

Arts in Place  
 Connecticut  
 Department of  
 Economic Development  
 and Culture

**Arts in Place Placemaking (ACP) Grant Program**  
 The ACP program was created to invest in the state's **arts-based** cultural activities and infrastructure in ways that will enhance the **attractiveness and competitiveness** of Connecticut cities, towns, and villages as meaningful communities in which to live, work, learn and play.

- Principles of Creative Placemaking by Affect America**
- places artists and art at the center of planning, execution and activity
  - fosters connections among people and across cultures
  - leverages the creative potential already present in a place
  - creates interesting places that capitalize on distinctiveness
  - creates a place where people want to go and live
  - contributes to a mix of uses and people that makes places more vibrant, more interesting and more active
  - is always generating itself in the public
  - creates a place where business wants to be
  - convincing people that a place can have a different and better future



Supporting Arts in Place

# Connecticut Office of the Arts FY2015 Arts Catalyze Placemaking Grant Program

**HISTORIC PRESERVATION (HP-ACP)**  
 Offers grants to Connecticut municipalities, not-for-profit and 501(c)(3) non-profits who engage the arts community to create ways that promote the preservation of historic places.  
 Project grants \$5,000 - \$50,000  
 Deadline to submit April 2

**HP-ACP Eligible Applicants**

Eligible Applicant	Grant Period
City or town	12 months
Not-for-profit or 501(c)(3) non-profit	12 months
Individual	12 months

- Not Eligible**
- Gov/NGO Liaison
  - National/Regional Cultural Service Organizations
  - Federal and State Agencies
  - "Friends" groups
  - For-profit businesses or organizations
  - Individuals
  - Service organizations or clubs



**Final Review Process**

**FY13 ACP grants - Architecture Resource Center**

- Partnership between the New Haven Public Schools, Yale School of Architecture, New Haven City Planning, local architectural offices and the New Haven Museum and Historical Society
- Used architecture and design as a problem-solving tool to create state standardized Science, Technology, Engineering and Mathematics (STEM) lessons
- Fostered students' sense of how the community operates and how they can participate



**FY13 ACP grants - A Broken Umbrella Theatre**

- Original work integrating a vacant downtown warehouse in New Haven
- Explored the historical collision between the emerging carver industry and the patterning of the people in New Haven in 1840 and the effect on women's rights
- Partnership with the International Festival of Arts & Music and the property owner of the warehouse



**Arts Catalyze Placemaking (ACP) Grant Program**  
 The ACP program was created to invest in the state's **arts-based** cultural activities and infrastructure in ways that will advance the **attractiveness and competitiveness** of Connecticut cities, towns, and villages as **meaningful communities** in which to **live, work, learn and play.**

**Principles of Creative Placemaking by ArtPlace America**

- places artists and art at the center of planning, execution and activity
- fosters connections among people and across cultures
- leverages the creative potential already present in a place
- creates interesting places that capitalize on distinctiveness
- creates a place where people want to go and linger
- contributes to a mix of uses and people that makes places more diverse, more interesting and more active
- is always proactively itself to the public
- creates a place where business wants to be
- convinces people that a place can have a different and better future



**Supporting Arts in Place**



**Connecticut Office of the Arts  
 FY2015 Arts Catalyze  
 Placemaking Grant Program**

**Historic Preservation (HP-ACP)**  
 Offered in partnership with the State Historic Preservation Office (SHPO)  
 Offers grants to Connecticut municipalities, 501 (c)(3) and 501 (c)(29) non-profits who engage the arts community in creative ways that promote the preservation of historic places  
 Project grants \$5,000 - \$50,000  
 deadline to submit April 2

**HP-ACP Eligible Applicants**

501(c)(3) & 501(c)(29) Applicants	501(c)(29) Applicants
<ul style="list-style-type: none"> <li>• 501(c)(3) nonprofit organizations that are eligible to receive federal grants</li> <li>• 501(c)(29) nonprofit organizations that are eligible to receive federal grants</li> </ul>	<ul style="list-style-type: none"> <li>• State Historic Preservation Office (SHPO)</li> <li>• State Historic Preservation Officer (SHPO)</li> </ul>
\$5,000 - \$50,000	\$5,000 - \$50,000

- Not Eligible**
- 501(c)(4) Non-Profit Organizations
  - Designated Regional Cultural Service Organizations
  - Federal and State Agencies
  - Transient groups
  - For-profit businesses or organizations
  - Individuals
  - Service organization or clubs



**ACP grantee - ArtPlace America**  
 ArtPlace America is a national organization that works to create vibrant public spaces and communities through art and design. They have been instrumental in the development of the ACP program.



**FY13 ACP grantee - A Broken Umbrella Theatre**  
 Original work integrating a vacant downtown warehouse in New Haven  
 Explored the historical collision between the emerging concert industry and the patenting of the bicycle in New Haven in 1868 and the effect on women's rights  
 Partnered with the International Festival of Arts & Ideas and the property owner of the warehouse



Supporting Arts in Place



# Connecticut Office of the Arts FY2015 Arts Catalyze Placemaking Grant Program



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...ists, dancers,  
...icians in an outdoor  
...ark Twin House.  
...Academy, Real Art  
...Steve Mitchell



## Panel Review Process

Panelists are selected based on professional credentials that show an ability and/or an interest in placemaking and the arts. Panelists are selected based on the professional credentials that show an ability and/or an interest in placemaking and the arts.

**Panel Review Process**  
- All projects submitted to the panel are reviewed and ranked by the panelists.  
- Panelists submit a list of projects to the panel.  
- Panelists submit a list of projects to the panel.  
- Panelists submit a list of projects to the panel.

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# ACP Team



Rhonda Olisky (Arts)



Bonnie Koba (Arts)



Daniel Forrest,  
Division Director

John CuSano (Arts)



Lu Rivera (Arts)



Todd Levine (SHPO)



Tamara Dimitri (Arts)

## Principals of Creative Placemaking by ArtPlace America

- places artists and art at the center of planning, execution and activity
- fosters connections among people and across cultures
- leverages the creative potential already present in a place
- creates interesting places that capitalize on distinctiveness
- creates a place where people want to go and linger
- contributes to a mix of uses and people that makes places more diverse more interesting and more active
- is always presenting itself to the public
- creates a place where business wants to be
- convinces people that a place can have a different and better future

## Arts Catalyze Placemaking (ACP) Grant Program

The ACP program was created to invest in the state's **arts-based** cultural activities and infrastructure in ways that will advance the **attractiveness** and **competitiveness** of Connecticut cities, towns, and villages as meaningful communities in which to **live, work, learn** and **play**.

## Three (3) categories:

Supporting Arts in Place - general operating support

Historic Preservation - project support

Arts Leadership - project support

One-year funding period

July 1, 2014 - June 30, 2015

Supporting Arts in Place provides  
general operating support to:

- Arts Organizations
- Municipal Departments  
(Level B & C)

FY2015 grant amounts will  
range from \$2,000 to \$15,000

Deadline to  
submit

March 19

Applicants do not request specific grant amount

Awards determined by mathematical formula using  
organizational data

All eligible applicants receive an award

## The Funding Formula

The funding formula considers the following factors:

1. Available funds allocated to the Supporting Arts in Place category
2. Total number of applicants
3. Calculations generated from the aggregate data collected



# Supporting Arts in Place eligible applicants

## Arts Organization

- Incorporated in Connecticut for **at least three years prior to the application date**
- Primary place of business and operations must be in Connecticut
- Have obtained tax-exempt status under Section 501(c)(3) of the Internal Revenue Code
- Primary purpose is to create, perform, present or otherwise promote or support visual, performing or literary art

## Ineligible applicants are:

- First time applicants who do not submit an Int
- Organizations that have applied during the same

## Municipal Departments (Level B & C)

### Level B

A Connecticut municipal government such as a Commission on the Arts, Department of Cultural Affairs or other specifically designated arts office whose primary purpose is to conduct or support arts and cultural programming/activities

### Level C

A Connecticut municipal government such as a Commission on the Arts, Department of Cultural Affairs or other specifically designated arts office whose primary purpose is to conduct or support arts and cultural programming/activities with:

- at least one paid arts professional staff position dedicated to this office with the position funded at no less than 20 hours per week
- a dedicated budget for arts activities allocated from the municipal budget

## Ineligible applicants are:

- First time applicants who do not submit an Intent to Apply
- Organizations that have applied during the same grant period to any other ACP program category
- Organizations whose primary purpose is not arts-based
- Organizations whose primary purpose is educational or instructional (e.g. schools, libraries, etc.)
- Organizations whose primary purpose is to receive contributions for, or provide funding to, other organizations. Such ineligible organizations include, but are not limited to, all organizations determined to be tax-exempt under section 509 of the Internal Revenue Code
- Recipients of a COA Line Item (organizations that receive Directed Local Funds)
- Designated Regional Cultural Service Organizations
- Regardless of an applicant's eligibility, an application submitted after the deadline is considered ineligible

# Historic Preservation (HP-ACP)

Offered in partnership with the State Historic Preservation Office (SHPO)

Offers grants to Connecticut municipalities, 501 (c)3, and 501 (c)13 non-profits who engage the arts community in creative ways that promote the preservation of historic places

Deadline to submit  
April 2

Project grants  
\$5,000 - \$50,000

## HP-ACP Eligible Applicants

HPACP - Eligible Applicant	Grant Amounts
<ul style="list-style-type: none"><li>• 501(c)(3) or 501(c)13 nonprofit organizations that have had tax-exempt status for at least two years</li><li>• 501(c)(3) or 501(c)13 nonprofit organizations that have had tax-exempt status for <i>less than two years</i> but can demonstrate at least a 5 year-history of sustainable historic preservation program activity<ul style="list-style-type: none"><li>○ Must be individually approved as eligible for funding by the Historic Preservation Council.</li></ul></li><li>• <a href="#">Municipal Department (All Levels)</a></li><li>• <a href="#">Statutory Partners of the SHPO</a></li></ul>	<p><b>\$5,000 - \$50,000</b> <i>For twelve (12) month requests</i></p>

Statutory Partners of the SHPO includes the Amistad Committee, Inc., the Connecticut Humanities, and the Connecticut Trust for Historic Preservation

## Ineligible

- COA/DECD Line Items
- Designated Regional Cultural Service Organization
- Federal and State Agencies
- "Friends" groups
- For-profit businesses or organizations
- Individuals
- Service organization or clubs

Can be a partner  
and can serve as a  
fiscal sponsor

# HP-ACP Review Criteria

- A. Historic Preservation (40 points)
- B. Clarity of the Case (15 points)
- C. Quality of Partnership (15 points)
- D. Quality of the Plan (15 points)
- E. Potential to Catalyze Placemaking and Measure Outcomes (15 points)

## Historic Preservation (40 points)

This score reflects how the project promotes and publicizes the research, protection, restoration, stabilization and adaptive re-use of historic buildings, structures, objects, districts, areas and sites significant in history, architecture, archeology or culture in Connecticut

- Is the historic resource endangered?
- How does this project protect the endangered resource?
- What long term preservation goals will be accomplished by this project?

# Clarity of the Case ( 15 points)

This score reflects the applicant's knowledge of the community and its need(s) and opportunities(s), the level of collaborative planning and the overall clarity of the proposal.

- IS the proposal relevant to the intended community or communities described?
- Will the identified need or opportunity be successfully addressed by the activities proposed?
- Was the community for which the project is proposed included in the planning and design process?

# Quality of Partnership (15 points)

This score reflects the authenticity of partnerships and the level of collaborative planning by partners.

- Did the applicant plan, design and develop the proposed project in collaboration with project partner(s)?
- Was the application developed collaboratively with partners?
- Do the partners demonstrate the ability to carry out the intention and scope of the proposal?
- Does the partnership align with COA's definition of an authentic partnership?

COA defines an **authentic partnership** as a relationship between entities that is characterized by mutual cooperation and responsibility

- Partners both contribute to, and benefit from, the endeavor
- Applicants must explain what distinguished the proposed project from normal scope of work
- "Weak Partnerships", such as a buyer/vendor relationship, will be scored accordingly
- COA emphasizes the **quality** of partnership over **quantity** of partners

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# Quality of the Plan (15 points)

The score reflects the likelihood for success given the plans outlined in the proposal

- IS the plan realistic and feasible?
- IS the budget complete, appropriate and realistic?  
(please check out our sample budgets on our website)
- Does the applicant demonstrate the ability to carry out the intention and scope of the proposal?
- IS the artistic merit fitting for the context and the community served?
- Does the proposal include a suitable plan to market and promote the project?

# Potential to Catalyze Placemaking and Measure Outcomes (15 points)

This score reflects the alignment of the applicant's proposal with our Goals and Priority Outcomes

- Is the proposal aligned with our Goals and Priority Outcomes?
- Are the goals and outcomes outlined in proposal realistic?
- How feasible is the applicant's plan to measure and report outcomes?

## The Arts Leadership category positions the ARTS in the leadership role

Provides funding for the planning and implementation of arts-based creative placemaking projects

Deadline to submit  
April 2

Requires authentic partnerships  
Collaborative planning  
Relevant community engagement

Grant amounts range  
from \$1,500 - \$50,000



## Eligible for higher threshold

- Arts Organization
- Municipal Department (Level C)
- School District

\$1,500 - \$50,000

\$1,500 - \$10,000

## Eligible for lower threshold

- Arts program of a 501(c)3 non-arts organization
- Arts organization with fiscal sponsor
- Artist
- Colleges and Universities
- Municipal Department (Level A & B)
- Pre K-12 school
- Parent Teacher Organization (PTO)
- After school program

### Review Criteria for Arts Leadership

- Clarity of the Case (15 points)
- Quality of Partnership (15 points)
- Quality of the Plan (15 points)

### → Level C - Higher Threshold (up to \$50,000)

A Connecticut municipal government such as a Commission on the Arts, Department of Cultural Affairs or other specifically designated arts office whose primary purpose is to conduct or support arts and cultural programming/activities with:

- at least one paid arts professional staff position dedicated to this office with the position funded at no less than 20 hours per week
- a dedicated budget for arts activities allocated from the municipal budget

### → Level B - Lower Threshold (up to \$10,000)

A Connecticut municipal government such as a Commission on the Arts, Department of Cultural Affairs or other specifically designated arts office whose primary purpose is to conduct or support arts and cultural programming/activities

### → Level A - Lower Threshold (up to \$10,000)

A Connecticut municipal government department/office which, in the absence of a Commission on the Arts, department of Cultural Affairs or other specifically designated arts office, holds the primary responsibility to conduct or support arts and cultural programming/activities

## Municipal Departments (Level A, B, C)

## Artists must:

- Be currently active and able to submit a resume and work samples
- Be a Connecticut resident
- Be at least 18 years old at time of application
- Not be a full-time degree seeking student at any point during the funding period

## Funding Thresholds for Artists:

Sole Proprietor - up to \$5,000

Artist with a fiscal sponsor - up to \$10,000

Artist with own business entity - up to \$10,000

# Artist with own business entity - up to \$10,000

## Arts Program of a non arts 501(C)3 organization

A publicly accessible arts-based project or program of a Connecticut 501(c)(3) nonprofit, non-arts organization. The arts-based project or program **must have a minimum two year history of operation**

## Arts Organization with a fiscal Sponsor

A Connecticut arts organization **whose primary purpose is to create, perform, present or otherwise promote the visual, performing or literary arts** and **does not have 501(c)(3) status** and is therefore applying with a fiscal sponsor



## Ineligible for Arts Leadership

Can be partner and can be a fiscal sponsor

- COA/DECD Line Items
- Designated Regional Cultural Service Organizations
- Individuals who are full-time students in degree-seeking program
- First time applicants who do not submit an Intent to Apply
- Regardless of applicant's eligibility, an application submitted after the deadline



# Review Criteria for Arts Leadership

A. Clarity of the Case (15 points)

B. Quality of Partnership (15 points)

C. Quality of the Plan (15 points)

D. Potential to Catalyze Placemaking and Measure Outcomes (15 points)

# COA's Goals & Priority Outcomes

The ACP program was developed with research-based goals and priority outcomes at its core

# Goals and Priority Outcomes

Goals and Priority Outcomes Table is the **FOUNDATION** of the application and review process

- You should review the Table to familiarize yourself with our goals & priority outcomes **BEFORE** starting your application
- Use the Table to identify ways in which your project aligns with our goals
- Aligns with Review Criteria - Potential to Catalyze Placemaking and Measure Outcomes (15 points)

# Goal #1

## 1. COMMUNITY RELEVANCE & CIVIC ENGAGEMENT

The Arts are essential in the development of great places.

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

With arts at the core, projects in this goal area:

- help members of the community connect to and feel a part of their community;
- are strategic in engaging members of the community as active participants and contributors to the improved community environment.

COA GOALS	COA PRIORITY OUTCOMES	SUGGESTED INDICATORS OF SUCCESS Short Term Indicators (shaded) Long Term Indicators (white)	SUGGESTED SOURCES OF EVIDENCE	
<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"> <li>• Art organizations become more aware of, or engaged in, their community</li> <li>• New relationships forged (cross-sector, committees)</li> </ul>	<ul style="list-style-type: none"> <li>• Work has the potential of creating stronger partnerships</li> <li>• Willingness of artists &amp; arts groups to present programs in community spaces</li> <li>• Evidence of community input into programming decision(s)</li> </ul>	
	<p>b) Foster stewardship of shared public resources such as schools, parks, cultural resources, natural resources, etc.</p>	<ul style="list-style-type: none"> <li>• Evidence of sustained partnerships &amp; self-initiated problem-solving</li> <li>• Changed attitudes about sense of place and community identity</li> <li>• Greater levels of involvement by arts and cultural organizations in community</li> </ul>	<ul style="list-style-type: none"> <li>• Increased volunteerism, stewardship behaviors, financial contributions to local cause</li> <li>• Community committed to improving &amp; maintaining shared cultural, natural, educational, resources.</li> </ul>	<ul style="list-style-type: none"> <li>• Opportunities for community members to improve and maintain shared resources</li> </ul>
	<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"> <li>• Opportunities created for cross-sector, cross-disciplinary, cross values dialogue and exchange</li> <li>• Written expressions, voiced opinions, web views, blogs, etc.</li> <li>• Appreciate diversity of values as a community asset</li> </ul>	<ul style="list-style-type: none"> <li>• Specific opportunities for dialogue and exchange of ideas</li> <li>• Evidence of community input on project design and implementation</li> </ul>	
	<p>d) Improve the quality of the visual landscape; make signs of creativity visible in the community</p>	<ul style="list-style-type: none"> <li>• New public art projects</li> <li>• Neighborhood clean-up projects</li> <li>• Youth mural projects</li> <li>• Animating vacant / dormant retail space</li> <li>• Increased public support for visual improvements (zoning, public art legislation)</li> <li>• Increased support for streetscape improvements</li> </ul>	<ul style="list-style-type: none"> <li>• The visual landscape of your community is improved</li> </ul>	
	<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"> <li>• Raised consciousness about shared responsibilities</li> <li>• Improved attitudes about "fitting in"</li> <li>• Increased membership in community institutions</li> <li>• Higher levels of civic engagement</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of number of people and/or events that validated specific identities or cultures and/or demonstrated exposure to different cultures or identities</li> </ul>	
	<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"> <li>• Increased availability of locally-generated programs &amp; events</li> <li>• Improved attitudes about safety and livability (satisfaction with community)</li> <li>• Attracting new businesses, organizations, residents</li> </ul>	<ul style="list-style-type: none"> <li>• Increased number of volunteer hours, in-kind donations, etc.</li> <li>• Retention of participants year-to-year</li> </ul>	

# Goal #2

## 2. ARTS ENGAGEMENT, ARTISTIC EXCELLENCE & CREATIVITY

High quality art and arts experiences stir creativity and critical thinking and advance cognitive, emotional and social health.

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

- Projects in this goal area:
- foster pride in one's own heritage and culture, and greater understanding and appreciation of the culture and heritage of others;
  - advance innovative approaches in art making;
  - embed sustained high quality art and arts experiences into our daily lives.

COA GOALS	COA PRIORITY OUTCOMES	SUGGESTED INDICATORS OF SUCCESS Short Term Indicators (shaded) Long Term Indicators (white)	SUGGESTED SOURCES OF EVIDENCE
<p>2. ARTS ENGAGEMENT, ARTISTIC EXCELLENCE &amp; CREATIVITY</p> <p>High quality art and arts experiences stir creativity and critical thinking and advance cognitive, emotional and social health.</p> <p><i>The primary focus of this goal is on individual-level outcomes.</i></p> <p>Projects in this goal area:</p> <ul style="list-style-type: none"> <li>• foster pride in one's own heritage and culture, and greater understanding and appreciation of the culture and heritage of others;</li> <li>• advance innovative approaches in art making;</li> <li>• embed sustained high quality art and arts experiences into our daily lives.</li> </ul>	<p>a) Catalyze individuals' creativity, spark entrepreneurialism, innovation and creative learning at all ages.</p>	<ul style="list-style-type: none"> <li>• Creative output (stories, songs, dances, drawing, photos, new ideas, etc).</li> <li>• More frequent interaction(s) between artists and community members</li> </ul>	<ul style="list-style-type: none"> <li>• Documentation of community-generated creative output(s)</li> </ul>
	<p>b) Social bonding; pride in one's community, heritage or identity</p> <p>(supports social cohesion outcomes at the community level see section (e) Goal 1)</p>	<ul style="list-style-type: none"> <li>• Increased opportunities for engaging in arts that reflect a specific identity or culture</li> <li>• Sustained outlets that support multiple, cultural identities</li> <li>• Increased feeling of support or pride within a community</li> </ul>	<ul style="list-style-type: none"> <li>• Specific opportunities for members of a particular community to grow closer together</li> </ul>
	<p>c) Social bridging and tolerance; foster greater understanding across cultures and groups of people with different backgrounds</p> <p>(supports social cohesion outcomes at the community level see section (e) Goal 1)</p>	<ul style="list-style-type: none"> <li>• Availability of programs, events and/or spaces where people of different backgrounds can meet and share common experiences</li> <li>• People's perceptions were changed regarding differences and resulted in fewer negative stereotypes and increased tolerance</li> </ul>	<ul style="list-style-type: none"> <li>• Specific opportunities for members of the community to gain an appreciation for people from different backgrounds</li> </ul>
	<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"> <li>• Intrinsic impacts derived from an individual's arts experience(s)</li> <li>• Subjective well-being measures</li> </ul>	<ul style="list-style-type: none"> <li>• Anecdotal information regarding participant's sense of well-being</li> </ul>
	<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"> <li>• Individual learning, comfort with new approaches</li> <li>• Increase in critical thinking abilities</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of educational / curricular goals served</li> </ul>
	<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"> <li>• Increased availability of participatory arts programs and activities</li> <li>• Increased appreciation for role of the arts in daily life</li> </ul>	<ul style="list-style-type: none"> <li>• Specific activities for sustained exposure to, or sustained engagement in the arts (day after day)</li> </ul>

# Goal #3

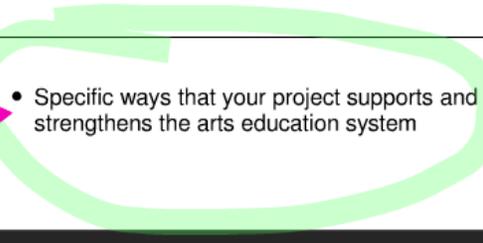
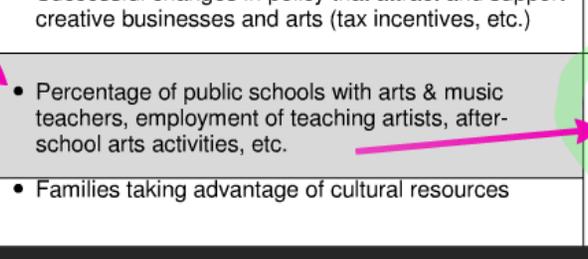
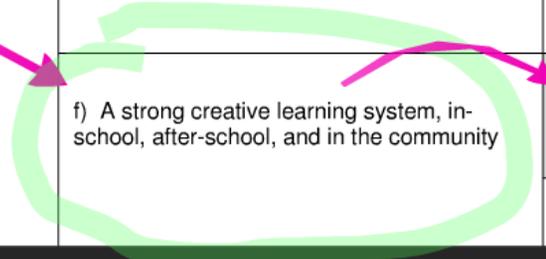
## 3. MARKET DEVELOPMENT

The Arts are an essential component of Connecticut's environment and should be accessible to the greater community.

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

Projects in this goal area support:

- broadening and deepening arts opportunities and access, attracting a more diverse audience;
- strengthening the overall arts infrastructure.



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

# Panel Review Process

Panelists are selected based on professional credentials (From in-state and out-of-state)

COA ensures panelists are free from conflicts of interest

Panelists evaluate the relevance of the projects to COA's Goals and the quality of the application using the stated criteria

Each Panelist is required to:

1. Read and review assigned applications and project budgets
2. Assign a preliminary score and written comments in each review area
3. Attend a facilitated day-long, in-person panel meeting to discuss applications with fellow panelists

# Face-to-Face Panel Meetings

- All panelists participate in the panel discussion and comment on all applications
- Panelists assign a score for each application after discussion
- Panelists collectively review all scores before finalizing
- Panel makes closing adjustments as determined through consensus

# The Funding Process

The panels' numeric scores and ranking reflect the overall panel evaluation process

Staff reconciles the panel recommendations with available funds and makes final recommendation to the Connecticut Arts Council

For HP-ACP grants, final recommendation goes to the Historic Preservation Council

**This process is the national standard in administering arts funding**

## Anne Cubberly

Hartford, CT

[www.nightfallhartford.org](http://www.nightfallhartford.org)

### About the Artist:

Anne Cubberly is a visual artist and a recipient of COA's FY2013 Arts Catalyze Placemaking program for the project titled *Night Fall*.

Her work is often theatrical in nature and includes kinetic sculpture, interactive installations, and performance. She teaches oversized puppet- and mask-making and encourages her students of all ages to bring their sculptural works to life in group performances. Visit [www.annecubberly.com](http://www.annecubberly.com) for more information about the artist.

### About the Project:

The annual event celebrates Hartford's public parks and rotates to a new park each year. The unique characteristics of each place inspire the artistic process and a new script is developed which takes into consideration the site-specific qualities of the park's history, surroundings, and natural features.



The production engages local artists, dancers, performers, choreographers, and musicians in an outdoor performance of theater, pageantry, movement, and music.

Hartford's beautiful Pope Park will embrace the Fall 2013 celebration.

### How to Experience It:

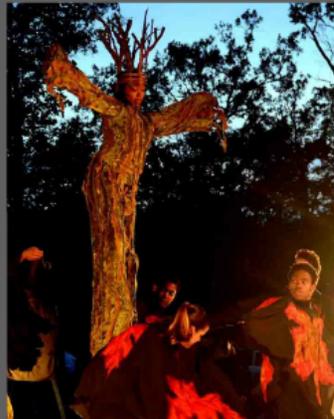
The theatrical event occurs on **Saturday, October 12, 2013** in Hartford's **Pope Park** from dusk to darkness. Admission is **FREE** and is appropriate for all ages.

Included will be **FREE** workshops for children and adults prior to the big event, so be sure to visit [www.nightfallhartford.org](http://www.nightfallhartford.org) to learn more or e-mail Anne at [annecubberly@gmail.com](mailto:annecubberly@gmail.com).

### Project Partners:

The Mark Twain House & Museum, Charter Oak Cultural Center, Grace Academy, Real Art Ways, and lead artists Anne Cubberly, LB Munoz, and Steve Mitchell.

## Night Fall



[Click here to watch video of last year's Night Fall spectacle](#)



Last year's performance in Hartford's Elizabeth Park drew thousands of enthralled spectators



## FY13 ACP grantee - Artist, Anne Cubberly

- Annual event celebrates Hartford's public parks
- Rotates to a new park each year
- Unique characteristics of each place inspire the artistic process
- A new script is developed which takes into consideration the site specific qualities of the park's history, surrounding and natural features
- The production engages local artists, dancers, performers, choreographers and musicians in an outdoor performance
- Strong partnerships with the Mark Twain House, Charter Oak Cultural Center, Grace Academy, Real Art Ways, and artists LB Munoz and Steve Mitchell



## FY13 ACP grantee - A Broken Umbrella Theatre

- Original work invigorating a vacant downtown warehouse in New Haven
- Explored the historical collision between the emerging corset industry and the patenting of the bicycle in New Haven in 1866 and the effect on women's rights
- Partnered with the International Festival of Arts & Ideas and the property owner of the warehouse

Placemaking Spotlight  
Recipient of the Arts Catalyze Placemaking Program

Department of Economic and  
Community Development  
Office of the Arts



New Haven, CT

[www.abrokenumbrella.org](http://www.abrokenumbrella.org)

### About the Theatre:

A Broken Umbrella Theatre is committed to enhancing the vitality of their community, supporting the creative growth of their ensemble, and presenting compelling theatrical events that are inspired by the unique history of New Haven — all with a commitment to aesthetic rigor.

### About the Project:

FREEWHEELERS is an original work invigorating a vacant, downtown New Haven warehouse. A spectacle of song, movement, and storytelling, FREEWHEELERS explores the historical collision between the emerging corset industry and the patenting of the bicycle in New Haven in 1866 and the effect that these coinciding historical events had on women's rights.

The content and site of the production (a warehouse donated for the production period by Olympia Properties) serve to support the bold models for live/work/play/mixed-use development in the Lower Chapel Street neighborhood.

### How to Experience It:

FREEWHEELERS will be performed in a warehouse at 760 Chapel Street during the International Festival of Arts & Ideas from June 15-29, 2013. Tickets cost \$35. Visit the Festival's website for further information, including performance dates and times, and to purchase tickets: <http://artidea.org/event/2013/1271>.

### Project Partners:

A Broken Umbrella Theatre has partnered with the International Festival of Arts & Ideas to present FREEWHEELERS in a venue provided by Olympia Properties, LLC.

## FREEWHEELERS



“a spectacle of song, movement, and storytelling”

Click here to see a short video by the International Festival of Arts & Ideas promoting FREEWHEELERS

“theater invigorating vacant spaces”



## FY13 ACP grantee - Architecture Resource Center

- Partnership between the New Haven Public Schools, Yale School of Architecture, New Haven City Planning, local architectural offices and the New Haven Museum and Historical Society

- Used architecture and design as a problem-solving tool to create state standards-based Science Technology, Engineering and Mathematics (STEM) lessons

- Fostered students' sense of how their community operates and how they can participate

Check out more Placemaking Spotlights on our website

and is appropriate for all ages. Included will be FREE workshop big event, so be sure to visit [www.arcedusa.org](#) or e-mail Anna at [anna@arcedusa.org](mailto:anna@arcedusa.org)

**Project Partners:**  
The Mark Twain House & Museum, Grace Academy, Real Art Way, LB Music, and Steve Michel.

Placemaking Spotlight  
Recipient of the Arts Catalyze Placemaking Program

Department of Economic and  
Community Development  
Office of the Arts

Connecticut  
still revolutionary

### Architecture Resource Center

New Haven, CT  
[www.arcedusa.org](http://www.arcedusa.org)

#### About the Center:

The Architecture Resource Center (ARC) provides creative learning experiences — **participatory, interdisciplinary, and collaborative** in approach for K-12 students, teachers, and community organizers. ARC's mission is to increase general architectural literacy and design awareness through programs that improve arts and cultural literacy while building community awareness and environmental consciousness. Through this work, students learn new methods of self-expression using 2D and 3D concepts, how to communicate their ideas, work in teams to solve problems, and make new discoveries.

#### About the Project:

The Design Connections Partnership (DCP) is an innovative, three-year design education initiative established in ten (K-8) New Haven public schools. DCP serves 3,000 at-risk students in grades 4-6 along with their families, teachers, and math coaches.



Students become **Producers of Knowledge**. Experiences are then shared within the larger community.

- Anna Sanko, Founder and Executive Director, Designer and Master Teaching Artist

The overall learning goal is to use architecture and design as a problem-solving tool to create state standards-based Science Technology Engineering and Mathematics (STEM) lessons, encourage students to apply academic concepts in authentic tasks, develop 21st-century skills, and foster students' sense of how their community operates and how they can participate.

#### How to Experience It:

Participating schools typically exhibit the student work on an annual basis in the Spring. More information about ARC's work, its programs, and workshops can be found at [www.arcedusa.org](http://www.arcedusa.org).

#### Project Partners:

New Haven Public Schools, Yale School of Architecture, New Haven City Planning, local architectural offices, and the New Haven Museum and Historical Society.

### Design Connections Partnership



Click here for a news segment about ARC's "We Are All Going Away to College" workshop



Questions?