RESOLUTION NO. 60,746-N.S.

REVISING ELIGIBILITY REQUIREMENTS AND PROGRAM CATEGORIES FOR THE CITY OF BERKELEY CIVIC ARTS GRANTS PROGRAM AND RESCINDING RESOLUTION NO. 55,832-N.S.

WHEREAS, the City Manager makes annual budgetary recommendations to fund grants to Berkeley-based arts organizations; and

WHEREAS, the City Council has requested that revised eligibility requirements be developed for arts grants that, along with the Civic Arts Grants Program Administrative Guidelines, will be used in the allocation process; and

WHEREAS, final recommendations on arts grants awards will be made to the City Council by the Civic Arts Commission, which receives recommendations from a Civic Arts Grants Program Review Panel composed of four (4) Berkeley Civic Arts Commissioners and, when appropriate, additional qualified arts professionals, who shall have no financial affiliations with any organization applying for funds.

NOW THEREFORE, BE IT RESOLVED by the Council of the City of Berkeley that Resolution No. 55,832-N.S. is hereby rescinded.

BE IT FURTHER RESOLVED by the Council of the City of Berkeley that all arts grants awards be made based on program criteria in Exhibit "A" attached, along with criteria described in the Civic Arts Grants Program Administrative Guidelines.

The foregoing Resolution was adopted by the Berkeley City Council on September 12, 2000 by the following vote:

Ayes: Councilmembers Armstrong, Breland, Maio, Olds, Shirek, Spring, Worthington and Mayor Dean

Noes: None

Abstain: Councilmember Woolley

Absent: None

Shirley Dean, Mayor

Attest: Sherry M. Kelly, City Clerk

when we replace this with [illegible] one year resolution

RESOLUTION NO. 63,125–N.S.

TWO-YEAR GRANT CYCLE FOR THE CIVIC ARTS GRANT PROGRAM

WHEREAS, currently there is a one-year process for the Civic Arts Grant Program; and

WHEREAS, this process involves time and expense from the Civic Arts Commissioners and City staff; and

WHEREAS, there is a desire to have the Civic Arts Grant cycle coincide with the Community Development Block Grant funding cycle; and

WHEREAS, the two-year cycle would save time and expense for the City, the Civic Arts Commission and the applicants.

NOW THEREFORE, BE IT RESOLVED that the Council of the City of Berkeley will change the one-year Civic Arts Grant Program cycle to a two-year cycle.

The foregoing Resolution was adopted by the Berkeley City Council on December 6, 2005 by the following vote:

Ayes: Councilmembers Anderson, Capitelli, Maio, Moore, Olds, Spring, Worthington, Wozniak and Mayor Bates.

Noes: None.

Absent: None.

Tom Bates

Tom Bates, Mayor

Attest: Sara T. Cox

Sara T. Cox, City Clerk

RESOLUTION NO. ##,###-N.S.

REVISIONS TO THE CITY OF BERKELEY CIVIC ARTS GRANTS PROGRAM GUIDELINES AND RESCISSION OF RESOLUTION NOS. 60,746-N.S. & 63,125-N.S.

WHEREAS, the City of Berkeley has administered a consistent civic arts grantmaking strategy for the past 15 years, providing modest general operating support to arts groups, service organizations, and arts programs within larger institutions, and occasional project support to individual artists; and

WHEREAS, the arts field, economic conditions, and grantmaking approaches have changed considerably in these 15 years; and

WHEREAS, the Civic Arts Program recently completed the first formal assessment of its grants program, which included input from a number of community focus groups and interviews with stakeholders with a balanced representation of small, mid-size and large arts organizations, as well as individual artists; and

WHEREAS, the grants assessment made recommendations for changes to the grants program to ensure that the City is best serving the overarching civic arts needs, and to align the grants program with best practices in the field; and

WHEREAS, the arts are a significant part of Berkeley's self-identity, history and desirability as a city, and a strengthened grants program enables the Civic Arts Program to continue to supporting those assets; and

WHEREAS, final recommendations on art grant awards will be made to the City Council by the Civic Arts Commission, which receives recommendations from a Civic Arts Grant Program Review Panel comprised of up to four (4) Berkeley Civic Arts Commissioners and additional arts professionals with strong expertise in the field and who shall have no financial affiliations with organizations applying for funds; and

WHEREAS, the Civic Arts Commission requests an increase to the annual allocation to the Civic Arts Grants Program of $150,000; and

WHEREAS, the Civic Arts Commission requests that the Civic Arts Grants Program be a line item in the budget for a total amount of $390,000 annually; and

WHEREAS, currently there is a two-year grant cycle for the Civic Arts Grant Program; and

WHEREAS, there is a desire to have the Civic Arts Grant cycle coincide with the City budget cycle and to allow more opportunities for organizations and applicants to apply and receive funding; and

WHEREAS, the Civic Arts Commissions desires (by majority vote of the Commission on February 24, 2016) to revise the Civic Arts Grants Program to formally adopt the recommendations from the Civic Arts Grants Program Assessment as detailed in Exhibit "A".

NOW THEREFORE, BE IT RESOLVED by the Council of the City of Berkeley that Resolution No. 60,746-N.S. is hereby rescinded.

BE IT FURTHER RESOLVED by the Council of the City of Berkeley that Resolution No. 63,125-N.S. is hereby rescinded.

BE IT FURTHER RESOLVED by the Council of the City of Berkeley that all arts grants awards be made based on the 2016 Civic Arts Grants Program Revisions in Exhibit "A" attached, along with the criteria described in the Civic Arts Grants Program Administrative Guidelines.

Exhibit A: Civic Art Grant Program Procedures

EXHIBIT A

CIVIC ART GRANT PROGRAM PROCEDURES

Civic Arts grant making should be used in a manner that strengthens Berkeley's arts and culture landscape.

To accomplish this purpose, the Civic Art grant program shall utilize the procedures set forth in the Civic Arts Grants Program Administrative Guidelines with the recommended changes set forth below.

1. There shall be three separate competitive grant pools:
    a. mid-to-large size organizations
    b. small organizations
    c. individual artists

2. Funding amounts by category:

Organization Size	Award Size Range
Budget of $500,000 and above	$10-12,000
Budget under $500,000	$6-8,000
Individual artists	$3,000

Allocations to each organizational category shall be within 10% of one another. As an example, based on the approximately $230,000, we project allocations of $110,000 to the large category, $100,000 to the small and mid-size category, and $20,000 to individual artists.

3. All grant awards shall be made on an annual cycle.

DIANE V. ESPALDON
STRATEGIC CONSULTING

CITY OF BERKELEY OFFICE OF ECONOMIC DEVELOPMENT
CIVIC ARTS PROGRAM

Grants Program
Assessment and Recommendations
October 2015

Prepared by Diane Espaldon, Arts Strategy Consultant

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EXECUTIVE SUMMARY

The City of Berkeley's Civic Arts Program, housed within the Office of Economic Development, administers and develops projects in coordination with the Civic Arts Commission, which is appointed by the Mayor and the City Council and advises the City Council on all matters affecting the arts and culture of Berkeley. The Civic Arts Program currently operates the arts grants program and the public art program. Planning for an arts education program is in process.

Over the last 15 years, the grants program has pursued a consistent grantmaking approach, providing general operating support to arts groups, service organizations, and arts programs within larger institutions, and project support to individual artists. The Office of Economic Development contracted with arts strategy consultant Diane Espaldon to assess the design of the existing arts grants program and recommend future program design and strategy. (See *Appendix A: Methodology*)

The Civic Arts Coordinator and the Arts Commission identified 23 interviewees to provide input on community needs and current community perception of the grants program. The key findings from these interviews were as follows (See *Appendix B: Interviewee List* and *Appendix C: Detailed Findings on Key Issues in Berkeley's Arts Environment)*:

- There is opportunity to foster a stronger arts community and local arts scene by creating more connections within the arts community itself, as well as with UC Berkeley and other large institutions.
- Vibrant arts "nodes" in neighborhoods throughout the city could be nurtured to complement the downtown arts district, especially since many artists and arts organizations live and work in these neighborhoods.
- Access to physical space for the arts is limited, and real estate development is further intensifying pressure on the ability of artists and arts organizations to remain in Berkeley.
- The Commission and the Berkeley Cultural Trust could strengthen their arts advocacy role to increase support and visibility for the arts in Berkeley.

The consultant reviewed program materials and held numerous discussions with the Civic Arts Coordinator and the Commission's Grants Committee about the grants program. In addition, interviewees provided direct feedback on the current program. Findings from this part of the assessment were as follows (See *Appendix D: Detailed Findings on Grants Program Assessment)*:

- The current formula-based approach and lack of grantee categories result in low grant amounts and are perceived as fostering inequitable distribution of resources that puts small arts groups at a disadvantage.
- Restrictive eligibility criteria and a cumbersome application process decrease accessibility to the grants program for small arts groups and individual artists.
- For the grants program to be adequately supported, staff and systems capacity would ideally expand to include on-the-ground grantmaking and technical assistance expertise; data collection, management and analysis; and stronger administrative and logistical support.

There were also important findings that emerged during this study that were outside the scope of this program assessment but relevant to the larger cultural planning process that the Office for Economic Development, the Civic Arts Program, and the Arts Commission will undertake in 2016-17. (See *Appendix E: Considerations for Berkeley's Long-Term Cultural Planning*)

Overall, the arts are a significant part of Berkeley's self-identity, history and desirability as a city. Berkeley's arts assets are considerable: there is a large and diverse group of artists and arts organizations in Berkeley, including established and world-renown artists and organizations, up-and-coming talent, working artists, alternative spaces, neighborhood arts organizations, and informal arts groups. Local Berkeley audiences reportedly attend and participate in arts events, are cross-disciplinary in their artistic interests, and enthusiastically donate to the arts. Current economic growth and development in Berkeley, along with the influx of artistic, creative, and cultural resources from San Francisco into the East Bay, have created a rich environment and timeliness for the City to invest energy and resources to strengthen the artistic community, profile, and identity of Berkeley. This report details findings and recommendations for the future design of Berkeley's Civic Arts grants program in line with this opportunity.

RECOMMENDATIONS FOR FUTURE DESIGN AND STRATEGY OF THE GRANTS PROGRAM

Based on the findings from this assessment, the following are recommendations for the Civic Arts Program's grants program starting in 2017:

Purpose of Grants

Utilize grantmaking to strengthen Berkeley's arts landscape by connecting and expanding a mutually supportive arts community, investing in artistic nodes in city neighborhoods to complement the downtown arts district, and raising the profile of the arts and artists in Berkeley. To do this, provide grants for programs and projects that:

1. Catalyze connections among local arts organizations and between local arts organizations and local artists, including but not limited to grants for artistic collaborations, artist residencies, artistic commissions, shared or low-cost rehearsal or exhibition space, to name a few;

2. Catalyze similar connections as in #1 above between larger institutions (e.g., UC Berkeley, Berkeley Repertory Theater, Berkeley Art Museum, Berkeley City College, Berkeley High School and other educational institutions) and smaller local organizations and/or local artists;

3. Encourage creative use of vacant and underutilized space in Berkeley as temporary pop-up galleries and performance spaces, improvised spaces, arts in outdoor public spaces;

4. Encourage neighborhood- and community-based arts events throughout the City that are in addition/alternative to the downtown arts district;

5. Support the work and presence of individual artists based in Berkeley.

Program Structure, Grant Amounts, and Grant Cycle

The following are recommendations to help increase accessibility to the grants program by a more expansive and diverse pool of applicants, while supporting the grant purposes outlined above.

1. Discontinue use of the formula in grant allocation. Instead, create three separate competitive grant pools for a) large and mid-size arts organizations, b) small arts organizations, and c) individual artists. On the current annual grant budget of $240,000, grant pools may be allocated as follows:

Organizations $500,000 and above	Grant pool of $110,000	Awards of $15,000 - $20,000
Organizations below $500,000	Grant pool of $100,000	Awards of $5,000 - $10,000
Individual artists	Grant pool of $30,000	Awards of $3,000

2. Eliminate general operating grants to organizations, and categorize all grants as program grants. Allow up to 20% of the grant amount to be used for overhead and administrative costs associated with the program or project. (In the future when grantmaking resources and program staff capacity may both be higher, the Civic Arts Program may want to reconsider general operating grants, which require greater engagement between funder and grantee as a best practice.)

3. Remove restrictive eligibility requirements (10% rule for budgets, community-engagement requirement for individual artists). For organizations, shift to emphasis on broader strategies and priorities (see "Purpose of Grants" above), allowing applicants to exercise creativity in their proposed programs and approaches. Provide project support for individual artists, i.e. do not specify the type of artwork they should make but rather support them as artists living and/or making their art in Berkeley.

4. Move to larger grant awards made on an annual cycle (instead of bi-annual). While the number of grantees per year will decrease, the opportunities to apply for grants will double and the amount of funding for an awarded proposal will be higher than current grant amounts. Increased competitiveness will raise the quality of the projects proposed, with greater likelihood that the Civic Arts Program's grants overall will strengthen Berkeley's arts landscape as intended. In addition, because of the new grantmaking purpose to increase connections within the arts community, many of the grants will benefit more than one arts organization.

5. Increase the percentage of grantees from underserved communities, as well as grantees who are younger individual artists or emerging arts organizations. To do this in the first two years, a) focus on building awareness, access, and technical assistance to raise the number of applicants from these categories, and b) include these categories as part of the selection process discussion about diversity of the final grantee cohort. Later, as grantmaking resources increase and as the City's new Cultural Plan takes shape, the Civic Arts Program may want to explore specific grantmaking or other types of initiatives targeted to these arts populations.

General Eligibility

Aside from changing the purpose of the grants and eliminating restrictions such as the 10% budget cap and the community engagement requirement, eligibility would largely remain the same as now:

- Programming or location within the boundaries of the City of Berkeley;
- Nonprofit or tax-exempt status as identified by IRS 501c3; an artistic presenting unit of a university or college; or for individual artists and unincorporated arts groups, a Letter of Agreement with a Berkeley-based nonprofit fiscal agent;
- At least two years of artistic history and activity in the City of Berkeley;
- Funding priority given to organizations and individual artists not currently receiving other funding from the City of Berkeley for arts programming.

Program Systems

1. Simplify the application guidelines, form, and process, with separate application processes for organizations and individual artists.

2. Create a more practical and accessible grants management system that can track and collect data on applicants and grantees in order to a) enable program staff and the Commission to analyze the use of resources and constituents served over time, b) track applicants, grantees and the grantmaking process in real time and in any given year, and c) support external communications with constituents. If the City's IT and data management system will not allow

new grants management software, explore Excel or simple database management applications that can be utilized in this way.

3. Before rolling out the new grantmaking strategy to the public, create a simple evaluation framework tied to design of the new strategy, identifying relevant metrics, indicators of progress, data sources, and baseline data. This will likely have implications for the design of the new application materials, selection process, grantee reporting, and types of data to track over time.

Professional Skills, Expertise, and Knowledge

Increase and restructure professional skills, expertise, and knowledge to adequately support current grantmaking and to prepare and roll-out the new grantmaking strategy in 2017.

The Civic Arts Coordinator's current skills and responsibilities related to the grants program include the following:

- Ensuring that program guidelines, application forms, and timeline are accessible, clear and available to the public;

- Supporting the Commissioners on all formal City approval processes including with the City Council, the Mayor's Office, the City Manager, and the Office of Economic Development;

- Working with City of Berkeley agencies as necessary to ensure smooth implementation of the grants program, including legal contracts and award letters, timely disbursement of grants and payments, grantee compliance on grant reporting, and program budgeting;

- Providing day-to-day administrative and logistical support to Commissioners, including Commission meetings, selection panels, and special events;

- Working in close partnership, collaboration and coordination with the Arts Commission.

In order to support the roll-out and implementation of the recommended new grants program design, the Civic Arts Program will have to increase the program's professional capacity by adding the following skills, expertise, and knowledge. Barring additional funding to support a new staff position, these new functions can be added through interns, independent consultants, and/or outsourced contractors/vendors:

- Support for Commissioners on the annual grantmaking process including expanding the applicant pool, technical assistance to applicants, preparation of proposals for review, assistance in selection and invitation of outside panelists, creation of online or hard copy review binders and scoring sheets, analysis of current applicant and project pool and/or past grants to provide context for the selection process. This would require experience in assessing nonprofit arts proposals; an understanding of formal and informal/unincorporated arts organizations, arts programs in non-arts organizations, and individual artist support mechanisms; knowledge of multiple arts disciplines as well as community and public art.

- Creation and maintenance of an up-to-date, accessible computerized grants management system and database;

- Regular analysis of program data for the purposes of decision-making, planning, evaluation, and case-making for support of the arts in Berkeley;

- External day-to-day liaison with grantees and potential applicants; in coordination with Commissioners, proactive representation of the grants program in the community at arts, funder, partner, and arts advocacy events.

These program capacity recommendations would be relevant even if the current grants program were to continue in a relatively stable environment. However, several significant changes or anticipated changes will profoundly affect the Civic Arts Program, the Commission and the grants program in the next few years:

- In Spring 2015, the City Council authorized the Commission to draft legislation for a Percent for Art requirement that 1% of the cost of new private real estate construction be set aside for art. Under the proposed framework the funds would provide for on-site artwork installed as part of the construction of the building that generated the funds. The developer would have the option to contribute the 1% funds to an in-lieu fund, which could be granted to Berkeley organizations for capital improvement projects, used to maintain City-owned cultural assets and to commission public artworks. The legislation and guidelines will be submitted to the City Council for approval in Fall 2015.

- In early 2016, the Commission will embark on a new 18-month cultural planning process for the City of Berkeley. This planning initiative will necessarily incorporate extensive community and stakeholder input and will result in a new Cultural Plan that articulates a shared vision for the arts in Berkeley and the accompanying policy, strategy, and resources to support that vision.

- UC Berkeley's Chancellor has signaled a desire and intention to partner more closely with Berkeley-based nonprofits in general and the arts in particular. Initial grantmaking, planning, and pilot programs at UC Berkeley have already begun in earnest.

- Real estate development and neighborhood gentrification in Berkeley is putting intense financial and space pressure on Berkeley arts organizations and artists, most of whom do not have secure and/or permanent space to do their art. Just as artists, arts organizations, and other creative and cultural resources have moved out of San Francisco into Oakland and other parts of the East Bay due to rising rents and real estate prices, the same pressures are now starting to affect artists and other creative and cultural resources in Oakland and Berkeley. This is true for established organizations and artists and – even more so – for younger and emerging organizations and artists.

Along with the grants program recommendations outlined above, all these changes will require the Commission and the Civic Arts Program staff to not only increase their capacity but to move to a new level of sophistication, knowledge, competency, and skills, as well as a more cooperative, collaborative partnership.

APPENDIX A: METHODOLOGY

Methodology for this assessment included the following:

- Review of current grantee lists, guidelines, and selection process;

- Interviews conducted December 2014 – January 2015 with 23 community members (13 arts organization leaders, 8 individual artists, 2 other key stakeholders) through small group and individual interviews;

- Presentation of interim findings and solicitation of feedback from the following in March-April 2015:
  - Berkeley Civic Arts Commission
  - Economic Development Manager Michael Caplan
  - Civic Arts Coordinator Mary Ann Merker
  - Arts and civic leader Susie Medak, Managing Director of Berkeley Repertory Theatre
  - Leaders of the Berkeley Cultural Trust, Aimee Le Duc and Julie Saltzman Kellner
  - General members of Berkeley's arts community at a public meeting in April 2015;

- Strategic discussions with the Commission's Grants Committee and the Civic Arts Coordinator.

In the community focus groups and interviews, there was a fairly balanced representation of small, mid-size and large arts organizations; organizations and individual artists; people of color. Women far outnumbered men but that is representative of the nonprofit arts field in general. Once it became clear that certain issues surfaced across all focus groups and interviews, we identified an active real estate developer and a representative from UC Berkeley to interview as well. Many interviewees wear multiple hats, e.g. some of the individual artists are also art educators, some organizational leaders are also individual artists, and a number of interviewees are very involved in civic or community life representing the arts. Even the real estate developer who was interviewed is an avid art collector, donor, and board member of arts organizations. *(See Appendix A for a list of interviewees and focus group participants.)*

It is important to note that this is not an evaluation of the impact of the Civic Arts Program's grantmaking over time, and assessment of individual grants and grantees were not included as part of this project.

APPENDIX B: INTERVIEWEES

Individual artists

1. Juana Alicia – Muralist, sculptor, painter, full-time teacher at Berkeley City College public art program
2. Edythe Boone – Muralist, educator
3. Aida Gamez– Mixed media artist, lecturer at UC Berkeley arts department, rents out art studios
4. Aimee Phan – Writer, chairwoman California College of the Arts writing department, member of Diasporic Vietnamese Artists Network
5. Guillermo Prado – Painter, photographer, graphic designer
6. Kathryn Roszak– Choreographer, artistic director of Danse Lumiere
7. Valerie Valrey – Painter
8. Therese Wong – Composer, performer on cello and voice

Organizations

9. Patrick Dooley, Artistic Director, Shotgun Players
10. Claire Duplantier, Co-Founder, Subterranean Art House
11. Cherie Hill, Communications Manager, teaching artist and choreographer, Luna Dance Institute
12. Joyce Jenkins, Editor and Publisher, Poetry Flash
13. Rebecca Johnson, Managing Director, Shawl-Anderson Dance Center
14. Aimee Le Duc, Executive Director, Berkeley Art Center
15. Susan Lefkowich, Development Director, Freight & Salvage
16. Susie Medak, Managing Director, Berkeley Repertory Theatre
17. Anne Mester, Board Member and singer, Berkeley Community Chorus and Orchestra
18. Lawrence Rinder, Director, UC Berkeley Art Museum and Pacific Film Archive
19. Julie Saltzman, Managing Director, Aurora Theatre
20. Kristen Sbrogna, Executive Director, La Pena
21. Mahealani Uchiyama, Founder, Mahea Uchiyama Center for International Dance

Other key stakeholders

22. Anthony Cascardi, Dean of Arts and Humanities, UC Berkeley
23. Steve Oliver, real estate developer, Oliver and Company

APPENDIX C: DETAILED FINDINGS
KEY ISSUES IN BERKELEY'S ARTS ENVIRONMENT

OVERVIEW OF THE ARTS LANDSCAPE IN BERKELEY

Interviewees described arts and culture as a significant part of Berkeley's self-identity, history and desirability as a city.

> *"Berkeley is about a strong arts identity, food, architecture, landscaping. It's about leading an aesthetic life that includes music, books, gardens, theater. We don't have a lot of soccer fields in Berkeley." (Arts organization leader)*

There is a large and diverse group of artists and arts organizations in Berkeley, one of the highest per capita concentrations in California. Established and world-renown artists and organizations co-exist with up-and-coming talent, working artists, alternative spaces and neighborhood arts organizations. Local Berkeley audiences reportedly attend and participate in arts events, are cross-disciplinary in their artistic interests, and enthusiastically donate to the arts.

> *"I see a lot of participation in the arts in Berkeley. There are blurred lines between citizen/audience member/participant. People want to give money, take classes, participate in the creation of art." (Arts organization leader)*

Even while acknowledging the density and diversity of the arts in Berkeley, however, interviewees across the board pointed out the lack of general visibility and advocacy for the arts, as well as the absence of any sense of an artistic community. Additionally, many interviewees described an arts landscape that is under-resourced and undervalued by the City, "dominated" by the largest arts organizations and UC Berkeley, and at-risk from the booming real estate development.

> *"Berkeley is filled with artists of every generation. It's a very creative community across all disciplines. Having said that, there's no 'there' there, no arts scene… it's very spread out and isolated. Even world famous artists who live here have no profile in the community." (Arts organization leader)*

> *"There is more of an emphasis on the downtown arts district. If you're not in that district, you can feel isolated." (Arts organization leader)*

POTENTIAL FOR GREATER CONNECTION TO STRENGTHEN THE ARTS

Across focus groups and interviewees, the term "isolation" came up consistently to describe the arts in Berkeley. They attributed this to several factors: low City investment in and attention to the arts; concentrated focus on the downtown arts district which favors a few large arts organizations at the expense of other neighborhoods where artists and arts organizations are active; absence of strong arts advocacy leadership in civic life; and the disconnection between UC Berkeley, which has a huge presence in the city, and local artists and arts organizations. Individual artists in particular expressed a sense of isolation from local arts institutions or any kind of arts community. Even while acknowledging the role that personal incentive plays in this, individual artists said they generally do not feel supported or valued by the City. This is borne out by the fact that very few individual artists apply to the Civic Arts

grants program, which had only two individual artists out of 55 applicants in its 2015-16 grant cycle, a pattern that has been consistent over the years.

Artists and arts organizations of color are reportedly even more isolated, supported by their own cultural communities but particularly invisible in the larger Berkeley arts environment.

> *"There's a lot of art going on by artists of color but no support. If you plug into a circuit, you know about it, but it's hard to break in or to break out. It's a strength [of Berkeley] that there are so many culturally rooted artists, but they're not supported." (Arts organization leader)*

> *"Berkeley has a veneer of progressiveness but it's actually a very classist and racist place. Local arts organizations are impenetrable to me as an artist of color even though institutions in other cities will work with me. I'm more visible as an artist in other cities nationally and internationally." (Artist)*

Interviewees acknowledged the important anchoring presence of Berkeley Rep and UC Berkeley and also believe that more can be done to encourage connections between these larger institutions and the local arts community.

In every focus group and interview, the subject of Berkeley Rep came up. There is a clear sense that Berkeley Rep plays a significant role in the artistic and economic life of the city by drawing audiences from around the Bay Area, creating a strong reputation and context for Berkeley's cultural life, and working directly with policymakers and business to ensure arts and culture are represented in the City's development plans. Yet many expressed their wish that the largest and most visibly successful arts organization in the city would reach out more to support local artists and arts organizations through artistic collaboration, shared space, and other exchanges. For its part, Berkeley Rep feels that its highly visible position creates tremendous pressure and expectations, but in the end it still has to compete for scarce resources like everyone else.

Even more significantly, interviewees saw great potential with UC Berkeley if deeper, more substantial connections could be made:

> *"UC Berkeley brings forward a certain kind of audience. And in certain fields, UC Berkeley brings a concentration of high-level Nobel- or Pulitzer-winning artists. This raises the level of discourse. Artists from elsewhere want to come here to present. They want to be known by this Berkeley audience." (Arts organization leader)*

> *"I don't feel the presence of the institution but I feel the presence of the faculty members who see our work. We don't get the students. The university feels so far away." (Arts organization leader)*

> *"UC Berkeley seems to be completely uninterested in the arts community around. There doesn't seem to any way to collaborate, to bring what we have to them and for them to bring what they have to us." (Arts organization leader)*

The good news is that efforts are underway at UC Berkeley through the Arts Research Center (which works with Berkeley Cultural Trust to place student interns at local arts organizations), the Chancellor's Community Partnership Fund (an effort to provide grants for innovative partnerships between the campus and local nonprofit organizations in the arts, community safety, economic development and environmental stewardship -- generally seen as a positive development that recently yielded its first grant in the arts: for the Arts Commission to work with a team of university faculty and students to assess the Civic Arts Program's arts education program), and a new Arts Initiative at UC Berkeley that is

designed to support active and consistent collaborations with local arts organizations. Movement in this direction may take time, but the City could actively encourage these developments.

> *"Establishing regular and repeatable paradigms and pathways of collaboration [between the University and local arts organizations] will be important. Part of what makes collaborations difficult is having to invent new ones each time. So getting the right people to the table would be good, and the City could help... We don't have the financial resources yet, but we believe we have a good plan in place to get individual donors to endow artist residencies or student internships. Meanwhile, we want to pilot projects now with an eye toward continuity." (UC Berkeley representative)*

NEED FOR HIGHER LEVEL OF SUPPORT AND ADVOCACY FOR THE ARTS

Interviewees expressed strong opinions about the need for a higher level of support and advocacy for the arts from the City.

> *"The City is not a strong advocate for the arts. There is not much muscle or passion... I get realtor cards that advertise $750,000 houses with the feature that they're within walking distance to the theater. People want to move here because Berkeley has great schools, great food, and great arts. It's stupid that we in the arts have the same tiny piece of the pie to fight over. This is a city that needs to have a strong advocate for the arts." (Arts organization leader)*

Interviewees urged the Civic Arts Program and the Arts Commission to see one of their main roles as increasing the broader visibility of the arts in Berkeley to create the sense that "art matters here." Numerous people brought up Oakland's Art Murmur and similar events in other cities such as gallery walks, arts festivals, arts events on public plazas, and open studio tours to create consistent public awareness and attention on the arts as a valued aspect of the City's life and culture.

Related to this was the expressed desire for the Civic Arts Program and the Arts Commission to make themselves more visible to signal the City's support of the arts; in other words, to lead by example by promoting its work better, improving the website and other public communications, and become a major advocate for the arts and arts funding.

> *"The Arts Commission should be actively engaged in advocacy for arts funding. They don't do this right now... They should be fighting for a bigger piece of the pie. As long as they don't see this as their top priority, they'll continue to be picking at droppings." (Arts organization leader)*

> *"The reason for this [problem] is that there's only one arts staff member for the City of Berkeley. You can't task one person to become the unifying voice for the arts." (Arts organization leader)*

Interviewees felt that the Commission could also partner more closely with the Berkeley Cultural Trust (BCT) on arts advocacy and on building a stronger sense of community in the arts. There were opinions that the potential for BCT has not yet been fully realized for various reasons, including a past focus on "mixers and mingling" instead of BCT facilitating more substantial goals like dialogue, shared support, and a unified voice for the arts. A number of interviewees were actually unfamiliar with BCT. One interviewee who attends BCT events attributed the problem to BCT being "the same people – white, middle aged women like me." The new leader of BCT participated in one of the focus groups and stated that the discussion will help inform the future of BCT.

"BCT has been around for about 15 years. It has held various positions of esteem in the community, but you get out of it what you put into it. It's been shakier in recent years... BCT has the potential to fill the void we're talking about and become a strong lobby arm for the arts." (Arts organization leader)

MAKING SPACE FOR ART

Artists and arts organizations alike expressed strong concern about the lack of physical space for the arts in Berkeley and the intensifying effect that gentrification and real estate development are having on this already difficult situation. Several interviewees were unsure how long they would be able to stay in their current office, studio, or rehearsal/performance space due to rising rents, or even how long they would be able to stay in Berkeley itself.

"Berkeley is actually space-rich with empty storefronts and underutilized spaces in schools and larger organizations, but none of us has access. It's horrific to try to rent space." (Artist)

"Tech is moving into San Francisco, so people are moving into Oakland and Berkeley. This is increasing rent in our tiny spaces. It's getting much worse very fast. At what point am I going to get squeezed out?" (Arts organization leader)

Interviewees advocated for the City supporting art "nodes" rather than investing in only one concentrated downtown arts district. Neighborhoods discussed in every focus group were West Berkeley along San Pablo, as well as South Berkeley. Interviewees mentioned the "huge community of visual artists" in West Berkeley because of KALA, John F. Kennedy University's arts and psychology program, Burning Man artist Michael Christian's Xian Productions Studio, and the community around Urban Ore which sells recycled materials that many artists use. In addition, the Fantasy Building has created "a really large vibrant film community... it's a cohesive community that borrows each other's equipment and cinematographers." Meyer Sound, also located in the neighborhood, reportedly works closely with the sound recording studio in the Fantasy Building. However, real estate development in West Berkeley has created deep worry that artists there will be forced out.

"I have concerns about commercialization of the spaces in the City. The rent is high... especially West Berkeley where there are concerns about it being 'Emeryville-ized.' How can art survive there?" (Arts organization leader)

"I've been in West Berkeley for 21 years. I'm noticing a lot of gentrification. We already know we're going to have to look for a new space. We have a lease, but we'll be priced out." (Arts organization leader)

"In the past the 'least desirable' parts of Berkeley tended to be the most affordable [for artists]. In West Berkeley, west of San Pablo, it used to be strictly industrial but a few years ago the $50 million Berkeley Bowl was built. Now there are private schools, residences, and the like. This kind of critical mass tends make these areas more desirable. The dilemma is that this same process drives artists out because it's less affordable to live and work there. This is an eternal and evolutionary dilemma." (Real estate developer)

In South Berkeley, interviewees reported that young artists are creating artist collectives and small underground art galleries. In addition, the Juneteenth Festival, the only large African American arts group in Berkeley, operates in this neighborhood.

"There's a lot of focus on downtown, which is great. But we're way over in South Berkeley and we're struggling to stay on the map. A big issue is the housing crunch and redevelopment. There is a new big boom of hipster coffee joints in South Berkeley." (Arts organization leader)

Several interviewees linked investment in art nodes to serving diverse populations in Berkeley:

"There's such a divided way that the City deals with the different neighborhoods. Even in sweeping and cleaning up, there's a big difference between how South Berkeley and North Berkeley are dealt with. But there are a lot of artists, people of color, and university students living in South Berkeley." (Artist)

"Berkeley is expecting a huge increase in population in the next 20 years, mostly people of color, the world's majority. These shifts are relevant and the more we can focus on decentralized areas and ask ourselves questions about ethnicity and race [in the City's support for the arts] would be great at this juncture in the City's development." (Arts organization leader)

APPENDIX D: DETAILED FINDINGS
GRANTS PROGRAM ASSESSMENT

GRANT AMOUNTS

The grants program operates on a two-year grantmaking cycle. The current annual grant budget is approximately $240,000, and the grants program utilizes a formula to allocate funds among as many eligible grantees as possible based on grant requests and panel review scores. This formula was instituted many years ago in an effort to create greater access and equity for smaller budget applicants, but interviewees, Civic Arts program staff, and the Commissioners agree that the formula approach is no longer effective at fulfilling its original intention, is likely not the most strategic approach to grantmaking today and in fact may now unintentionally privilege the largest budget size applicants over the smallest budget size applicants regardless of merit or impact of the work itself.

In the latest grant cycle of 2015-16, the Civic Arts Program's grantmaking approach and use of the formula resulted in 53 grantees out of 55 applicants. On the grants program's annual grant budget of $240,000, annual awards ranged from $850 to $9,000. For the 16 grantees with budgets $500,000 and above, the median grant was $9,000. For the 35 grantees with budgets below $500,000, the median grant was $2,011. Only two out of the 55 applicants were individual artists, and their grants averaged $1,126.

While interviewees understood the rationale behind the Civic Arts Program's grantmaking approach, there was a strong sense that in the end it resulted in too little resources spread across too many grantees.

> *"The fact that everyone who applies gets money is problematic and is why we're getting such small amounts." (Arts organization leader)*

> *"Philosophically I love the concept that it's democratic and if you're in the city, you get a piece of the pie. But I can see how it can also be exclusionary or result in very small grant amounts." (Arts organization leader)*

Interviewees made various suggestions to increase the size of grants, such as more demanding or strategic criteria for grant awards, more merit-based decisions, decreasing the number of grants awarded, rotating year-on and year-off for grantees, or focusing on one or two disciplines per year.

> *"What is the function of the Arts Commission? What is their obligation to artists, to community good and the environment in which we live, to the economic benefit of the community? We are part of what contributes to the intellectual and rich cultural identity of the community. [In awarding grants] they should look at how much an arts organization enhances our community." (Arts organization leader)*

APPLICANT CATEGORIES

All grants come out of the same grant pool; in other words, all applicants -- whether small, mid-size or large organizations or individual artists -- are ranked using the same general criteria. In this way, they essentially compete with each other, although because of the Civic Arts Program's practice of allocating

grant funds among as many eligible grantees as possible, the across-the-board competition affects the amount of grants awarded more than it affects accessibility to the grants program itself. What does appear to affect accessibility to the grants program -- particularly for small or informal arts groups, community- or ethnically-based arts efforts, and individual artists -- are the complex application process, certain aspects of the eligibility requirements, potential applicants' inexperience with grantsmanship, and general lack of awareness about the grants program. In addition, numerous interviewees pointed out that small arts groups and individual artists are disadvantaged by the fact that a core group of mid-size and large arts organizations apply and reliably receive grants every cycle since, based on the formula, these higher budget organizations receive the largest grants (and therefore the lion's share of the grants program's total grantmaking budget) year after year.

Interviewees seemed almost baffled about why the grants program does not have different pots of money for different categories of applicants. The categories that were mentioned most often were: large and mid-size organizations; small organizations; individual artists.

> *"The problem is that Berkeley Rep is applying for the same grant that I am [as a small organization] and that individual artists are applying against arts organizations. It's a form of cannibalism. Arts organizations are supposed to be in the business of supporting artists but we end up competing against them." (Arts organization leader)*

> *"There should be criteria for how arts funds are distributed along the lines of what serves the greatest good, whether they're giving to individuals or organizations. The arts community has to be three-dimensional. We have to have both high-performing and emerging artists and arts organizations... There could be a category for organizations that are important to the economic vitality of Berkeley by supporting the tax base, restaurants, and parking lots, as well as a category for a very different kind of purpose such as citizen access to the arts." (Arts organization leader)*

ELIGIBILITY CRITERIA

Organizations with 501(c)(3) status must apply for general operating grants and cannot request more than 10% of their operating budget, although the maximum grant amount is $9,000 so in its application guidelines the Commission advises applicants to plan accordingly. Fiscally sponsored arts organizations, arts programs in non-arts organizations, and individual artists must apply for program grants and, similarly, cannot request more than 10% of their program budget. Individual artists may only apply for projects that have "substantial community engagement and public activities."

Several interviewees felt that certain aspects of the eligibility criteria are prohibitive, in particular the rule that grant amounts cannot be greater than 10% of the budget, as well as the community engagement requirement for individual artists. The latter is particularly problematic partly because the current definition is vague and partly because community-engaged art is emerging as its own specialized area in the national arts field with best practices, academic programs, networks, and evaluative criteria developing. While it may have been relevant in earlier years, the community engagement requirement for individual artists now creates confusion at best and is perceived as exclusionary at worst. Individual artists advocated for flexibility in the use of their grants, which is consistent with best practices in individual artist support in the national arts field in general. Supporting individual artists to do their artwork as they see fit implies a belief that their creativity and imagination are important to the vitality, cultural life, and growth of the City.

"I haven't applied for an Arts Commission grant in a long time because I felt I was being asked to do things that were irrelevant to my work that would be 'new' projects. This feels intrusive. I need to deepen what I already do." (Artist)

"Be as flexible as possible in grants to individual artists and not require you to fit into a community engagement or innovation frame, which requires you to be elite in a way to even apply... nurture artists in their own process and they will give back." (Artist)

APPLICATION AND SELECTION PROCESS

Application guidelines and forms are available online. The current application process, streamlined 15 years ago from an earlier iteration, is lengthy and complicated, and reportedly discourages some arts groups and artists from applying in the first place. The current selection process involves applicants submitting seven copies each of their application materials and work samples. For the selection process, Commissioners collate their own review binders. Staff provides basic logistical support to the selection process such as room scheduling, ordering lunch, and arranging for honoraria checks for panelists. Commissioners identify and invite guest panelists as needed to complement the Commission's own expertise. The selection panel reviews and ranks applications based on set criteria aligned with current grantmaking strategy and guidelines. Staff does not provide content-based support to the Commission, such as preparatory proposal review, summary analysis of proposals received, or any analysis of current year proposals against past years' grantees in order to provide contextual information for the selection panel and/or to assess where the City's arts grantmaking resources have been invested over time, e.g. by arts discipline, organizational size, individual artists, neighborhoods, or other relevant categories such as ethnicity or race. Because of the Civic Arts Program's interest in equitable allocation of grant resources over the years, it is notable that the grants program does not generate this type of relatively straightforward contextual analysis for its own selection panels or planning purposes.

Both individual artists and arts organizations mentioned how cumbersome the Civic Arts grants program application process is, especially given the relatively small size of the grant awards. They advocated for "less red tape" to simplify and streamline the application process.

"The City's current application process is discouraging. The packet is huge. It needs to be simpler. The amount of time it takes to apply is not worth the money. We need someone to be practical over there." (Artist)

PROFESSIONAL SKILLS, EXPERTISE, AND KNOWLEDGE

The grants program is part of the City's Civic Arts Program, which is housed within the City's Office of Economic Development. By all accounts, both Civic Arts Program staff capacity and the Commission itself have undergone numerous changes in the past 15 years because of fluctuations in the City's budget, different emphases on the City's role in Berkeley's arts and cultural life, as well as varying levels of knowledge and expertise on staff and on the Commission about arts grantmaking.

There are nine volunteer Commissioners, each appointed by a City Council member or the Mayor. Under its current leadership, the Commission has moved towards greater professionalization of its members and the grant selection process in the last three years. Membership now includes a significant number of arts, arts administration, and grantmaking professionals connected to different arts disciplines and Berkeley communities.

Currently the grants program is supported by one full-time staff person who also staffs the Civic Arts Program's other programmatic areas. In the past, the Civic Arts Program has had up to two full-time staff members, multiple paid interns, and external consultants supporting the program but due to City budget constraints, staff capacity to support the grants program has been greatly reduced. Now with a larger grants program budget and grant load, professionalization of the arts field in general and the Arts Commission in particular, the impact of economic growth and development on artists and the arts in the Bay Area, and increasing sophistication of the field of arts support in general, there is lack of overall capacity needed to adequately support the grants program and the Commission's current work.

GRANTS MANAGEMENT SYSTEMS

Grants management systems are fairly simple. There are paper files of past grantmaking information, and some grantee data is collected. But there does not appear to be a practical and easily accessible data system that regularly tracks and yields grants program information such as applicants, grantees, grant amounts, grant purpose, or characteristics of applicants and grantees such as arts discipline, organizational size, or demographic information. Although the grants program must work within the City's own IT and data management systems, which may not currently be set up to accommodate special grants management software, even a well-designed Excel spreadsheet would make it more possible and efficient to track, recall, and manage data than the paper files currently utilized by the grants program. Related to this, the grants program would benefit from increased professional capacity and practice in analyzing program data and grantee reports about the use of grant resources over time, to evaluate short- and long-term impact of the grants program, and engage in case-making for support of the arts in Berkeley.

APPENDIX E: CONSIDERATIONS FOR BERKELEY'S LONG-TERM CULTURAL PLANNING

There were important findings that emerged during this study that were outside the scope of this program assessment but relevant to the larger cultural planning process that the Office of Economic Development, the Civic Arts Program, and the Arts Commission will undertake in 2016-17. Interviewees had strong and consistent recommendations for how the City could help strengthen the arts in Berkeley:

1. Be the leading advocate for the arts in Berkeley.

    a) Work proactively with Berkeley Cultural Trust to build a strong arts community and increase connections, visibility, and civic influence of artists and arts groups.

    b) Advocate to expand dedicated arts funding through an increased hotel tax, Percent for Art program, and/or other taxes and fees related to the commercial and real estate development boom the city is undergoing. Explore coalition-building with other parties interested in investing in the East Bay as an arts and culture nexus.

        "Developers will absolutely pay 1-2% of the budget in a hot market. But we don't want the developer to be the one to determine the artist or artwork. The City should have a curatorial process. You want arts professionals doing the selection. Ideally funds from a Percent for Art program would be split evenly between the performing arts and the visual/presenting arts." (Real estate developer)

        "The City could bring together corporate and foundation people who have interests in the East Bay's art scene... convene a group of parties and say, 'We don't want to be in the same position as San Francisco and lose our artists. Can we put together a pool of money to support the arts in the East Bay?" (Arts organization leader)

    c) Create a city-wide arts event or series of events to consistently focus public attention on the arts in Berkeley. Suggestions included a high profile award for arts and social justice or for individual artists, a city-wide arts festival, coordinated neighborhood arts events and other ideas meant to draw attention and audiences from around the Bay Area to Berkeley's arts scene.

        "I would love to see the City do something along the lines of ProArts in Oakland where the arts are focused on, with a concentrated effort to have media attention. Call attention to different happenings around Berkeley, e.g., this is what's happening in South Berkeley this week, come to this West Berkeley pottery studio or dance studio next week. Or a celebration sponsored by the City to benefit everyone, not just artists, to introduce them to the artists and arts organizations in the city... a street fair... or a day on the Plaza for local arts organizations." (Artist)

        "The excitement of Art Murmur in Oakland is that it's people of all colors in a concentrated district. As it's been nourished... more and more galleries, improvised art spaces, and outdoor public spaces with murals have come up." (Artist)

2. Exercise leadership in expanding physical space for the arts in Berkeley. Encourage and support initiatives to secure permanent space for studios, artmaking, exhibition, rehearsal and performance, particularly in West and South Berkeley. Interviewees cited the effort in San Francisco's mid-Market area where foundations, individual donors, businesses, the City of San Francisco, and other interested parties have coordinated to preserve space for small and mid-size arts organizations through various real estate and financial strategies. They saw the same opportunity in South Berkeley and maybe even West Berkeley if the City acts quickly.

3. Integrate support for the arts into the current downtown economic development.

   "The presentation is that the City has a supportive arts environment, but there is a lot needed to support the arts beyond grantmaking – for example, amenities such as parking... This is not just about funding or beautifying the arts district downtown. It's bigger than this." (Arts organization leader)

   "There are new hotels being developed for downtown Berkeley. There has been no discussion about an increase in hotel taxes in the city and what percentage should be directed towards the arts." (Arts organization leader)

   "There is the opportunity to attract to downtown Berkeley commercial art galleries that show a combination of local, national and international artists. It would create a critical mass like Oakland has done and bring tourists. Berkeley Rep is world class but it only operates at night. Galleries attract daytime traffic. I know the City does strategic thinking about attracting certain kinds of businesses to downtown. Ideally it would do that with the same kind of proactive thinking and action as Oakland did." (Arts organization leader)

Interviewees offered a long-term view of the arts in Berkeley in 10 years by 2025:

- In 10 years, a thriving vibrant art scene that includes galleries and arts spaces in various parts of the City, is diverse and not focused on just a few large institutions, that draws in Berkeley's citizens, visitors, tourists, and world-class artists;

- A cohesive and mutually supportive arts community that unites arts organizations, individual artists, and their supporters and that transcends geographic neighborhoods, arts disciplines, organizational size or artistic missions;

- Art nodes in various neighborhoods in the City to complement the downtown arts district;

- Incentives and support for artists and arts organizations to make Berkeley their home;

- Strong connection between UC Berkeley and the local arts community: artistic collaborations; students as arts audiences, interns, participants; visiting artist exchanges/residencies; master classes; academic civic arts program that is rooted in Berkeley's arts landscape;

- A City that is known for its support of the arts; Berkeley Civic Arts Commission, Berkeley Cultural Trust and the arts community itself are visible advocates for the arts;

- Increased funding for the arts overall.

"Why do we have to embrace the idea of only doubling the Arts Commission's grantmaking budget to $500,000? How about aiming for $2 million in the next five years?" (Artist)

"It'd be great if, when you get off BART, you could see films or sculpture or exhibitions or performances. When art is invested in by the City, people will find it." (Arts organization leader)

"One of the things that brings artists together is a marketplace. There is no marketplace or galleries here. A lot of galleries in San Francisco have closed or relocated to Oakland. No one is thinking of relocating to Berkeley… More people come to [our organization] from Oakland than they do from San Francisco. Maybe we can work together to make Berkeley and Oakland seem like one big district in the eyes of art-goers." (Arts organization leader)

"Ten years ago, Oakland was dead. But now with the Oakland Art Murmur there are so many art galleries. The City of Berkeley can seed something now and it will grow to fruition in 10 years." (Artist)

"I want the Civic Arts Program and the Arts Commission to be important but not because they're giving funds to every Tom, Dick and Harry. I want them to be an agency in the City that has voice, affects policy, and makes things happen." (Arts organization leader)

APPENDIX F: INTERVIEW QUESTIONS

1. How would you describe the arts landscape in Berkeley?

2. What is your perception of the City's current support for the arts?

3. What external resources enable you to do your work?

4. What is your perception of the Berkeley Civic Arts Commission and the Civic Arts Grants Program in particular?

5. What ideas do you have for how the City of Berkeley could better support the arts?

6. Any other questions or relevant topics we did not cover?

Analysis of Grant Award Impact

Grants Awarded (Past 6 Years)		
Fiscal Year	Number of Grants	Total Amount Granted
FY15/16	53	$230,000
FY14/15	53	$230,000
FY13/14	57	$239,060
FY12/13	57	$239,060
FY11/12	62	$246,458
FY10/11	62	$246,458

Color Key
Large to mid-size organizations
Small organizations
Individual Artists

New Guidelines with Annual Grants Budget of $240,000				
Amounts by Category	Number of Grants	Totals	Total Number of Grants within Category	Total Amount Awarded within Category
$12,000	3	$36,000	7	$79,000
$11,000	3	$33,000		
$10,000	1	$10,000		
$8,000	8	$64,000	20	$143,000
$7,000	7	$49,000		
$6,000	5	$30,000		
$3,000	6	$18,000	6	$18,000
TOTALS	33	$240,000	33	$240,000

New Guidelines with Annual Grants Budget of $390,000				
Amounts by Category	Number of Grants	Totals	Total Number of Grants within Category	Total Amount Awarded within Category
$12,000	6	$72,000	16	$177,000
$11,000	5	$55,000		
$10,000	5	$50,000		
$8,000	9	$72,000	27	$189,000
$7,000	9	$63,000		
$6,000	9	$54,000		
$3,000	8	$24,000	8	$24,000
TOTALS	51	$390,000	51	$390,000