

14. Please provide a summary of your various categories of grant awards, listing criteria, total funding, and maximum award amount available and granted.

FY15 Program	FY15 Criteria	Total	Maximum FY15 Award Available	Maximum FY15 Award Granted
Art Bank Acquisition	Aesthetic and Conceptual Strength (60%) Exhibition History (30%) Value as Cultural Property (10%)	\$ 206,890.00	Variable amount based artwork acquisition price.	\$ 8,400.00
Arts Education Program	Artistic and Education Content (30%) District Impact and Engagement (30%) Organizational Capacity and Sustainability (30%) Overall (10%)	\$ 910,000.00	\$ 50,000.00	\$ 40,000.00
Artist Fellowship Program	Mastery of Technique (30%) Conceptual Content (30%) Cohesion (30%) Overall (10%)	\$ 645,000.00	\$ 10,000.00	\$ 10,000.00
City Arts Initiative	Criteria based on need fill by the partnership	\$ 1,082,152.00	Variable	\$ 367,699.00
City Arts Projects	Artistic Content (40%) District Engagement and Impact (30%) Capacity and Sustainability (20%) Overall (10%)	\$ 884,273.00	\$ 10,000.00	\$ 10,000.00
City Commission Projects	Artistic Excellence and Innovation (40%) Capacity and Professional Experience (30%) Experience with Community Engagement (15%) Value as cultural property (15%)	\$ 633,000.00	Variable amount based artwork acquisition price.	\$ 120,000.00
Creative Spark Initiative	Content (60%) Impact (40%)	\$ 42,950.00	\$ 3,000.00	\$ 3,000.00
Cultural Facilities Projects	Artistic Content (40%) Project or Purchase Feasibility (30%) Budget, Budget Narrative, Capacity and Sustainability (20%) Overall (10%)	\$ 800,000.00	\$ 200,000.00	\$ 140,000.00

East of the River	Artistic Content (40%) Ward 7 and/or 8 Impact and Engagement (30%) Organizational Capacity and Sustainability (20%) Overall (10%)	\$ 482,227.00	\$ 40,000.00	\$ 40,000.00
Grants-in-Aid	Artistic Content (40%) District Engagement and Impact (30%) Budget Narrative, Capacity and Sustainability (20%) Overall (10%)	\$ 3,300,000.00	\$ 250,000.00	\$ 70,000.00
Innovate DC	Innovation (40%) Impact (30%) Responsiveness (30%)	\$ 958,109.00	\$100,000	\$100,000
Public Art Building Communities (Individuals)	Artistic Content (40%) Community Engagement and Impact (30%) Level of Participation (15%) Capacity and Sustainability (15%)	\$ 270,000.00	\$50,000 or \$100,000	\$ 50,000.00
Sister Cities International Arts	Artistic Content (40%) Impact and Engagement (30%) Capacity and Sustainability (20%) Overall (10%)	\$ 175,000.00	\$ 20,000.00	\$ 17,000.00
UPSTART	Artistic Content (40%) District Impact and Engagement (20%) Budget, Budget Narrative, Capacity and Sustainability (30%) Overall (10%)	\$ 450,000.00	\$ 100,000.00	\$ 75,000.00
TOTAL		\$10,839,601.00		

14. Please provide a summary of your various categories of grant awards, listing criteria, total funding, and maximum award amount available and granted.

FY16 Program	FY16 Criteria	Total FY16 Funding	Maximum FY16 Award Available	Maximum FY16 Award Granted
Art Bank Acquisition	Aesthetic and Conceptual Strength (60%) Exhibition History (30%) Value as Cultural Property (10%)	\$ -	Variable amount based artwork acquisition price.	TBD
Artist Fellowship Program	Mastery of Technique (30%) Conceptual Content (30%) Cohesion (30%) Overall (10%)	\$ 642,000.00	\$ 10,000.00	\$ 10,000.00
Arts Education Program	Artistic and Education Content (30%) District Impact and Engagement (30%) Organizational Capacity and Sustainability (30%) Overall (10%)	\$ 844,853.38	\$ 50,000.00	\$ 38,000.00
City Arts Initiative	Criteria based on need fill by the partnership	\$ 482,027.00	Variable	
City Arts Projects	Artistic Content (40%) District Engagement and Impact (30%) Capacity and Sustainability (20%) Overall (10%)	\$ 824,258.40	\$ 50,000.00	\$ 37,500.00
City Commission Projects	Artistic Excellence and Innovation (40%) Capacity and Professional Experience (30%) Experience with Community Engagement (15%) Value as cultural property (15%)	\$ 33,500.00	Variable amount based artwork acquisition price.	TBD
Creative Spark Initiative	Content (60%) Impact (40%)	\$ 63,000.00	\$ 3,000.00	\$ 3,000.00
Cultural Facilities Projects	Artistic Content (40%) Project or Purchase Feasibility (30%) Budget, Budget Narrative, Capacity and Sustainability (20%) Overall (10%)	\$ 500,000.00	\$ 200,000.00	\$100,000.00
East of the River	Artistic Content (40%) Ward 7 and/or 8 Impact and Engagement (30%) Organizational Capacity and Sustainability (20%) Overall (10%)	\$ 435,400.00	\$ 40,000.00	\$ 24,000.00

Grants-in-Aid	Artistic Content (40%) District Engagement and Impact (30%) Budget Narrative, Capacity and Sustainability (20%) Overall (10%)	\$ 3,352,875.20	\$ 250,000.00	\$ 125,000.00
Public Art Building Communities	Artistic Content (40%) Community Engagement and Impact (30%) Level of Participation (15%) Capacity and Sustainability (15%)	\$ 121,665.00	\$ 50,000.00	\$ 50,000.00
Sister Cities International Arts	Artistic Content (40%) Impact and Engagement (30%) Capacity and Sustainability (20%) Overall (10%)	\$ 166,700.00	\$ 20,000.00	\$ 14,000.00
UPSTART	Artistic Content (40%) District Impact and Engagement (20%) Budget, Budget Narrative, Capacity and Sustainability (30%) Overall (10%)	\$ 300,000.00	\$ 100,000.00	\$ 50,000.00
TOTAL		\$7,766,278.98		

15. How much in grant money was awarded to artists? To organizations working in the area of humanities (not artists)?

The DCCAH is firmly committed to funding individuals and organizations working in the humanities. The DCCAH directly funds numerous DC-based organizations that focus on the humanities. In order to more broadly serve individuals and organizations working in the humanities, the DCCAH has maintained a longstanding partnership with the Humanities Council of Washington DC (HCWDC) whose mission is to support community projects that enrich the lives of DC residents through the humanities disciplines. In recent years, the DCCAH has increased the funding to HCWDC in order to provide additional grants in larger amounts for projects that focus on preserving the rich history of life in the District.

GRANT MONEY AWARDED TO <u>INDIVIDUAL</u> ARTISTS WORKING IN THE HUMANITIES	
Fiscal Year	Total amount awarded
2015	\$272,750
2016	\$258,527

GRANT MONEY AWARDED TO <u>ORGANIZATIONS</u> WORKING IN THE HUMANITIES			
Fiscal Year	Dollars awarded to arts organizations for humanities-based projects and programs	Dollars awarded to non-arts organizations for humanities-based projects and programs	Dollars awarded to both arts organizations and non-arts organizations for humanities-based projects/programs
2015	\$1,240,000	\$447,000	\$1,687,000
2016	\$1,034,300	\$448,300	\$1,482,600

16. Please provide a description of programs relating specifically to the humanities, including grant or other budget allocations.

Poetry Out Loud

On March 11th, 2015, The DC Commission on the Arts and Humanities (DCCA) hosted the 10th annual Poetry Out Loud District finals at the University of the District of Columbia's (UDC) Theatre of the Arts. Poetry Out Loud, a joint program of the National Endowment for the Arts and The Poetry Foundation, is a national competition that seeks to foster the next generation of literary readers by capitalizing on the latest trends in poetry - recitation and performance. The program builds on the resurgence of the oral art form of poetry, as seen in the slam poetry and spoken word movements. Poetry Out Loud invites these dynamic aspects into the classroom, where teachers engage students through classroom memorization, performances and competition. Through Poetry Out Loud, students master public speaking skills, build self-confidence, and learn about their literary heritage. Spoken word artist and performer, Paige Hernandez was the emcee for the evening.

The District competition featured performances by the award-winning Split this Rock Youth Slam Team, DJ Edward Daniels, Regie Cabico, a local poet, teaching artist and spoken word artist, and students from UDC. Prior to the event, Mr. Cabico conducted in-school poetry workshops designed to both prepare students for the competition and encourage interest in poetry.

Eleven high school students from DC public, charter, and private schools competed at the finals. They represented Archbishop Carroll High School, Ballou Senior High School, Benjamin Banneker Academic High School, Capital City Public Charter School, Eastern High School, E.L. Haynes, McKinley Technology High School, St. Anselm's Abbey School, SEED School of Washington, Washington Latin Public Charter School, and Woodrow Wilson High School. Daiana James of Benjamin Banneker Academic High School went on to represent the District of Columbia at the 2015 Poetry Out Loud National Championship held at the George Washington University's Lisner Auditorium.

The 11th annual Poetry Out Loud competition will take place March 15th, 2016 in the sound studio of the Office of Cable Television, Film, Music, and Entertainment. The performance will be edited and shown on cable television at a later date. Students from ten local high schools will participate. Teaching artists will once again work with students in preparation for their participation in their school, District, and national finals.

The Larry Neal Writers' Awards

Since 1982, the DC Commission on the Arts Humanities (DCCA) has hosted The Larry Neal Writers' Competition, an undertaking that commemorates the artistic legacy and vision of Larry Neal, the renowned author, academic and former Executive Director of the Commission. The competition is open to any District of Columbia adult, child, or youth resident, from 4th grade through

16. Please provide a description of programs relating specifically to the humanities, including grant or other budget allocations.

adult. Writers may apply in the areas of poetry, fiction, and dramatic writing. Each year, the competition culminates with an awards ceremony.

The 32nd Larry Neal Awards ceremony was held on May 27th at Arena Stage's Kogod Cradle. Derrick Weston Brown was the emcee for the evening and presenters included; Joy Ford Austin (Humanities Council), Dr. James E. Laws, Jr. (US Dept. of Education), Alice McDermott (Award-winning Writer), Traci Slater-Rigaud (National Arts and Humanities Youth Program Awards), and Karen Zacarias (Award-winning Playwright).

Celebrating the Creative Spark!

The DC Commission on the Arts Humanities (DCCAH) celebrated National Arts in Education Month in March 2015 with a series of 102 workshops led by teaching artists and arts and humanities organizations in schools, libraries, and community arts venues across all eight wards of the city. These workshops focused on the generative or process-driven nature of the work done in the arts and humanities that help young people build the essential “habits of mind” and “21st Century Skills” that ensure their future success.

DCCAH received over 200 applications and placed 97 workshops in classrooms and libraries. Workshops were implemented for pre-school to high school students and included; creative writing, storytelling, media, fashion design, music, theatre, dance, improvisation, and visual arts. An additional 5 workshops/seminars took place for arts education personnel, classroom educators, parents/caregivers, and the larger arts community, with a focus on the importance of creativity in nurturing the socio-emotional and cognitive development of young people and for the advancement of the creative economy.

DCCAH has embarked on planning for its second year of Creative Spark! programming and anticipates an increase of approximately 20% in the number of workshops offered across the city.

Partnership with the Humanities Council of Washington, DC

Each year, the DCCAH partners with HumanitiesDC to support general operating costs and four separate public humanities programs: the DC Community Heritage Project (DCCHP), the DC Digital Museum, the Soul of the City youth leadership program, and the Humanitini series for young professionals. In FY15, the DCCAH's partnership agreement and sub grant awards supported 40 grant awards, and the continued digitization and documentation of interpretive and educational materials created through HumanitiesDC grants. The grant programs supported are: Open Public Humanities Grants, Soul of the City Grants, DC Community Heritage Project Grants, and Who's a Washingtonian? Grants.

17. Please discuss your uses of capital funds. Specifically, please provide a description of the projects you have completed with this funding, past and future, organized by ward. Please also provide a list of any other projects for which your agency currently has capital funds available. Please include the following for all responses to this question: A description of each project; The amount of capital funds available for each project; A status report on each project, including a timeframe for completion; The ward in which is project is located; and Planned remaining spending on the project.

The DC Commission on the Arts and Humanities (DCCA) no longer has or operates any aspects of the Agency with capital funds.

18. Please provide a complete accounting of all federal grants received for FY 2015 and FY 2016, to date.

DC Commission on the Arts and Humanities (BXO)

Fiscal Year	Grant No.	Grant Title	Comp Source Group	Comp Source Group Title	Budget	Expenditures	Grant Award Amount
2015	AIED15	ARTS EDUCATION	0050	SUBSIDIES AND TRANSFERS	46,000.00	46,000.00	
	AIED15 Total				46,000.00	46,000.00	46,000.00
	AIUS15	ARTS IN UNDERSERVED COMMUNITIES	0012	REGULAR PAY - OTHER	64,174.07	64,174.07	
			0014	FRINGE BENEFITS - CURR PERSONNEL	13,412.93	13,412.93	
			0050	SUBSIDIES AND TRANSFERS	30,513.00	30,513.00	
	AIUS15 Total				108,100.00	108,100.00	108,100.00
	BASII5	BASIC STATE PLAN	0011	REGULAR PAY - CONT FULL TIME	45,897.83	45,897.83	
			0012	REGULAR PAY - OTHER	325,428.13	325,428.13	
			0014	FRINGE BENEFITS - CURR PERSONNEL	79,813.65	79,813.65	
			0040	OTHER SERVICES AND CHARGES	7,794.39	7,794.39	
0050			SUBSIDIES AND TRANSFERS	71,366.00	71,366.00		
BASII5 Total				530,300.00	530,300.00	530,300.00	
2015 Total				684,400.00	684,400.00	684,400.00	
2016	AIED16	ARTS EDUCATION	0050	SUBSIDIES AND TRANSFERS	46,000.00	14,875.00	
	AIED16 Total				46,000.00	14,875.00	46,000.00
	AIUS16	ARTS IN UNDERSERVED COMMUNITIES	0012	REGULAR PAY - OTHER	67,615.38	18,744.57	
			0014	FRINGE BENEFITS - CURR PERSONNEL	14,131.61	6,945.12	
			0050	SUBSIDIES AND TRANSFERS	26,353.01	11,200.00	
	AIUS16 Total				108,100.00	36,889.69	112,500.00
	BASII6	BASIC STATE PLAN	0011	REGULAR PAY - CONT FULL TIME	0.00	20,404.27	
			0012	REGULAR PAY - OTHER	373,836.07	72,577.08	
			0014	FRINGE BENEFITS - CURR PERSONNEL	78,131.75	20,272.22	
			0040	OTHER SERVICES AND CHARGES	10,000.00	0.00	
0050			SUBSIDIES AND TRANSFERS	68,332.18	36,332.00		
BASII6 Total				530,300.00	149,585.57	533,400.00	
2016 Total				684,400.00	201,350.26	691,900.00	
Summary					1,368,800.00	885,750.26	1,376,300.00

19.CAH set a goal to complete a geospatial, web-based mapping program for the District. The purpose of the program is to pinpoint the hubs of artistic and cultural growth, and analyze future growth that studies residential and employment pockets occupied by creative industry professionals. What is the status of this project? Please provide a timeline for the completion and implementation of the program, and a description of how it is used.

The DC Commission on the Arts and Humanities (DCCAH) released the Agency's geospatial, web-based, interactive mapping program the Comprehensive Environmental Survey of Arts Resources or CESAR on May 22, 2015 as part of Mayor Bowser's *InnoMAYtion Month* initiative. A pioneering month-long initiative highlighting innovative programs that create jobs, engage residents, position the District as a hub of innovative activity and open pathways to the middle class.

Since that time, DCCAH has utilized the mapping tool to better understand the landscape of arts and cultural resources in the District of Columbia and to better understand how grant award funds are distributed across the District. Ultimately, CESAR is a graphics-based tool for:

- Policy analysis and development - analyzing the historical uses of DCCAH investments across the District and informing future policy and data-driven decision making.
- Resource and information for our key constituencies and partners - a resource for decision-making and community connection.
- Provides a comprehensive overview of arts, culture and heritage resources across the District.

20. There were also plans to develop a content management system to better catalogue and track the movement of Art Bank Collection and public art. What is the status of this project? Please provide a timeline for the completion and implementation of this system.

The DC Commission on the Arts and Humanities (DCCA) has installed and implemented usage of The Museum Software (TMS); a content management system to better catalog and track the location of the art collections. TMS, powered by Gallery Systems, is the leading art collection management software. Staff has been trained on the program and the Agency's Art Collections Registrar is currently entering each catalog record with images and locations into TMS.

All Public Art Collection and Art Bank Collection catalog records are scheduled to be entered and finalized in TMS by December 2016.

21. Last year, the CAH was asked whether it could grant awards on a 3-year basis (\$ amount each year) or some element of multi-year awards. The CAH responded that it was researching models that would commit to three years of funding organizations based on the availability of funds. What is the results of that research? Does the CAH believe that it is in a better position to grant awards on a multi-year basis?

Currently, as an agency of the Government of the District of Columbia, the DC Commission on the Arts and Humanities (DCCA) cannot enter into contractual agreements that extend past the end of a given fiscal year. The budget mark for the Agency for subsequent fiscal years remains an unknown variable.

The DCCA has completed a study in partnership with the National Association of State Arts Agencies regarding best practices for multi-year grants, specifically for general operating expenses. Of the 46 state arts agencies participating in the study, 20 offered multi-year awards for general operating expenses.

In January 2016, DCCA launched the DC Heritage Grant Program which provides general operating support to core constituents who have provided at least seven (7) years of programming in the District. DCCA believes this group could possibly form the base of multi-year programming in that organizations are required to demonstrate sustainability in addition to assessed field-building initiatives and outstanding programs that are accessibly delivered to all 8 Wards. DCCA will monitor the success of this program and these recipients through deep connection with the participating organizations including reporting on substantial operational triggers that would otherwise prohibit multi-year support. DCCA believes this program and its more rigorous reporting modules that result in better service for its participating organizations will ensure tax-payer investments can be responsibly managed across multiple years should the Agency be given the opportunity to do so.

22. Please provide a copy of the Agency Strategic Plan, and highlight what has been implemented in FY 2015 and FY 2016 to date, what is anticipated, and what may change.

The DC Commission on the Arts and Humanities (DCCA) released the Agency's revised Strategic Plan in September of 2015. The Agency has begun implementation across the five focus areas of the plan which include: grant making, arts education, building communities, policy leadership, equity and access, and public art.

Specific highlights within the focus area of grant-making include an evaluation of the efficiency of its program delivery, strengthening the impact of its grant programs and an exploration of methods for funding general operating support as a means of stabilizing year-to-year grant amounts for grantees. After internal assessment and study with comparison among local, state and private funders, DCCA bifurcated its application cycle into general operating for historic arts, humanities and arts education organizations and project support for nascent cultural organizations and community providers such as churches and civic groups. In announcing the DC Heritage Grant Program, DCCA has prioritized and restricted general operating support for core constituents with at least seven (7) years of arts and/or humanities activities and/or arts education in the District of Columbia and those who make a significant output into its creative economy.

This shift creates a funding designation that is: valuable for the community to employ; a program that supports long-term sustainability as it incentivizes growth through risk and innovation; rapid turnaround on notification with more time to do deeper dives with organizations new to the Commission's portfolio; a method for DCCA knowledge integration into funding recommendations; and increased credibility of DCCA supported organizations while increasing the credibility of DCCA for the intentionality of its program design. It also provides an opportunity for new organizations to gain a foothold into the DCCA funding portfolio to ensure inclusion, diversity, equity and access for all participants in the arts, humanities and arts education ecosystem. The intended outcomes of the DC Heritage Grant program should be a strengthening of the Commission's grant programs as a whole with a stabilization of year-to-year support for grantees while rendering the process more efficient through one program.

[PLEASE SEE ATTACHED STRATEGIC PLAN]



DC COMMISSION ON
THE ARTS & HUMANITIES

Strategic Plan

Summary Version - Updated September 12, 2015

Steering Committee

Kay Kendall, Chair	Chair, DC Commission on the Arts and Humanities
Susan Clampitt	Commissioner, Ward 6
Edmund Fleet	Commissioner, Ward 7
Mary Ann Miller	Commissioner, Ward 3
Jose Alberto Ucles	Commissioner, Ward 5
Brian Argrett	President & CEO, City First Bank of DC
George Koch	Founder, The Center for Creative Economy
Oramenta Newsome	Vice President, Local Initiatives Support Corporation
Michael Rogers	Vice President, University Advancement, University of the District of Columbia (UDC)

DC Commission on the Arts and Humanities Commissioners

Kay Kendall	Chair
Susan Clampitt	Ward 6
Edmund Fleet	Ward 7
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Executive Summary

Theme of the Plan: Leadership Beyond Grantmaking

Since 1967, the DC Commission on the Arts and Humanities (the Commission or DCCAH) has supported and advanced the arts and cultural life of the District of Columbia. With this plan, it is embarking on a new five-year course of action in alignment with Mayor Muriel Bowser’s vision of a “Fresh Start” for the District. What does a fresh start mean for the Commission? This plan sets a bold new direction for the Commission: leadership beyond grantmaking. It builds on the historical grantmaking activity of the Commission that provides grants to the nonprofit arts community and, more recently, to individual artists. Through carefully calibrated investments across a range of targeted and general support grant programs the agency has helped make available a broad range of arts and humanities programs to the citizens of the District. During the past near-half-century, the Commission has developed other capacities and relationships that equip it to have even greater impact in the community. The environment in the District has changed during that time as well. Growth of the District’s creative economy, rapid development and rising real estate costs, and the ongoing pursuit of cultural equity are some of the issues faced by the arts community. The Commission now has multiple challenges to address and a broader toolkit than grantmaking available to it. This plan illustrates how the Commission can assume a leadership role in several spheres of influence in greater service of its mission.

This plan was developed in large part through a sustained consultation with the Commission’s stakeholders, solicited directly through a comprehensive series of interviews and discussion groups. Stakeholders included the Commission’s grantees, individual artists, and other nonprofit arts and cultural organizations. Also, stakeholders inside District government—the Mayor and City Council members, agency heads and senior staff—and community stakeholders, such as the philanthropic community, real estate developers, community development organizations, and others whose work intersects with the District’s cultural life in some way.

Key Findings

Stakeholders provided remarkably consistent messages to the Commission. They believe that the Commission is filling an essential role, and doing an effective job, as a grantmaker. They also consider it time for the Commission to expand its leadership role as an advocate for cultural development in the District. Stakeholders strongly support and urge Commission to take on a larger, visionary and more proactive leadership role. They describe an arts and culture sector that is large, creatively vital and often overlooked. The field is also beleaguered by the forces of gentrification, increasing social and economic disparity, and the stresses of sustaining a nonprofit organization or an artistic career. These challenges underscore the need for redefining leadership for the agency. It is based on widespread acknowledgment of the leadership platform the Commission possesses. This approach was affirmed in a subsequent Town Hall discussion with stakeholders to share draft strategies.

Where should the Commission direct its leadership? It can leverage partnerships inside and outside District government more strongly with an intentional and transparent strategy to accomplish objectives of recognized value to the community. Objectives include addressing a range of needs for affordable spaces repeatedly identified in this and other plans. Also, addressing systemic change in K-12 arts education, promoting artists' entrepreneurial activity, and serving under-served populations in neighborhoods east of the Anacostia River and elsewhere in the District.

Mission and Vision Statements

The Commission's mission and vision statements were reviewed and revisions developed that reflect the concepts of this plan.

Our mission is to serve and advance the diverse cultural interests of the residents and workers of the District of Columbia. We believe in the power of the arts, humanities and the entire creative sector of the economy to enliven and strengthen our communities. We focus our efforts on the nonprofits arts community, individual artists and creative entrepreneurs, the humanities field, and decision-makers. We provide support through funding, programs that address gaps, and educational opportunities and we provide leadership through policy, innovation initiatives, knowledge and connections.

Vision Statement

The Commission enhances the quality of life and economic well being of DC residents by nurturing DC's artists and cultural institutions and by fostering the conditions where creative enterprises can prosper.

The Plan: Strategies

There are five focus areas and goals of the plan, each with a set of accompanying strategies.

1. **Grant Making:** Invest in Excellence and Access to strengthen DC's creative sector of nonprofits, individual artists and creative businesses.
2. **Arts Education:** Promote systemic improvement in pre-K – 12 arts education.
3. **Building Community:** Facilitate creative placemaking to address the space needs of the creative sector.
4. **Policy Leadership:** Provide cultural policy leadership
5. **Equity and Access:** Foster greater equity and access
6. **Public Art**

Following is a summary of each area of focus and the strategies under each area that will guide the work of the Commission for the next five years.

1. GRANT MAKING

Invest in Excellence and Access to strengthen DC's creative sector of nonprofits, individual artists and creative businesses

At the core of the Commission's work is its grant programs and focus on supporting the vibrant artists and cultural sector in the District of Columbia as part of its unique and thriving creative economy. Encompassed in that sector are the non-profit organizations in arts and humanities who are the primary producers, presenters and suppliers of programs and activities. The numerous grantmaking programs and initiatives account for nearly two thirds of the agency budget and reach into and across all eight wards of the District. Hundreds of nonprofit arts and humanities organizations, individual artists, partner organizations and project partners are recipients of Commission grant funds.

This section of the plan expands those traditional constituencies to include other participants in the broader creative economy. In particular are strategies that build on the District government's creative economy plans and additional ways in which the Commission can invest to support creative activity. The Commission can play a critical role in marshaling the resources needed to address the question of artist space needs, leveraging relationships inside and outside District government.

The Commission also intends to provide professional development services. With a focus on artists as small businesses, operating to generate a profit from their creative activities, the Commission can provide artists with registration and forms for DCRA and provide workshops on marketing and writing an artistic statement.

Grant programs will continue to be refined to respond effectively to specific issues in the changing arts and humanities sector. In FY 2015 there are 10 distinct grant programs, ranging from general operating support, to arts education, to artist fellowships and a focus East of the River.

Creative Sector Strategies

- Grantmaking
 - Review current grant making programs in line with a revised and focused mission statement and consistent with the Commission's long-term goals as stated throughout the other strategies within this plan.
 - Update grantmaking procedures with the goals of increasing the efficiency of program delivery; strengthening knowledge for internal analysis on the efficacy and impact of grant programs, including developing data collection systems to support outcomes based evaluation and the ability to analyze program impact over multiple years.
 - Explore implementing methods to offer multi-year funding, particularly for the Grants in Aid and related capacity building programs. In addition, utilize multi-year mechanisms as a means of stabilizing year-to-year grant amounts for grantees. This is a key element in contributing to sustainability and predictability of the arts and humanities sector.
 - Ensure greater cultural diversity among artists who serve on grant panels.

- Supporting Artists
 - Create an ongoing program of artists' engagement in District government, involved as on-call artists to provide design advice for all departments, including general services, public works and transportation.
 - Actively recruit professional artists to apply for service on City boards, commissions and other policy-making bodies.
 - Invest in professional practices training and workshops that help artists in creative development and professional development. This may be through programs developed directly by DCCAH or through augmenting existing programs by providing resources to partners and programs focused on professional development for artists.

- Creative Economy
 - Revisit and reassess the recommendations of Creative Capital: The Creative DC Action Agenda and the Creative Economy Strategy Plan to identify specific priorities for action, such as meeting the space needs of artists, providing entrepreneurial training and networking for artists, and providing financial support for entrepreneurial projects.
 - Develop one or more incubators targeted to the creative sector, both nonprofit and for-profit.

- Partner with the Department of Consumer and Regulatory Affairs to streamline the permitting process for artists and creative businesses.
- Community Wide Arts Marketing
 - Convene stakeholders to explore development of a comprehensive, communitywide arts and cultural marketing program.
- Humanities
 - Evaluate and review the current grantmaking and programmatic relationship with humanities and partners in serving the humanities. Seek to strengthen the role of the Commission in supporting the humanities by building on the outcome of the evaluation and review.
- Partnerships
 - Review and assess existing relationships with intermediary organizations and align agreements in relation to this plan and District requirements.
 - Explore other contractual relationships that can extend the Commission's ability to fulfill its vision for the community.

2. ARTS EDUCATION

Promote Systemic Improvement in pre-K – 12 Arts Education

For many years, arts education has been an integral part of the Commission's mission and the agency provides grants to arts and cultural organizations located in the District for arts education projects. In the most recent fiscal year, the Commission's grantmaking for arts education totaled approximately \$1.3 million. This includes \$910,000 in the arts education program budget, plus \$100,000 for other initiatives, such as capacity building workshops for arts education. Through this budget, the Commission awards grants of up to \$50,000 to organizations that provide high quality arts activities to youth in educational settings. In addition, the East of the River program funds projects totaling approximately \$300,000 annually for arts education activities in Ward 7 and 8. This scale and consistency of funding places the Commission among the ranks of the Kennedy Center and Smithsonian Institutions as a leading agency for arts education in DC. The Commission also has a long-term relationship with the DC Arts & Humanities Education Collaborative, which it helped create in 1998. Taken together, activities supported by the Commission are an invaluable contribution to the arts education ecology in the District. They also represent the benefits of the fundamental strategy the Commission has taken towards cultural development: financial inputs to the nonprofit arts and cultural community.

The educational ecosystem in the District of Columbia includes the DC Public Schools (DCPS), DC Public Charter Schools (DCPCS), plus private and parochial schools. DCPS receives a waiver from full compliance with federal No Child Left Behind legislation, which sets forth mandates and standards for arts education. However, DCPS has voluntarily adopted similar curriculum standards. The Commission focuses its efforts on programs that serve primarily the public schools: DCPS and DC Public Charter Schools.

In the past year, the Commission developed a set of objectives that build on and extend its fundamental grantmaking approach. To inform its arts education objectives, the arts education program commissioned a major study in 2014 to assess the status of arts education in the public schools. The study, the *Arts Education Census, Inspiring Creativity Through the Arts*, surveyed DC

Public and Public Charter Schools (DCPS and DCPCS), measuring the presence, extent and nature of arts instruction. The study also analyzed information from the DCPS Office of Data Administration. Learning from that study included several findings of particular relevance to the Commission's strategic plan:

- Some DC Public and DC Public Charter Schools have strong relationships with DC arts organizations.
- Access to arts education faces inequities.
- The Arts Education Census recommends that the Commission become a conduit between arts partners and schools.

The Commission has initiated conversations to create a policy that will set the agenda for arts education in DC Public and DC Public Charter Schools. The Commission has also recently entered into a promising initiative to develop a collective impact approach to strengthening arts education in the District. Recent scholarship compiled by the National Endowment for the Arts has documented the successes of collective impact initiatives promoting systemic change in arts education in the US. Dallas, Los Angeles, Boston, Chicago, Seattle and Nashville, among others, have all adopted this approach, in which leadership on the policy level joins forces to improve arts education for all students. Educational change requires systems thinking and strategies; policy leaders from different sectors forming common cause around arts education has become the best practice in effecting change in that field. Such initiatives also often spark other positive outcomes for students, outside of arts education. In many cities, collective impact initiatives have included the mayor, school superintendent, leaders in higher educational, arts leadership, the business community, and philanthropists.

Arts Education Strategies

- Write a policy and include leadership with top-level stakeholders such as the Mayor, Chancellor, DC State Board of Education, Office of the State Superintendent of Education, business and philanthropic leaders for setting an agenda for arts education in the DC Public and DC Public Charter Schools.
- Continue the Commission's collective impact approach to systemic improvement of arts education in DC Public and DC Public Charter Schools,
- Implement the objectives of the Commission's Arts Education Program, including promoting sequential programming and fillings gaps in available arts instruction; providing professional development, capacity building and a community of practice among arts education providers; fostering equitable access for all students; promoting greater understanding among stakeholders of the benefits of arts education; and generally raising the level of arts achievement among students.
- Reevaluate the partnership between the Commission and the DC Arts & Humanities Education Collaborative to more effectively align their mutual efforts.

3. BUILDING COMMUNITY

Facilitate creative placemaking to address the space needs of the creative sector

It is important to distinguish placemaking and community development from economic development. Economic development focuses on the standard of living, financial returns and job growth. Community development is more inclusive, centered on place: city and neighborhood. Similarly, the goal of creative placemaking is improving the vibrancy of place, as a means of improving quality of life. The arts can play an essential role in this broader community development agenda. They can promote inclusiveness and a sense of belonging. They can bring diverse peoples together. They can add vibrancy and a sense of specialness to a neighborhood.

The District has a number of tools and resources it can utilize to support creative placemaking. The District has access to a number of vacant and underutilized buildings, including schools that are no longer needed. The District has funding to support capital improvements. The District is in a position to negotiate with private developers to include the amenities that will support placemaking, including such elements as affordable artist/creatives live-work spaces. It has the potential to provide financial and other incentives to make these things happen, particularly if the various District departments combine their resources. The Commission already has a program to provide cultural facility grants of up to \$100,000. These grants could be used to provide matching dollars for nonprofit capital campaigns related to creative placemaking (arts facilities, arts elements of public spaces), as well as to incentivize for-profit developments with support for arts and cultural uses.

Placemaking Strategies

- Identify and promote specific placemaking projects and opportunities, working with developers, District departments, Business Improvement Districts, funders and other stakeholders to create opportunities for the inclusion of arts uses and creative sector elements.
- Set a goal to construct up to 1,000 live-work spaces for artists and other creative professionals within the next five years, working with the Housing Trust Fund, nonprofit developers such as Artspace, Inc., and with private developers and utilizing such facilities as surplus schools.
- Develop a clearinghouse of affordable living and working spaces for artists in the District, including maintaining an inventory of vacant City-owned facilities that might be converted to artist spaces (studio, performance, workshop, rehearsal) on a temporary or permanent basis.
- Explore the potential for creation of artist co-working and maker spaces, similar to the co-working spaces that have been established for tech start-ups.
- Conduct a comprehensive review of City zoning and permitting regulations to eliminate regulatory barriers to live-work, home studios, home studio sales and other artmaking activities.
- Identify opportunities for arts assets in private development projects, especially in underserved neighborhoods, providing a creative center of gravity for the neighborhood.
- Consider a program of “creative pop-up spaces,” dedicating a vacant land and buildings for the purpose of facilitating and funding artists and cultural groups to activate the spaces on a temporary basis.

4. POLICY LEADERSHIP

Provide cultural policy leadership.

The Commission has served as a convener within the cultural community for many years. As this planning process has revealed, there are myriad ways in which the District government intersects the interests of the arts, cultural and creative sectors. Arts and cultural development is not the exclusive domain of the Commission. Critical work is being done or has the potential to be done by many District departments and Offices. At a minimum, these include:

- General Services Department
- Department of Housing and Community Development
- DC Public Library
- Department of Parks and Recreation
- DC Public Schools
- Department of Public Works
- Department of Zoning
- Office of Aging
- Office of African Affairs
- Office of Asian and Pacific Islander Affairs
- Office of Community Affairs
- Office of Developmental Disabilities
- Economic Development Office
- Office of Gay, Lesbian, Bisexual and Transgender Affairs
- Office of Latino Affairs
- Office of Motion Picture and Television Development
- Office of Neighborhood Engagement
- Youth Advisory Commission

In addition, there are a large number of partner agencies—private, governmental, and nonprofit—that are likely partners in developing policy and program initiatives that will promote arts and cultural development of the District. Some of these potential partners are identified in the Commission’s Artist Toolkit.

The Commission has already recognized the importance of this function and has established a staff position dedicated to Legislative and Community Affairs. Creation of a “policy shop” within the Commission, with a broader mandate, could establish the agency’s leadership in activating the full resources of the District government and selected partner entities to address critical issues pertaining to arts and cultural development in the District. On an annual basis, the Commission could identify one or more critical issues to which it turns its

attention. Convening of stakeholders would assist in defining the issues, followed by facilitating action by District departments and partner agencies. Several of the issues that have emerged would be appropriate initial areas for exploration:

- Artist space issues and the cost of real estate
- Creative placemaking and neighborhood revitalization
- Equity in the distribution of funding and resources
- Development of creative economy initiatives

Cultural Policy Leadership Strategies

- Create an interagency liaison function within the Commission, building on the existing Legislative and Community Affairs office, to identify critical arts and cultural development issues and to develop policy initiatives across departmental and agency lines.
- Designate a professional position within Commission staff, a Planning and Policy Development Director, with responsibility for developing partnerships and collaborations among District and outside agencies.

5. EQUITY AND ACCESS

Foster greater equity and access

The Commission has a deep and long-standing commitment to cultural equity and to equitable access to cultural programs among the District's increasingly diverse population. These are values as well as goals for the agency and it has expressed them in a variety of programs and initiatives, including its East of the River and Arts Education grant categories. The agency's public art program has embodied these values in its art projects. The Commission's staff and commissioners themselves represent the diversity of the community to a much greater extent than many other cities.

Nonetheless, stakeholders involved in development of this plan commented on the ongoing need for efforts to address equity and access. Equity in contemporary America is perhaps best described as an ongoing quest, rather than a destination where one can arrive. In that spirit, the Commission has articulated nuances surrounding these issues that can inform its future work. For example, its East of the River grants program targets funding to programs delivered in Wards 7 and 8, the historically African American and still underserved areas of the city. However, the Commission is well aware that the demographics of the District are rapidly changing and that there are underserved populations, such as people with low incomes and/or immigrants, found in other neighborhoods. Moreover, organizations receiving funding to provide programs in Wards 7 and 8 are often not located in those areas, prompting occasional criticism about "who receives the benefits" of Commission funding. Responses articulated during this planning process include funding and other efforts to build sustainable capacity among organizations providing cultural programs and located in underserved parts of the District. Also, it is important to have data on the impact of the Commission's grantmaking that demonstrates the benefits of its funding, so that questions about those benefits can be addressed in a factual manner.

The arts education program has already begun to incorporate capacity building efforts into its funding and training programs, in an effort to improve the educational capacity of smaller and newer providers in diverse areas of the District. Incorporating this strategy throughout other functions of the

Commission, sustaining them over time, and monitoring their effectiveness will all be necessary to better assure equity and access.

It is important to note that the creative industries often provide a means for artists from outside the mainstream to develop a career and to “assure their own equity” outside the nonprofit model. Hip hop and guerilla artists are among many artists who often pursue their work in the commercial pop culture market, perhaps within a freelance career that includes work with community organizations and schools. The implication for the Commission is that by facilitating artists’ creative economy initiatives, it can foster equity simply by enabling the entrepreneurial activities of diverse artists.

Equity and Access Strategies

- Adopt a cultural equity policy for the agency and identify opportunities to implement that policy across the Commission’s programs and initiatives.
- Identify creative economy initiatives that support the entrepreneurial activities of diverse artists, such as an incubator in Ward 7 or 8 that could include a recording studio, business training for artists, youth programming/mentoring, etc.
- Actively address ongoing equity and access issues through capacity building and creative economy investments in addition to East of the River grants. Focus on equity initiatives throughout the District responding to clear stakeholder and constituent feedback and aligning with the Mayor’s priorities of transparency.

6. PUBLIC ART

The Public Art Program at the Commission is an integral and significant element in our work. This planning process did not directly examine the Public Art Program, but recognizes its importance. Included in the focus area of creative placemaking is a goal for developing a public art master plan. This is a high priority for the Commission and it is anticipated that a planning effort will be undertaken within the first two years of this plan.

Public Art Strategy

- Invest in development of a public art master plan with a minimum horizon of ten years that will establish the overall approach to public art development, guide decision-making and focus resource allocation.

Strategies Grid

STRATEGIES	PRIORITY	Strategy Leader	Other
Strengthen DC's creative sector of arts and humanities nonprofits, individual creatives and creative businesses			
<i>Grantmaking</i>			
<ul style="list-style-type: none"> Review current grant making programs in line with a revised and focused mission statement and consistent with the Commission's long-term goals as stated throughout the other nine strategies within this plan. 	1		
<ul style="list-style-type: none"> Update grantmaking procedures with the goals of increasing the efficiency of program delivery; streamlining the application process for applicants; strengthening knowledge for internal analysis on the efficacy and impact of grant programs. 	1		
<ul style="list-style-type: none"> Explore implementing methods to offer multi-year funding, particularly for the Grants in Aid and related capacity building programs. In addition, utilize multi-year mechanisms as a means of stabilizing year-to-year grant amounts for grantees. This is a key element in contributing to sustainability and predictability of the cultural sector. 	1		
<ul style="list-style-type: none"> Ensure greater cultural diversity among artists who serve on grant panels. 	1		
<i>Supporting Artists</i>			
<ul style="list-style-type: none"> Create an ongoing program of artists' engagement in District government, involved as on-call artists to provide design advice for all departments, including general services, public works and transportation. 	2		
<ul style="list-style-type: none"> Actively recruit professional artists to apply for service on City boards, commissions and other policy-making bodies. 	1		
<ul style="list-style-type: none"> Invest in professional practices training and workshops that help artists in creative development and professional development. This may be through programs developed directly by DCCAH or through augmenting existing programs by providing resources to partners and programs focused on professional development for artists. Conduct a comprehensive review of City zoning and permitting regulations to eliminate regulatory barriers to live-work, home studios, home studio sales and other art-making activities. 	2		
<i>Creative Economy</i>			
<ul style="list-style-type: none"> Revisit and reassess the recommendations of Creative Capital: the Creative DC Action Agenda and the Creative Economy Strategy Plan to identify specific priorities for action, such as meeting the space needs of artists, providing entrepreneurial training and networking for artists, and providing financial support for entrepreneurial projects. 	1		
<ul style="list-style-type: none"> Develop one or more incubators targeted to the creative sector, both nonprofit and for-profit. 	4		
<ul style="list-style-type: none"> Partner with the Department of Consumer and Regulatory Affairs to streamline the permitting process for artists and creative businesses. 	3		
<i>Community Wide Arts Marketing</i>			

<ul style="list-style-type: none"> Convene stakeholders to explore development of a comprehensive, communitywide arts and cultural marketing program. 	2		
Humanities			
<ul style="list-style-type: none"> Evaluate and review the current grantmaking and programmatic relationship with humanities and partners in serving the humanities. Seek to strengthen the role of the Commission in supporting the humanities by building on the outcome of the evaluation and review. 	1		
Promoting Systemic Improvement in K – 12 Arts Education			
<ul style="list-style-type: none"> Continue the Commission’s collective impact approach to systemic improvement of arts education in DC Public and Charter Schools, and expand it to include leadership on the policy level, such as the Mayor, Chancellor, DC State Board of Education, Office of the State Superintendent of Education, business and philanthropic leadership, and higher education. 	1		
<ul style="list-style-type: none"> Implement the objectives of the Commission’s Arts Education Program, including promoting sequential programming and fillings gaps in available arts instruction; providing professional development, capacity building and a community of practice among arts education providers; fostering equitable access for all students; promoting greater understanding among stakeholders of the benefits of arts education; and generally raising the level of arts achievement among students. 	1		
<ul style="list-style-type: none"> Reevaluate the partnership between the Commission and the DC Arts & Humanities Education Collaborative to more effectively align their mutual efforts, and to identify ways to expand the Collaborative’s role in line with the recommendations of this plan. 	2		
Facilitate creative placemaking to address the space needs of the creative sector			
<ul style="list-style-type: none"> Identify and promote specific place-making projects and opportunities, working with developers, City agencies, Business Improvement Districts, funders and other stakeholders to create opportunities for the inclusion of arts assets and creative sector elements. 	4		
<ul style="list-style-type: none"> Set a goal to construct up to 1,000 live-work spaces for artists and other creative professionals within the next five years, working with the Housing Trust Fund, nonprofit developers such as Artspace, Inc., and with private developers and utilizing such facilities as surplus schools. 	1		
<ul style="list-style-type: none"> Develop a clearinghouse of affordable living and working spaces for artists in the District, including maintaining an inventory of vacant City-owned facilities that might be converted to artist spaces (studio, performance, workshop, rehearsal) on a temporary or permanent basis. 	4		
<ul style="list-style-type: none"> Explore the potential for creation of artist co-working and maker spaces, similar to the co-working spaces that have been established for tech start-ups. 	4		
<ul style="list-style-type: none"> Conduct a comprehensive review of City zoning and permitting regulations to eliminate regulatory barriers to live-work, home studios, home studio sales and other art-making activities. 	3		

<ul style="list-style-type: none"> Identify opportunities for arts assets in private development projects, especially in underserved neighborhoods, providing a creative center of gravity for the neighborhood. 	2		
<ul style="list-style-type: none"> Consider a program of “creative pop-up spaces,” dedicating a vacant land and buildings for the purpose of facilitating and funding artists and cultural groups to activate the spaces on a temporary basis. 	1		
Providing Cultural Policy Leadership			
<ul style="list-style-type: none"> Create an interagency liaison function within the Commission, building on the existing Legislative and Community Affairs office, to identify critical arts and cultural development issues and to develop policy initiatives across departmental and agency lines. 	1		
<ul style="list-style-type: none"> Designate a professional position within the DCCAH staff, a Planning and Policy Development Director, with responsibility for developing partnerships and collaborations among City and non-City agencies. 	1		
Foster greater equity and access to arts and cultural resources and services			
<ul style="list-style-type: none"> Adopt a cultural equity policy for the agency and identify opportunities to implement that policy across the Commission’s programs and initiatives. 	1		
<ul style="list-style-type: none"> Identify creative economy initiatives that support the entrepreneurial activities of diverse artists, such as an incubator in Ward 7 or 8 that could include a recording studio, business training for artists, youth programming/mentoring, etc. 	3		
<ul style="list-style-type: none"> Actively address ongoing equity and access issues through capacity building and creative economy investments in addition to East of the River grants. Focus on equity initiatives throughout the District responding to clear stakeholder and constituent feedback and aligning with the Mayor’s priorities of transparency. 	2		
Public Art			
<ul style="list-style-type: none"> Invest in development of a public art master plan with a minimum horizon of ten years that will establish the overall approach to public art development, guide decision-making and focus resource allocation. 	1		

23. Please provide an update on the Cultural Plan for the city and your involvement in the plan, and its anticipated implementation.

The Cultural Plan for the District of Columbia is being spearheaded by the Office of Planning in consultation with the DC Commission on the Arts and Humanities (DCCA), and in coordination with partner agencies within the Deputy Mayor for Planning and Economic Development (DMPED) cluster. To date, DCCA reviewed the scope of work, attended the pre-bid conference and has been actively involved in the review of proposals submitted by prospective vendors.

The Cultural Plan is scheduled to be submitted to the Mayor and Council in December 2016. As per the Cultural Plan for the District Act of 2015, a Cultural Planning Steering Committee consisting of three members of the arts community as well as representatives from various agencies (including DCCA), Council and the BID Council will be formed to assist in implementation of the plan.

24. Please comment on plans, in progress as well as planned, on offering grants for public art on the issue of street harassment and the need for it to stop -as suggested in a letter from Councilmember Grosso to CAH.

The DC Commission on the Arts and Humanities (DCCA) has engaged Age-Friendly DC and will partner with them in the execution of a Vision Zero grant that they received. In keeping with Mayor Bowser's all-hands-on-deck approach to transportation safety, DCCA and Age-Friendly DC are in the process of crafting a call to artists that will address issues of safety including harassment, serious injury, and fatalities to travelers throughout the District.

25. The last Public Arts Master Plan was completed in 2009 and established a framework for commissioning new artworks in the public realm for the next five years. Does the CAH intend to provide a new Master Plan? If so, when?

Yes, the DC Commission on the Arts and Humanities (DCCA) does intend to develop a revised Public Art Master Plan. This has been designated as a high priority for the Agency. It is anticipated that the revised Public Art Master Plan will be complete by September 2016.

26. Please list any awards or accolades you have received or been nominated for in the past year.

The DC Commission on the Arts and Humanities (DCCA) has received or been nominated for the following awards or accolades:

- Americans for the Arts Public Art Network Year in Review Award
Outstanding Public Art
Sanaz Mazinani's temporary installation
U.S.A.I.R.A.N,
2015 5x5 Project
- Hyperallergic Magazine
Top 10 Exhibitions in the United States
2015 5x5 Project
- Furious Flower Poetry Center
Dolores Kendrick named Outstanding Poet Laureate in the Country
Office of the Poet Laureate