



Department of Economic and
Community Development

Office of the Arts

Connecticut
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Agenda

- Welcome
- Introduction of COA Staff
- Remarks by Kip Bergstrom, Deputy Commissioner, DECD
- Program Categories
- Review Process - How do I prepare my application for review?
- Criteria
- Goals & Priority Outcomes
- E-granting
- Questions



Arts Catalyze Placemaking Program

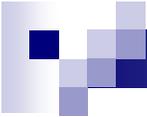
FY2013 Pilot

Will invest in arts-based cultural institutions, activities, programs and artists in ways that will advance Connecticut cities, towns, and villages as meaningful communities in which to live, work, learn and play.

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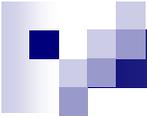
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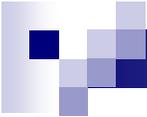
Connecticut Artists in Every Community (ACP-1)

- \$500 – \$5,000 project-based grants
- For small activities and/or projects
- Provides fee support for hiring artists
- Projects, performances, workshops, short or long-term residencies
- Lead Applicants may be:
 - Pre-K – 12 school
 - PTO
 - COA Directory Artist
 - Artist
 - Arts organization
 - College and University
 - Municipal Departments
 - Arts program of a CT-based 501(c)(3) non-arts organization (library, festival, health care facility)



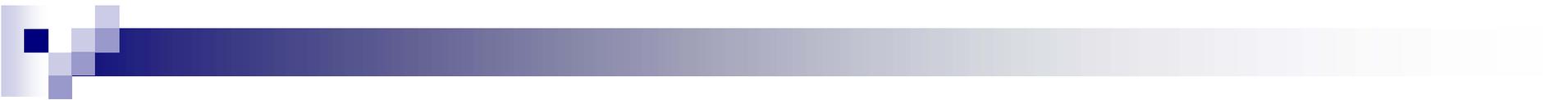
Arts Leadership Activities/Projects (ACP-2)

- \$5,000 – \$25,000 project-based grants
- For medium and large activities and/or projects
- Lead Applicant must be:
 - Artist (with fiscal sponsor)
 - Arts Organization
 - College or University
 - Municipal Department
 - Arts program of a CT-based 501(c)(3) non-arts organization (library, festival, health care facility)



Arts Leadership Activities/Projects (ACP-3)

- \$25,000 – \$100,000 project-based grants
- Two funding options
 - **PLANNING - \$2,500 - \$10,000**
 - **IMPLEMENTATION - \$25,000 - \$100,000**
- Lead Applicant must be an Arts Organization



Sustaining Relevance (ACP-4)

- Formula based
- Supports Arts Organizations
- On-going work relevant to community
- Supports COA's creative placemaking goals
- Lead Applicant must be:
 - Connecticut 501(c)(3) non-profit arts organization whose primary purpose is to create, perform, present or promote the visual, performing or literary arts.
 - Must have at least three (3) year history of arts programming.



Stabilization Agreements

- TBD for FY2014
- Limited
- Awards based on applicant's unique circumstances and available funds



Review Process & Criteria

- Making the Case

- What are you going to do and why are you going to do it?

- Relevance

- Activities, Goals & Outcomes

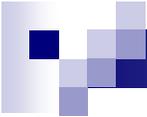
- Carrying Out the Plan

- Project Specifics



Criteria

- Quality of Proposal (35 points)
- Potential to Catalyze (35 points)
- Quality of the Proposed Plan (35 points)



Connecticut Office of the Arts (COA) GOALS

1. COMMUNITY RELEVANCE & CIVIC ENGAGEMENT

The primary focus of this goal is on community-level or organizational-level outcomes.

2. ARTS ENGAGEMENT, ARTISTIC EXCELLENCE & CREATIVITY

The primary focus of this goal is on individual-level outcomes.

3. MARKET DEVELOPMENT

The focus of this goal is growing the base of arts participants and strengthening the arts infrastructure.

GOAL	PRIORITY OUTCOMES	INDICATORS OF SUCCESS Short Term Indicators (shaded) Long Term Indicators (white)	SOURCES OF EVIDENCE
<p>1. COMMUNITY RELEVANCE & CIVIC ENGAGEMENT</p> <p><i>The primary focus of this goal is on community-level or organizational-level outcomes.</i></p> <p>The Arts are essential in the building of great places and quality arts experiences can be an integral component of community development, civic dialogue and making communities meaningful.</p> <p>Support the state's investments to:</p> <ul style="list-style-type: none"> • build or deepen relationships through collaborative community arts experiences, • include the community in programming decisions and broaden access, • improve the environment using arts as the catalyst for community change. 	<p>a) Build or deepen collaborative, community partnerships (i.e., strengthened civic infrastructure); increase efficacy (i.e., capacity of a community to organize and respond to its own challenges)</p>	<ul style="list-style-type: none"> • Art organizations become more aware of, or engaged in, their community • New relationships forged (cross-sector, committees) <hr/> <ul style="list-style-type: none"> • Evidence of sustained partnerships & self-initiated problem-solving • Changed attitudes about sense of place and community identity • Greater levels of involvement by arts and cultural organizations in community 	<ul style="list-style-type: none"> • Work has the potential of creating stronger partnerships • Willingness of artists & arts groups to present programs in community spaces • Evidence of community input into programming decision(s)
	<p>b) Foster stewardship of shared public resources such as schools, parks, cultural resources, natural resources, etc.</p>	<ul style="list-style-type: none"> • Increased volunteerism, stewardship behaviors, financial contributions to local cause <hr/> <ul style="list-style-type: none"> • Community committed to improving & maintaining shared cultural, natural, educational, resources. 	<ul style="list-style-type: none"> • Opportunities for community members to improve and maintain shared resources
	<p>c) Heighten civic dialogue and exchange of viewpoints; provide new ways to get involved in civic issues; engender a feeling amongst community members that they have a voice in matters of community concern</p>	<ul style="list-style-type: none"> • Opportunities created for cross-sector, cross-disciplinary, cross values dialogue and exchange • Written expressions, voiced opinions, web views, blogs, etc. <hr/> <ul style="list-style-type: none"> • Appreciation for a diversity of values as a community asset 	<ul style="list-style-type: none"> • Specific opportunities for dialogue and exchange of ideas • Evidence of community input on project design and implementation
	<p>d) Improve the quality of the visual landscape; make signs of creativity visible in the community</p>	<ul style="list-style-type: none"> • New public art projects • Neighborhood clean-up projects • Youth mural projects • Animating vacant / dormant retail space <hr/> <ul style="list-style-type: none"> • Increased public support for visual improvements (zoning, public art legislation) • Increased support for streetscape improvements 	<ul style="list-style-type: none"> • The visual landscape of your community is improved
	<p>e) Increase social cohesion and social integration; foster a sense of belonging; help residents discover commonalities with others in their community</p>	<ul style="list-style-type: none"> • Raised consciousness about shared responsibilities • Improved attitudes about "fitting in" <hr/> <ul style="list-style-type: none"> • Increased membership in community institutions • Higher levels of civic engagement 	<ul style="list-style-type: none"> • Evidence of number of people and/or events that validated specific identities or cultures and/or demonstrated exposure to different cultures or identities
	<p>f) Raise levels of civic pride and optimism; improve perception of one's community as an appealing place to live, work, learn and play. Create places that matter and which promote attachment.</p>	<ul style="list-style-type: none"> • Increased availability of locally-generated programs & events <hr/> <ul style="list-style-type: none"> • Improved attitudes about safety and livability (satisfaction with community) • Attracting new businesses, organizations, residents 	<ul style="list-style-type: none"> • Increased number of volunteer hours, in-kind donations, etc. • Retention of participants year-to-year

GOAL	PRIORITY OUTCOMES	INDICATORS OF SUCCESS Short Term Indicators (shaded) Long Term Indicators (white)	SOURCES OF EVIDENCE
<p>2. ARTS ENGAGEMENT, ARTISTIC EXCELLENCE & CREATIVITY</p> <p><i>The primary focus of this goal is on individual-level outcomes.</i></p> <p>Arts engagement & artistic excellence outcomes address how community residents, participants and visitors are affected by funded projects. Support the state's investments to:</p> <ul style="list-style-type: none"> •catalyze creativity, artistic excellence and learning, •bring people together around quality arts experiences and •provide emotional and cognitive benefits through arts engagement. 	<p>a) Catalyze individuals' creativity, spark entrepreneurialism, innovation and creative learning at all ages.</p>	<ul style="list-style-type: none"> •Creative output (stories, songs, dances, drawing, photos, new ideas, etc). •More frequent interaction(s) between artists and community members 	<ul style="list-style-type: none"> •Documentation of community-generated creative output(s)
	<p>b) Social bonding; pride in one's community, heritage or identity (supports social cohesion outcomes at the community level see section (e) Goal 1)</p>	<ul style="list-style-type: none"> •Increased opportunities for engaging in arts that reflect a specific identity or culture 	<ul style="list-style-type: none"> •Specific opportunities for members of a particular community to grow closer together
	<p>c) Social bridging and tolerance; foster greater understanding across cultures and groups of people with different backgrounds (supports social cohesion outcomes at the community level see section (e) Goal 1)</p>	<ul style="list-style-type: none"> •Availability of programs, events and/or spaces where people of different backgrounds can meet and share common experiences 	<ul style="list-style-type: none"> •Specific opportunities for members of the community to gain an appreciation for people from different backgrounds
	<p>d) Emotional benefits associated with arts experiences, leading to enhanced sense of well-being and sense of self, including greater empathy for community members and an empathetic concern that moves people to help others.</p>	<ul style="list-style-type: none"> •Intrinsic impacts derived from an individual's arts experience(s) 	<ul style="list-style-type: none"> •Anecdotal information regarding participant's sense of well-being
	<p>e) Cognitive benefits associated with arts experiences, such as greater mental acuity, exposure to new ideas, innovative approaches in art making experiences, critical thinking skills, etc.</p>	<ul style="list-style-type: none"> •Individual learning, comfort with new approaches 	<ul style="list-style-type: none"> •Evidence of educational / curricular goals served
	<p>f) Sustained engagement in quality arts experience and an appreciation for the creative life; embedding the arts into citizens' daily lives</p>	<ul style="list-style-type: none"> •Increased availability of participatory arts programs and activities 	<ul style="list-style-type: none"> •Specific activities for sustained exposure to, or sustained engagement in the arts (day after day)
		<ul style="list-style-type: none"> •Increased appreciation for the role of the arts in daily life 	
		<ul style="list-style-type: none"> •Increase in critical thinking abilities 	
		<ul style="list-style-type: none"> •People's perceptions were changed regarding differences and resulted in fewer negative stereotypes and increased tolerance 	
		<ul style="list-style-type: none"> •Sustained outlets that support multiple, cultural identities •Increased feeling of support or pride within a community 	
		<ul style="list-style-type: none"> •Sustained, diverse opportunities for individual & collaborative expression 	

GOAL	PRIORITY OUTCOMES	INDICATORS OF SUCCESS Short Term Indicators (shaded) Long Term Indicators (white)	SOURCES OF EVIDENCE
<p>3. MARKET DEVELOPMENT <i>The focus of this goal is on growing the base of arts participants and strengthening the arts infrastructure.</i> The Arts are an essential component of Connecticut's environment and should be accessible to the greater community. Support the state's investments to:</p> <ul style="list-style-type: none"> •broaden and diversify access to arts participation, •strengthen and innovate the arts infrastructure and •increase support for artists, creative learning and economic development. 	a) Expand access to the arts; broadened pool of arts-engaged citizens	<ul style="list-style-type: none"> •Ability to attract infrequent attendees, diverse or under-served populations and non-arts-users 	<ul style="list-style-type: none"> •Document a first-time attendance ratio (# of new ticket buyers in relation to # of ticket buyers on file)
	b) Improving or diversifying spaces, venues and settings for arts and cultural participation	<ul style="list-style-type: none"> •New or different spaces used or improved •Improve physical infrastructure of arts venues and settings 	<ul style="list-style-type: none"> •New or different spaces are utilized to attract community members
	c) Richer knowledge-base of creative economy assets	<ul style="list-style-type: none"> •Increased inventory of and interest in creative economy assets •Robust inventory of creative economy assets; legislative support for the creative economy 	<ul style="list-style-type: none"> •Increased understanding of creative assets •Increased strategic support for the creative economy
	d) Increased support for artists' work and/or artists' activities	<ul style="list-style-type: none"> •Increased sales of artists' work and/or employment of artists' skills •Sustainable markets for artists work and skills (galleries, performance spaces, hybrid opportunities, etc.) •Better availability of resources for artists (live-work space, affordable housing, insurance, career development, etc.) 	<ul style="list-style-type: none"> •Specific opportunities created for artists
	e) Greater private support for arts organizations; more sustainable infrastructure for the arts	<ul style="list-style-type: none"> •Expand donor base, lower reliance on unsustainable sources •Ability to plan ahead, long-term approach to capitalization; ability to crowd source funding needs •Successful changes in policy that attract and support creative businesses and arts (tax incentives, etc.) 	<ul style="list-style-type: none"> •Expanded donor base; lower reliance on large gifts •Balance sheet evidence of financial health
	f) A strong creative learning system, in-school, after-school, and in the community	<ul style="list-style-type: none"> •Percentage of public schools with arts & music teachers, employment of teaching artists, after-school arts activities, etc. •Families taking advantage of cultural resources 	<ul style="list-style-type: none"> •Specific ways that your project supports and strengthens the arts education system



E-granting

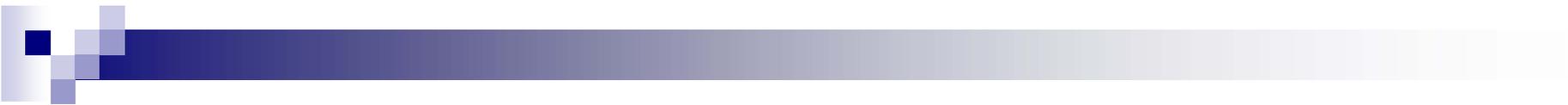
NEW!

Online application process for FY2013

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Funding Periods

- One-year funded grants:

January 1, 2013 – December 31, 2013

- Two-year funded grants:

January 1, 2013 – December 31, 2014

Interim Report: December 31, 2013



Category Deadlines

- Summary Proposal (ACP-3 Implementation)
 - **September 20, 2012**
- Sustaining Support (ACP-4)
 - **October 11, 2012**
- Connecticut Artists in Every Community (ACP-1)
 - **October 18, 2012**
- Arts Leadership Activities/Projects (ACP-2 & ACP-3)
 - **October 25, 2012**



Questions

- Submit all questions by email to:
ACP.Questions@ct.gov

All documents and full guidelines will be posted at

www.cultureandtourism.org

- Look in “News and Announcements”

Also on www.facebook.com/ctofficeofthearts

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