

Pathways to Partnerships

**The Magic of Incorporating Civic Engagement
Into 21st Century Higher Education Arts Training**



A research project report: Faculty Fellows for the Public Good Program at California State University, Los Angeles.

Respectfully submitted January 22, 2016, by Susan Mohini Kane, DMA

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Executive Summary

This report was developed by Susan Mohini Kane, DMA, as the result of a several month fellowship from California State University, Los Angeles (Faculty Fellowship for the Public Good, 2015) with the purpose of employing engaged scholarship to help solve a problem facing universities and cities nationwide that has implications for the public good. The problem is the underemployment of artists, especially performing artists, after graduation from university arts programs. As art, theater, dance, and music are of great importance in the health and quality of life for people, having so many unemployed artists does, indeed, have a poor impact on the public good. The author envisions a world where living artists and musicians are deployed directly from their university training into every aspect of public life setting positive examples, providing inspiration, connecting people to one another, and beautifying the environment.

Dr. Kane, and her student assistant, Berenice Garcia-Amador, reached out to the City of Los Angeles, Department of Cultural Affairs and other Los Angeles-based arts organizations as possible sources of strategies or solutions for how to better train our students to find and secure, meaningful, and lucrative projects or positions for their art and music in the service of the people of their city after graduating from a public university.

This report is informed by a review of academic and grey literature, expert interviews, and a thorough study of the City of Los Angeles Department of Cultural Affairs projects, grants, community centers, and programs.

A substantial portion of literature reviewed employed sociological or economic as well as musical and artistic points of view to studying artistic offerings both in California and beyond. In an effort to identify activities that are artistically and culturally meaningful beyond the traditional, I looked at heritage-based and folk traditions specific to several Los Angeles communities as well as the larger arts organizations that are based in Los Angeles and supported by the city. An especially

important component of the data is related to the evolving online and digital activity that enables the production, consumption, promotion, and support of artistic activity in 21st century society.

The experts interviewed were public servants, leaders in the arts and public policy, and policy researchers. Their points of view were enlightening to the author as they were not in the author's field of study yet, their writing and service has a large impact on the arts in how they are funded, discussed, and supported in general. Though I had originally wanted simply to study how to engage musical performers in public service, virtually none of the experts could understand that specific of a niche. They were, however, able to speak about the arts in general. They were also much more interested in visual than in performing arts. In the case of City of Los Angeles' experts, this is due to the city's reliance on the *OTIS Report on the Creative Economy* to provide briefing papers from which they make policy. The *Otis Report* comes from Otis College of Art and Design; Otis does not teach performing arts and thus only provides data on visual arts. This is also due to the fact that much of the city's funding comes from a building tax that specifies visual art be installed near new buildings. It is much easier to get funding, and naming rights, for a tangible piece of art than for a performance, as traditionally, visual arts are in more interesting to politicians who may then point to the good work they have done in their constituent's neighborhoods. Though this seems to be changing: in this world of easy video capture and Internet campaigns performing arts can, indeed, make an even larger impact on voters than the visual arts.

The process for studying the Department of Cultural Affairs was to compare what they say they do to what they actually do. I wanted to assess 1) the value system (mission statement, policy versus how budget lines, activities follow the mission/policy); 2) How decisions are made (for the budget, human resources, policy, etc.); and 3) How they measure success or impact. From the beginning of this project in May, 2015 until the end, January, 2016, the DCA has totally redone its website, its mission and has changed several of its staff. It is clearly a department in transition. Matthew Rudnick, former Assistant General Manager, now head of Parks and Recreation, said, "The Department of Cultural Affairs is entering a new era with more funding and smarter 21st century reshaping of how we do business to fit with the new landscape." (Interview July 1, 2015)

The City of Los Angeles, Department of Cultural Affairs maintains, sometimes in partnership with non-profit organizations, community centers that offer art exhibits, heritage sites, performance venues, art and music classes, and creative spaces. The city partners with many non-profit organizations to offer neighborhood festivals all over the city. The city supports non-profits by offering grants and it supports individual artists by offering a course in the Business of Art. There is a music education program in partnership with Arts for All.

What I found was that the City of Los Angeles is intertwined with Los Angeles County. LA city has 3.8 million people living in about 470 square miles. LA County is has 10.3 million people, encompasses about 4000 square miles, and includes the entire city of Los Angeles plus 87 other municipalities including cities like Santa Monica, Long Beach, Burbank, and Pasadena as well as unincorporated towns like Altadena. Both the city and the county are in collaboration, partnership with local non-profit organizations but in different ways. Whereas the city is responsible for the day-to-day arts offerings, the county provides support for the buildings and salaries of the larger arts institutions.

Of the current programs, courses, events, grants, and community centers provided by the Department of Cultural Affairs in the City of Los Angeles, four are potential partnership opportunities for our music department at Cal State LA:

- 1) the business of music course
- 2) music education program
- 3) city festivals
- 4) individual grants

The results of this study have implications for the City of Los Angeles and other such cities that have been working on developing a pipeline from communities directly into public service. This study puts emphasis on freedom of speech and maintaining high quality artistic offerings through dynamic partnerships with higher education to complete the *artist* pipeline from elementary school through college and into the workforce as *artists* serving the public good.

This study has uncovered implications for my field of training musicians in higher education (Music & the Arts) and reveals suggestions for making the shift towards: 1) adding requirements for our students to make more music on more platforms; 2) introducing “bigger-than-me” reasons for becoming an artist/musician (Tepper); and 3) providing opportunities for our students to collaborate and engage with other artists and creatives from all fields. Possible directions in future research on the creation of Cultural Policy include but are certainly not limited to: 1) The Unspoken Obligations of Funding Sources in Civic Arts; 2) The Problem of Using Quantitative Metrics to Measure Success in the Arts; 3) The Disparity between “Arts” & “Culture” in Civic Society; and 4) The Arts as the Purest Form of Free Speech & Therefore of Undeniable Value in Civic Society.

This study has implications for artists in general in that higher education arts departments, like the arts in general, need to make the paradigm shift to retool our field for training 21st century artists including: 1) offering affordable project-based education in cooperation with community partners; 2) offering opportunities for collaborative study that is ensconced in the community as outlined in a proposed Artist Diploma Program (attached); and 3) deeply embedding the use of technology for disseminating artistic works to everyone.

The information in this report will go to: 1) the president of California State University, Los Angeles, William Covino and the 2015 Faculty Fellows; 2) the City of Los Angeles, Department of Cultural Affairs as a white paper on my observations along with recommendations for further use and support of artists in Los Angeles; 3) the Western Regional Conference for the National Association of Teachers of Singing presentation on January 30, 2016, in San Diego; and 4) to the curriculum committees at Cal State LA to propose an innovative 21st century Artist Diploma Program to offer at our downtown campus through PaGE.

A Note on Engaged Scholarship

This report is the result of engaged scholarship, a new form of scholarship that consists of developing relationships in the community to solve problems that pertain to both the scholar’s field of interest and the community partner’s mission. In this case, since public dollars partially

paid for my music student's education, I thought it only fitting music students should be trained to serve the public in whatever way the public, in this case, the City of Los Angeles, needs or values. I wanted to know what the City of Los Angeles values in the arts to see if I could retool my curriculum to train public servants. As a music professor and performer, I had to enter the domain of politics and public policy. I soon realized that I could not even formulate a question for officials in my new area of study because I did not know the vocabulary, cultural norms, or etiquette. Luckily, I had a friend who introduced me to a former city employee who could, in essence, "train" me in some common knowledge, pre-requisites to entering the field. My friend, the husband of a singer, also introduced me to one of his colleagues who was in a position of authority in the Department of Cultural Affairs. With a proper introduction and training on what to ask and how to ask it, I landed a one-hour phone interview that launched my research and resulted in introductions to other players in the department and opening doors for budget reports and other city documents. I believe that if I had not had that friendly "training," I could not have gotten in at all because I would have asked the wrong questions to the wrong people at the wrong time.

A Note on the 21st Century Paradigm for Training Artists & Musicians

The Strategic National Arts Alumni Project report for 2014 studied recent graduates who outlined four areas of training they did not get in university that they needed in their careers: 1) more opportunities to learn and practice the soft skills of persuasion, networking, project management, and working with the community at their institutions; 2) more internships that are properly structured, with clear roles and responsibilities as a bridge to a career; 3) more affordable training, (e.g. lower-cost 21st century pedagogy and curriculum); and 4) more opportunities to do art that is committed to social change and the public good. They want their artistic work to matter in the world. There is a pronounced need to shape our institutions to match our training with the ideals and aspirations of our socially engaged students. Many alumni, recent and non-recent, reported that services such as career counseling, active alumni networks, and professional training programs would have been beneficial to their careers, but were not provided by their educational institution. A large number of alumni reported a desire for help finding exhibition and performance opportunities. (SNAAP 2014) Therefore new goals for training must include: 1) Learning how to take advantage of the new platforms (and create more); 2) Discovering new

“bigger-than-me” reasons to be an artist (self-expression + service); and 3) prioritizing development of transferable artistic skills (sight-reading, knowledge of multiple styles, ability to collaborate, self-expression, creativity, etc.) and opportunities for musical engagement (projects) over producing artistic products, presenting repertoire, and becoming an “expert” in a niche area of study.

The good news is that the same technology that made concert halls less relevant has made music more relevant in people’s lives and in non-musical organizations. Studies show that music is a high impact, low cost intervention for stress and pain relief. The ability to collect data has given us much more information about the benefits of music and the arts for a thriving community in the following ways: for identity and diversity, wellbeing and common good, the economy, and freedom of speech in its purest form. New platforms for the arts are coming out every day and thus require a flexible and facile arts delivery system for any group including a city like Los Angeles.

Summary Outline

PURPOSE

- I. Introduction
 - a. Purpose of project
 - b. Acknowledgements
 - c. Executive Summary
- II. Context
 - a. Value of Arts for the Public Good
 - i. Great Value: Freedom of Speech (purest form, beautifies inside and out, essence of culture, embodiment of good virtues, human connections), Stress & Pain Relief, Creative Economy
 - ii. Lots of Unemployed Artists – put them to work – WPA
 - b. Rationale for Research
 - i. Changing Landscape
 1. Demographics
 2. Technological evolution
 - a. Netflix
 - b. Arts Delivery platforms
 - c. Artistic expression
 3. “Selfie” culture
 - a. self-expression
 - b. self-employment
 4. Need Meaningful Jobs (SNAAP) –civic-minded generation/culture
 - ii. Changing Training to match landscape
 1. Learn varied styles, languages, soft skills, project management, solid basic technique to apply to all projects, ability to collaborate
 2. Learn to make artistic product/music for multiple platforms and delivery systems
 3. Learn how to be self-employed
 4. Learn new “bigger-than-me” reasons to make music/art (Tepper)
 - c. Why should City of LA and CSULA become partners in ARTS?
 - i. How does LA fit?
 1. LA is America’s Artist Super City of the Future
 2. Mayor says it is the Creative Crossroads of the World
 - ii. How does CSULA fit?
 1. Most diverse campus – we are Los Angeles
 2. Engagement, Service, and the Public Good – civic-minded

PROCESS

- III. Research Questions & Answers
 - a. What does a city value in the arts?
 - i. Creative Capital – Otis Report
 - ii. Creative Pipeline of Diversity – Community centers - education
 - iii. Grant criteria
 - iv. Makes LA a great place to live and visit – generates interest and quality of life – A Sense of Place
 - v. Public Art & Accessibility
 - b. How does a city make its decisions on what to fund? LA?
 - i. Mayor sets the tone in the budget proposal
 - 1. City Council amends if necessary
 - 2. DCA GM reports directly to mayor
 - ii. Three Influential Committees
 - 1. Arts, Parks, Health, Aging, and River Committee-Mitch O’Ferrell
 - 2. Budget and Finance Committee
 - 3. PLUM – Planning and Land Use Management Committee
 - iii. Influence of history and funding structures in place
 - 1. General Fund – no longer
 - 2. 1% TOT
 - 3. 1% Public Art
 - c. Where does a city place the arts? LA?
 - i. California Commission – Visual Arts
 - ii. DCA
 - iii. Marketing and Development – Will Caperton y Montoya
 - 1. Education and Awareness
 - 2. Fundraising
 - iv. Public Art – Felicia Filer
 - 1. Site-specific public art curation
 - 2. Music LA Program
 - v. Grants Administration – Joe Smoke
 - 1. Three granting deadlines per year
 - 2. Individual artist grants
 - 3. Non-profit organization grants
 - vi. Community Arts – Leslie Thomas
 - 1. Art centers
 - 2. Programs in the art centers
 - d. How does a city measure the success of its mission? How does LA?
 - i. Hard facts gleaned from Data Sources – OTIS Report
 - ii. Metrics for success – benchmarks and expectations tied to funding
 - iii. Quantitative not qualitative – not the whole picture (could use university research on the topic)

OUTCOMES

- IV. City/University Partnership Could be Mutually Beneficial
 - a. How can a city provide a model of how to re-tool our training to be relevant for the 21st century while keeping the quality of the arts high?
 - i. California Lawyers for the Arts – accessible to artists, up to date law advisement
 - ii. Center for Cultural Innovation – The Business of Art accessible courses
 - iii. The Otis Report – annual report on the creative economy
 - b. How can engagement for the public good also benefit the emerging artist? (addresses all four of the SNAAP recommendations)
 - i. Training Soft Skills
 - ii. Fostering mutually beneficial relationships – networking/Internships/mentorships – 44% of CA creatives live in LA
 - iii. Provides meaningful “bigger-than-me” reasons to make music, art
 - iv. Provides affordable training
 - c. How can the emerging artist give value to the community through the city?
 - i. Be an active part of the arts pipeline through mentorship of younger musicians
 - ii. Offer exhibits and performances to underserved populations through the community centers (preventative public safety) – Gladwell’s 10,000 hours
 - iii. Be arts leaders in their own neighborhoods
- V. Problematic Issues
 - a. New shift toward arts participation rather than excellence by professional artists and organizations in funding and programming
 - i. More demand to participate than to watch in traditional venues
 - ii. Easier to count people who register for lessons
 - iii. Confusion of “arts” with “education”
 - iv. Cultural pipeline stops before higher education when it should go on to Certificate Program and on to Incubator Programs (Creative Connections)
 - b. Disparity between “arts” and “culture”
 - i. We do arts well, culture, not so much.
 - ii. Need better language to discuss value of both (see Freedom of Speech language above)
 - iii. Need more *qualitative* metrics for success
 - c. Performing Arts is a bit neglected compared to Visual Arts/Public Art
 - i. Need more Freedom of Speech Pavilions like what we have at Cal State LA
 - ii. Every neighborhood deserves a voice, to share Freedom of Speech in purest form (elect public artist from each district to voice concerns of district)
 - iii. Need Neighborhood Voice Exchanges – We are the Creative Crossroads – neighborhoods could come together to share music, art
 - iv. Noise pollution can be an issue in LA. Need listening spaces
- VI. Possible Intersections for Partnership
 - a. Community Centers
 - i. Concerts
 - ii. Events

- iii. Projects
- b. Faculty/Staff Exchanges (CSULA invite DCA for guest lectures and visa versa)
- c. Alumni/City leaders can act as mentors or provide Internships for CSULA students & CSULA students can offer volunteer hours
- d. City could provide courses/faculty for an Artist Certificate Program geared towards Civic Engagement – discuss partnering together and with other agencies to create and Incubator (Creative Connections) – both the Certificate Program and the Artist Incubator would complete the Creative Pipeline and graduates could spend time providing art in city – creating civic-minded artists.

Areas for Future Scholarship

- The Creation of Cultural Policy in America
- The Unspoken Obligations of Funding Sources in Civic Arts
- The Problem of Using Quantitative Metrics to Measure Success in the Arts
- The Disparity between “Arts” & “Culture” in Civic Society
- The Arts as the Purest Form of Free Speech & Therefore of Undeniable Value in Civic Society

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Expert Interviewees:

- ◆ **Matthew Rudnick**, Former Assistant General Manager, LA Dept. of Cultural Affairs (2013)
- ◆ **Leslie Thomas**, Director Community Arts Division, LA Dept. of Cultural Affairs
- ◆ **Joe Smoke**, Director of Grants Division, LA Dept. of Cultural Affairs
- ◆ **Angelica Loa Perez**, Director of LA Music, Lincoln Heights Youth Arts Center
- ◆ **Dr. Jay Clayton**, Director of the Curb Center for Art, Enterprise, and Public Policy,
Vanderbilt University, Nashville, TN
- ◆ **Dr. David Cutler**, Director of Music Entrepreneurship at the Spark Center, University of
South Carolina, Columbia, SC
- ◆ **Dr. Rebecca Nagel**, Director of Community Programs at the Spark Center, University of
South Carolina, Columbia, SC

21st Century Mixed Arts Diploma Program
For the Downtown Campus at Cal State L.A.

Accepting: Visual, Performing, & Media Artists
Beginning Fall 2016

Susan Mohini Kane, Program Administrator/Faculty
Thomas Pokladowski, Program Administrator for PaGE

Possible CSULA Faculty/Coaches:

Susan Mohini Kane, voice/soprano
Laurie Ramey, poetry
Tanya Kane-Parry, theatre arts
Paul Graham, business
Robert MacNeil, voice/tenor
Sara Graef, composition
Kristof Van Gryssperre, coach
Bridget Murnane, TV Film
Electronic Arts?
Mica Chou, Visual Arts

Possible Guest Faculty & Project Advisors:

Danielle Brazell (General Manger, LA DCA)
Leslie Thomas (Director, Community Arts Centers, LA DCA)
Joe Smoke (Director, Grants Administration, LA DCA)
David Cutler (Author *or The Savvy Musician*)
Angela Myles Beeching (Author of *Beyond Talent*)
Julia Torgovitskaya (Artist Manager, iCadenza)
Steven Tepper (Author of *Engaged Arts*)
Gerald Klickstein (Author of *The Musician's Way*)
Jay Clayton, (Director, The Curb Center)
Musicians without Borders
Yuval Sharon, The Industry
Gayle Shay & Laura Loewen,
Vancouver International Song Institute
James Conlon, Los Angeles Opera
Grant Gershon, LA Master Chorale
Otis College of Art and Design
FIDM, CAL ARTS

Curriculum

Affordable, Project-based, Collaborative, and Meaningful for the 21st Century
It also fills in some of the skills and knowledge missing from our traditional arts programs.

Two-year program

4 Semesters each including: Online Course, Project, & Internship

AD I Producing Art & Music in the 21 st Century	MUS 5310 (2)
AD II The Value of Art & Music as Service	MUS 5320 (2)
AD III Business & Entrepreneurship for Artists	MUS 5330 (2)
AD IV 21 st Century Music Leadership	MUS 5340 (2)
Los Angeles Project	MUS 5360 (4)
International Project	MUS 5370 (4)
Internship/Apprenticeship	MUS 5900 (8)

Admission Requirements:

Prerequisite: Undergraduate degree in your artistic discipline.

Prerequisite: All applicants must have secondary instrument or other artistic skill.

Online Application which will include submission of your prescreening recording or portfolio, program proposal, artistic resume, unofficial transcripts, letters of recommendation, and application.

Unofficial transcripts: applicants must upload electronic versions of unofficial transcripts from all colleges attended to the online application.

Recommendations: Three (3) letters of recommendation are required for AD applicants. Please submit one artistic recommendation from your current or most recent private studio teacher and two additional artistic recommendations from other professionals in your field.

Artist Diploma Program Proposal: Applicants should submit a Program Proposal. The proposal should discuss how the AD program would assist you in the development of your professional career. Topics may include your reasons for choosing the AD program at CSULA, projects to be explored, your personal plans, and professional goals. The program proposal will be reviewed by the committee with the prescreening recording and is an important part of the Artist Diploma application.

Pre-screening recording, DVD, or portfolio: five contrasting pieces. We are looking for excellent technique and mastery of your art form. The pre-screening committee will consist of one person from your field and two people from other artistic fields.

Goals for New Artist-Leaders:

- Learn to take advantage of the new platforms (and create more)
- Discover new “bigger-than-me” reasons to be an artist (self-expression + service)
- Prioritize development of transferable artistic skills and opportunities for musical engagement over products/repertoire and/or area of expertise.

Semester 1

- I. Producing Art in the 21st Century (30 hours; 2 units), -Susan Mohini Kane/Gerald Klickstein
- 1) A room of your own, 2) how to be an authentic artist, 3) assessing strengths and weaknesses, 4) uncovering your calling, 5) finding like minded collaborators, 6) sharing and using resources, 7) developing a mission statement, 8) new platforms for artists, 9) “bigger-than-me” reasons to be an artist (self-expression + service), 10) value of developing artistic skill and opportunities for engagement over specific repertoire or area of expertise, 11) being good at more than one thing (claiming other instruments, musical skills), 12) practice/13) performance/14) self-care/15) wellness.

Double list with MUS 5680 – Graduate Performance Seminar

LA Project I (30 hours; 2 units)

Apprenticeship/Mentorship with Los Angeles Artist (30 hours; 2 units)

Semester 2

- II. Value of Music as Service (3 hours; 12 units), - Susan Mohini Kane, with guest speakers
- 1) Current research on benefits of music in adjacent fields, 2) music as freedom of speech in civic engagement (Joe Smoke, Danielle Brazell), 3) music and wellness (Blair Sadler), 4) music in corporate America (Pop Tech), 5) Granting opportunities (DCA, NEA)

Double list with MUS 3000

LA Project II (30 hours; 2 units)

Apprenticeship/Mentorship with Los Angeles Artist (30 hours; 2 units)

Semester 3

- III. Business & Entrepreneurship for Artists (30 hours; 2 units)

Marketing and self-promotion, Legal issues, Financial Literacy and Money Consciousness for Artists and Musicians, Funding Your Artistic Works, Making a Business Plan.

Part I, The Savvy Musician (5 hours) – David Cutler

Part II, DCA Course (5 hours) offered and taught by the Department of Cultural Affairs in the Mayors office of the City of Los Angeles. – Joe Smoke

Part III, The business of collaboration (5 hours) – Paul Graham

Double list with Music Business

International Project I (30 hours; 2 units)

Internship (30 hours, 2 units)

Semester 4

- IV. 21st Century Music Leadership (30 hours; 2 units), David Cutler

We need leaders. The music world is in need of creative artists who understand current realities and are brave enough to experiment with new solutions and paradigms. There are opportunities waiting to be discovered by performers who bring great music to new settings, educators who instill its transcendent and spiritual values to students, and

administrators who foster new audiences while insisting that artistic integrity remain high. There is a shortage of entrepreneurial leaders unveiling new models for success and artist-citizens leading the crusade to keep meaningful musical experiences vibrant. Above excerpt from "The Savvy Musician," by David Cutler Establishing and positioning yourself as a leader in the field of music and beyond

International Project II (30 hours; 2 units)

Internship (30 hours; 2 units)

Project Guidelines

Study & Preparation

1. Package of readings/videos that put professional singing into this new context – read, view, write an essay?
2. Personal Artist Mission Statement – exercise – write and bring
3. List of relevant causes (with community partners) – find out about the ones that interest you and bring your research with you (choose 3)
4. In an ideal world... how does your mission match with the mission of your partner organizations in dealing with your cause
5. 5 criteria for service and citizenship, 5 criteria for musical excellence
6. Choose repertoire you do well and love

Process

A. In groups, choose, arrange or compose music + purpose

Criteria:

1. relevant to the world/cause
2. authentic to the artist
3. Soft Skill: Networking – finding other artists that want to work with you
4. Soft Skill: Persuasion – create a kickstarter/crowd funding or pitch to venture capitalist
5. Soft Skill: Project Management – create a “business plan” for the project
6. Soft Skill: Working with the community – find a community partner and define partnership

B. Prepare music

Criteria:

1. Up to musical snuff
 - a. Coachings
 - b. Lessons
 - c. Master classes
2. With participation from community partner
 - a. Meetings
 - b. Master classes
3. “Dress Rehearsal”
 - a. approval of music expert
 - b. approval of community partner

C. “Performance”

D. Post performance debrief

Evaluation from

1. community partner – successful? Possible internship for future?
2. music expert – did you honor the music and maximize your technique?

Guided Reflection

E. Take home

- a. Blog with video to post on student’s personal sites

b. New friends, repertoire, and contacts

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