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Enriching Lives

Organizational  
Development

2001 to 2003

Report  
*of*  
Activities

# Mission Leadership

The Los Angeles County Arts Commission fosters excellence, diversity, vitality and accessibility of the arts in the County of Los Angeles. The Commission plays a leadership role in cultural services for the County, providing information and resources to the community, artists, arts organizations and municipalities.

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*Arts Education Coordinator*

The following staff also served during the period of this report:

Martin I. Kagan  
*Managing Director, Ford Theatres*

Sarah Watland McCarthy  
*Ford Operations Manager*

Lisa Richardson  
*Folk & Traditional Arts Manager*

Nicole Werner  
*Community Programs Manager*

\*also past president

## 2001–2003

### In Review

The Los Angeles County Arts Commission supports the nonprofit arts in the largest county in the nation. To meet the challenges of this vast, complex arts culture the Arts Commission has established a wide range of partnerships—with public and private funders, arts leaders, and community volunteers. None of the critical projects described below would be possible without these collaborations and the support of the Los Angeles County Board of Supervisors and their staffs. The 2001–2003 fiscal years produced the following major accomplishments:

- Through funds allocated by the Board of Supervisors, the Arts Commission's **annual grants to regional nonprofit arts organizations** in 2001–2002 and 2002–2003 surpassed the \$2 million annual mark for the first time in the County's history. An electronic filing system was implemented for grantees, reducing the amount of time required to fill out applications and improving analysis of the information submitted.
- Los Angeles County stepped up to plate to provide leadership in the arts education field. The Arts Commission launched **ARTS FOR ALL, the Los Angeles County Regional Blueprint for Arts Education**, a 10-year plan to establish sequential arts education in public school districts K–12 throughout the County. The Blueprint was adopted by the Los Angeles County Board of Supervisors and the Los Angeles County Office of Education, two of 30 diverse organizations that have committed to implementing the goals and strategies contained in the Blueprint.
- In its 43rd year the annual free **Holiday Celebration**, which has been broadcast locally on public television for decades, was beamed nationally for the first time through the Public Broadcasting System (PBS). The celebration, which demonstrates how the many cultures of Los Angeles County mark the holiday season in dance and music, provides the dynamic and diverse profile of Los Angeles County so seldom seen nationwide.
- The Ford Amphitheatre and the Ford Theatre Foundation, the amphitheatre's nonprofit support arm, launched a **Latino Arts Initiative** to address the significant demographic changes in the County. The initiative, principally funded by a 3-year grant from the Irvine Foundation, provided significant increases in the number of Latino-themed programs offered on the Ford season. Through the initiative, Latino attendance at performances increased and partnerships on the local, national and international level were formed.
- The Arts Commission launched an online **Musicians Roster** of performers approved for its Free Concerts in Public Sites. The comprehensive database, searchable by performer name and musical style, can be accessed by the public as well as by producers of free concerts. The roster helps raise the profile of County-based musicians in a variety of genres and expand their employment opportunities.
- The Arts Commission completed the first two years of the **Arts Leadership Initiative (ALI)**, the core of the Commission's technical assistance program designed to provide in-depth learning to selected grantee arts organization leaders. This program fosters meaningful organizational growth through executive training.
- The **Folk and Traditional Arts Program** raised awareness of Los Angeles County's wealth of folk artists, most notably through the Project Grant Program, which supported performances and workshops, and the Folk Arts Forum.
- The Board of Supervisors received **the highest honor of the L.A. theatre community**—the James A. Doolittle Award for Leadership in the Theatre—at Theatre L.A.'s Ovation Awards in November 2002.

Seminal changes were occurring in the arts, as in all walks of life, during this challenging two-year period. The Los Angeles County Arts Commission continues to evaluate all its programs in light of this dynamically changing environment and seeks ways to fulfill its mission effectively in a time when re-definition and flexibility are the watchwords. This effort supports the Los Angeles County Board of Supervisors' strategic plan to enrich the lives of County residents through effective and caring service.

Alis Clausen  
*President 2001–2002*

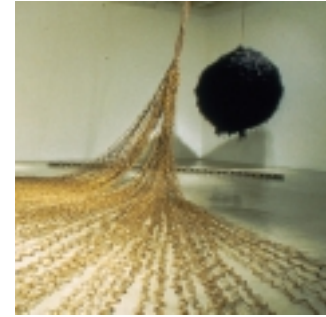
Arlene "Phoebe" Beasley  
*President 2002–2003*

Laurel Karabian  
*President 2003–2004*

Laura Zucker  
*Executive Director*

# Grants

18th Street Arts Center:  
*Cortes de Rastraos (Cut  
Traces)* by Castillo  
PHOTO: MICHAEL HORNER



About Productions: *On earth as it is in heaven*  
PHOTO: THERESA CHAVEZ



The Organizational Grants Program (OGP) provides contracts for services to over 230 arts organizations enriching the lives of more than 3 million County residents each year.

For fiscal year 2001–2002 the Commission reached its highest allocation, awarding \$2,352,000 to 166 organizations. Another 51 small budget organizations received a second year of funding originally allocated in 2000–2001.

The total dollar allocation was reduced slightly for 2002–2003 to \$2,274,000 due to the depletion of a reserve used every other year for the OGP I/small budget category. 196 organizations received grants, an 18% increase in the number of grantees from the previous year. 25% of these grant recipients were first-time applicants; many of them were encouraged to apply as a result of the Arts Commission's Folk and Traditional Arts initiative and increased outreach. Another 65 small budget organizations received a second year of funding, originally allocated in 2001–2002.

Funded organizations represent the cultural and artistic diversity that exemplifies the rich quality of life in Los Angeles County. The grants program has three main categories based on the budget size of the organization:

- OGP I for small budget arts organizations (annual gross income under \$100,000),
- OGP II for mid-size arts organizations (annual gross income between \$100,000 and \$800,000), and
- OGP III for large arts organizations (annual gross income over \$800,000).

Projects supported through OGP are wide-ranging and are tailored to the needs of organizations based on their budget size:

- Small organizations often receive their first government grant from the Arts Commission and can receive support for what they need the most, whether it's the creation or presentation of art or their first part-time staff position.
- Mid-size organizations need assistance sustaining their organizations. Funding therefore focuses on advancement projects which will strengthen the infrastructure of their organizations.
- Funding enables large budget organizations to increase accessibility of the arts for County residents.

In all three budget categories, funded arts projects often reach K–12 students and geographically underserved communities.

The grants program is one of the oldest services of the Commission and throughout the years has redefined itself in numerous ways to stay responsive

to the needs of the County's vast arts community and audiences. There were two notable changes to the grants process during the past two years:

- The application process for the Arts Commission became completely electronic in the 2002–2003 grant cycle. The process uses eGRANT, a web-based system created by the Center for Arts Management and Technology of Carnegie Mellon University. eGRANT stores information from applications in a database, improving the accuracy and analysis of information submitted. The system makes filling out applications easier for grantees, as information once entered is stored and automatically transferred into future applications.
- For several years, small budget organizations have been awarded grants on a two-year cycle. Beginning in 2002–2003, mid-size and large organizations were allowed to carry their scores over for a second year if they chose to do so. This measure has reduced administrative time appreciably for most grantees.

The granting process utilizes peer panels to review all applications and to make recommendations based on scores to the Arts Commissioners. The Commissioners review all panel recommendations and submit funding recommendations to the County Board of Supervisors for final approval.

OGP [guidelines](#), [applications](#) and a complete list of OGP grantees for [2001–2002](#) and [2002–2003](#) can be found on the Arts Commission's website.

## Organizational Development

The Arts Commission provides leadership in cultural services for the County. As part of this commitment, a comprehensive organizational development program provides assistance to arts organizations that complements and enhances funding through grant awards. The Arts Commission provides professional development for arts organizations and management training and leadership development opportunities for arts administrators and artists. The signal achievement during the 2001–2003 period was the establishment of the Arts Leadership Initiative to provide in-depth training to leaders of arts organizations.

### ■ Arts Leadership Initiative (ALI)

ALI evolved from the technical assistance consultancies that were part of the Organizational Grant Program for mid-size organizations since its inception in 1998. The initiative addresses sustainability and capacity-building issues by centering on the skills of the organization's leader. The elements that set apart ALI from similar programs are the Executive Learning Group, based on the Fieldstone Foundation model, and a grant to each organization for study and consultancies to be chosen by the leader.

ALI was launched in 2001–2002. Leaders—either the artistic director or executive director—of 10 mid-size organizations participated the first year and the same number in 2002–2003. (A [list of participants](#) is available in the online version of this report at [www.lacounty.org](http://www.lacounty.org).) The leaders attended six intensive all-day leadership development sessions focusing on peer coaching and problem solving. About half the participants each year chose the National Arts Strategies' Executive Program for Nonprofit Leaders-Arts, a collaborative

program with the Stanford University School of Business, for their study experience. Others used their grants to meet with and research leaders/organizations similar to their own within the U.S. and/or abroad.

A \$70,000 grant from the National Endowment for the Arts assisted in the development and implementation of ALI. As part of the NEA grant, the Commission is undertaking a rigorous evaluation of ALI that encompasses both the individual and organizational effects of the program in its first three years. ALI is poised to have national implications for developing arts leaders.

### ■ Workshops and Convening Opportunities

These activities are primarily directed toward grantee organizations in the small and mid-size budget categories. Workshops for small budget organizations focused on fundraising, marketing and board development. Mid-size workshop topics included capacity building, planning, partnerships, fundraising, technology management and facilities planning. Grantees were also provided with scholarship opportunities for conferences and local management service organizations.

In 2002–2003, the Commission introduced the Traveling Arts Information Workshops for small budget organizations and individual artists. Four “arts tune-ups,” each taking place in a different part of the County, allowed participants to rotate through several workshops on different topics in the space of a morning or evening.

Announcements of these opportunities are sent out by the Commission and posted on LA Culture Net.

To be included in the Commission's database, please forward your contact information to [cfrazier@bos.co.la.ca.us](mailto:cfrazier@bos.co.la.ca.us)

To get connected through the LA Culture Net, go to <http://groups.yahoo.com/group/laculturenet/>.

### ■ Municipalities

The Arts Commission is a member of the California Assembly of Local Arts Agencies (CALAA) and provides leadership for CALAA District 4, which includes the 88 municipalities and unincorporated areas of Los Angeles County. The Commission co-convened three district meetings in 2001–2002 and four in 2002–2003 to discuss issues of particular importance to municipalities and local arts agencies.



Arts Leadership Initiative 2002–2003 participants in an Executive Learning Group session and a teamwork exercise

# Arts Education

The Commission's 2001 *Arts in Focus* report revealed the lack of a systemic approach to teaching the arts and wide variations in the degree to which the arts are included in the educational experience in Los Angeles County. To address the findings of the report, the Commission spearheaded a year-long strategic planning process. One hundred and fifty key arts education stakeholders were consulted through eight community meetings that were held in each Supervisorial District in the County between March and May 2002.

In summer 2002, the Los Angeles County Board of Supervisors, the Los Angeles County Arts Commission and the Los Angeles County Office of Education unanimously adopted *Arts for All: Los Angeles County Regional Blueprint for Arts Education*. This 10-year plan provides a series of policy changes and educational initiatives to ensure that every public school student in Los Angeles County will receive a high-quality K-12 arts education in dance, music, theatre and the visual arts based on the Visual and Performing Arts Standards (VAPA) for California Public Schools. The Blueprint envisions the arts will be scheduled into the school day; both learning *in* the arts as discrete subjects and learning *through* the arts by utilizing the arts to teach other core subject matter.

The four goals of the Blueprint are

- 1) Each of the 82 school districts in Los Angeles County enacts a policy, adopts a plan with a timeline, and approves a budget to implement sequential K-12 arts education;
- 2) Implementers and policy makers have sufficient tools, information, and professional development to achieve

- sequential K-12 arts education;
- 3) Parents, students, arts supporters, and community and industry leaders mobilize to advocate for sequential arts education;
- 4) Funding policies of public and private funders support and align with the vision and mission of this plan.

To view [the full Blueprint online](http://www.lacountyarts.org) go to: [www.lacountyarts.org](http://www.lacountyarts.org).

The Board of Supervisors authorized the formation of a County Task Force on Arts Education comprised of 30 partners, including the Arts Commission and the Los Angeles County Office of Education (LACOE), that have agreed to provide leadership to implement the strategies in the Blueprint. The Commission formed an Executive Committee of the Task Force to develop the overall framework to guide implementation.

Progress toward all the goals has been made in the year since the Blueprint's launch.

### ■ Goals 1 and 3

#### *Technical Assistance and Advocacy Training*

The Executive Committee determined that five school districts will be targeted for technical assistance each year, with the goal of building capacity of the districts and key community stakeholders to develop and implement an arts education policy, plan and budget. Sony Pictures Entertainment committed \$6,000 per district, or \$30,000 total, and the National Endowment for the Arts \$4,000 per district, or \$20,000 total, to support the first year of the work in the districts. These funds will allow the California Alliance for Arts Education (CAAE), a key partner, to hire a team of consultants to support the work of the Districts Arts

Team to assess the status of arts education in the district and develop a budgeted strategic plan based on this data.

### ■ Goal 2

#### *Professional Development*

Grants of \$60,000 from the Dana Foundation and \$20,000 from the California Arts Council supported the development and implementation of the Los Angeles County Arts Education Training Program. The Commission provided professional development to approximately 100 arts administrators and individual artists through the Armory Center for the Arts the Music Center Education Division.

The Training Program provided professional development in the VAPA Standards, general Content Standards, learning styles, lesson plan development, and evaluation and assessment. This program marked the first time arts education providers (both arts organizations and individual artists) throughout the County were able to receive this level of professional development without being associated with a performance roster. All participants received a Professional Designation in Arts Education upon completion.

#### *Arts Education Resource Directory*

Two grants totaling almost \$100,000 from the Los Angeles County Information Technology Fund supported the creation of [www.laartsed.org](http://www.laartsed.org), the Los Angeles County Arts Education Resource Directory. This interactive website will centralize and increase access for 83,000 educators to quality, approved arts education programs that have demonstrated how they support the Content Standards, including VAPA.

At the launch of the ARTS FOR ALL Blueprint in September 2002, Third District Supervisor Zev Yaroslavsky discusses goals and strategies.  
PHOTO: ED KRIEGER

The site contains photographs and streaming video of school-based work by arts education providers, an electronic booking form to facilitate communication between teachers and arts education providers, and an electronic feedback form for users to evaluate the site. The organizations and artists that complete the training program, as well as other arts education service providers, will apply to be listed on the on-line directory. The site will launch in February 2004.

**Goal 4**

*Funding Policies*

The Commission adopted new guidelines for applications to the Organizational Grant Program. Starting with the 2004-2005 grant cycle, all organizations with arts education programs that are seeking funding are required to meet the Content Standards, and school districts are required to match the Commission's grant for school-based programs.

*Monthly Roundtable Meetings*

These gatherings for arts education program directors provide an opportunity to network and discuss issues of importance. At the request of meeting attendees, the Commission established a listserv to facilitate communication.

The ongoing work of the Arts Commission's arts education staff was made possible by \$261,000 in grants from the California Arts Council and the National Endowment for the Arts.



The Blueprint's 30 partners were well represented at the launch. Shown here (l. to r.): Arlene "Phoebe" Beasley (Arts Commission President 2002-2003), Rudell Freer (LACOE Board President 2002-2003), Darline Robles (LACOE Superintendent), Mark Slavkin (Music Center Vice President for Education), Janice Pober (Sony Pictures Corporate Affairs Senior Vice President) and Laurie Schell (CAAE Executive Director).  
PHOTO: ED KRIEGER

# John Anson Ford Theatres

This historic complex, which includes both a 1,245-seat outdoor amphitheatre and an 87-seat indoor theatre, is owned by the County of Los Angeles and operated by the Arts Commission. Situated in a 45-acre Los Angeles County Regional Park in the Hollywood Hills, the facility originally opened in 1920 and has undergone a series of significant upgrades since the mid-1990s as part of a revitalization of the venue. During the winter of 2002-2003, restoration continued with the County Internal Services Department replacing electrical wiring, some of which dated from the 1930s, and installation of a new computerized theatrical lighting control system. This, together with a major upgrade of the amphitheatre's sound equipment begun in 2002, increased both the quality and capacity of the amphitheatre's technical capabilities. Grants from the Ahmanson and Weingart Foundations helped underwrite the sound system upgrades. In addition, to unite the structure with the earth tones of the new entryway inaugurated in 2000, the theatre was painted with a yellow, light brown and dark brown-green color scheme. This improvement was made possible through Los Angeles County's Extraordinary Maintenance Fund.

Beginning in August 2002, the Ford Theatres and its programs received increased visibility through a new web site [www.fordamphitheatre.org](http://www.fordamphitheatre.org). Made possible through a grant from the Los Angeles County Information Technology Fund and developed with the assistance of Vision Internet, the site is customer friendly and visually compelling, connecting visitors directly to the Ford's online ticketing service and providing information, images and sound samples of upcoming performances organized chronologically and by discipline category

in both English and Spanish. It is the first bilingual County government web site.

One of the key players involved in the revival of the Ford, Ginny Kruger, was honored in 2002 through naming of the terrace by the entryway fountain. Ms. Kruger, who is Chair of the Ford Theatre Foundation, has worked tirelessly on the theatre's behalf and was especially instrumental in the realization of the entryway project.

#### ■ Ford Amphitheatre Summer Season

This summer arts series in the stunningly beautiful outdoor setting of the 1,245-seat amphitheatre brings the historic venue to life for the general public and assists Los Angeles County-based arts organizations in achieving higher visibility and attracting new audiences. In 2002 and 2003 the summer season expanded to record levels; in 2002, season attendance for the first time exceeded 50,000.

The core of summer season programming is the Partnership Program inaugurated in 1993 by the Arts Commission. Working with participating Los Angeles County-based community organizations, the Commission provides, for a modest percentage of box office receipts, use of the theatre, a basic technical package, all front of house services, a marketing campaign for the series as a whole and technical assistance to help participants produce and market their individual events. Partner organizations are responsible for delivering the artistic product and helping to build awareness of their event in the community, and keep the lion's share of the resulting box office receipts. Participants are chosen in a competitive application process; each year proposals are accepted in early fall for the following summer. Through these

collaborations audiences are discovering or re-discovering the Ford as well as a diverse array of the county's artists and arts organizations.

In 2002, its 10th anniversary year, the Partnership Program encompassed 63 performances of 45 different events, 14 of which were Latino-themed. This was a significant expansion over 2001, which had featured 40 performances of 34 events, 6 of them Latino-themed. The Partnership Program for the 2003 season was larger yet: 70 performances of 58 different events, 28 of them Latino themed. In addition, during this time frame public access television station Channel 36 began taping and airing recordings of Ford Partnership Program performances, further expanding the reach of these programs in the community.

The increased activity in the Partnership Program came largely as a result of the Latino Arts Initiative launched by the Ford Theatre Foundation in 2002 to increase participation of the Latino community both on the stage and in the audience. Latino-themed events were added to and dovetailed with the familiar schedule of dance, classical music, world culture, jazz, cabaret, bluegrass, film, theatre and family events. A complete [list of organizations participating in the 2002 and 2003 seasons](#) can be found in the electronic version of this report at [www.lacountyarts.org](http://www.lacountyarts.org).

In addition to the Partnership Program, each summer the Ford Amphitheatre also hosts a number of events produced by commercial concert promoters and other community organizations. Including such events, 100 public performances took place as part of the 2003 Amphitheatre Summer Season.

Brazilian Nites Productions'  
Brazilian Summer Festival 2002  
PHOTO: PAUL ANTICO



#### ■ [Inside] The Ford Winter Season

The “Hot Properties” season of new plays, a collaboration of the Arts Commission and A.S.K. Theater Projects, continued in 2001–2002 and 2002–2003, strengthened by a major contribution from the James Irvine Foundation to subsidize artists’ fees, design elements and marketing. Three world premieres, a West Coast and a Los Angeles premiere were presented during those seasons. (For [schedules](#) see the online version of this report at [www.lacountyarts.org](http://www.lacountyarts.org).)

#### ■ Ford Theatre Foundation

As the nonprofit fundraising arm of the Ford Theatres, the Ford Theatre Foundation enhances Los Angeles County’s support for the programs at the Ford. The Foundation’s primary responsibility is to secure the future of Ford programming with contributions



National Theatre Company of Mexico’s *The Grey Automobile* was a highlight of the Ford’s Latino Arts Festival International in 2003.  
PHOTO: JOSÉ JORGE CARRÉON

from individuals, corporations, and foundations. The Foundation also directs resources towards niche programming initiatives.

In 2002 the Foundation expanded its role at the Ford by launching the Latino Arts Initiative (LAI). Through the initiative, the Ford encourages Latinos to attend performances at the theatre and Latino artists to participate in the summer season, and explores ways to make Latino audiences and artists feel welcome at the Ford. The initiative is made possible by a significant three-year commitment from The James Irvine Foundation.

To implement the initiative, the Foundation hired an LAI Program Manager in spring 2002, forged a relationship with Miami’s International Hispanic Theatre Festival to co-present work of Latino artists from abroad, and established an LAI Advisory Committee representing a broad spectrum of L.A.’s performing arts and Latino communities. In 2003 an agreement was made with Univision to become the Ford’s first television media sponsor of the summer season.

As part of the initiative, during the 2002 season the Foundation presented companies from Brazil and Spain (7 performances of 3 events). In 2003 the Foundation produced the Ford’s Latino Arts Festival International and presented artists from Mexico, Spain, Cuba and the United States (7 performances of 5 events) plus readings of 7 new plays by local Latina playwrights.

In addition to its new Latino Arts Initiative, with continued support from Supervisor Zev Yaroslavsky and the Edmund D. Edelman Foundation for Music and the Performing Arts, the Foundation continued its sponsorship of the “Chamber Music Under the Stars” series, presenting three concerts each in 2002 and 2003. The Foundation also expanded its Saturday morning Big!World!Fun! family program from 4 events in 2001 to 7 in 2002 and 15 in 2003. Through Foundation subsidy of the Big!World!Fun! series and underwriting by Robinsons-May, children are admitted free (adults pay a nominal fee) and thousands of tickets are annually distributed to 11 Community Outreach partners for this program.

A detailed list of [Foundation-sponsored events](#) and [Community Outreach partners](#), as well as lists of the [Foundation’s board of directors, staff](#) and [contributors](#), is included in the online version of this report at [www.lacountyarts.org](http://www.lacountyarts.org).



Children are admitted free to the Ford Theatre Foundation’s Big!World!Fun! family series.

PHOTO: ED KRIEGER

## Arts Internships

Dance writer and intern mentor Sara Wolf (second from left) with interns at the Schindler House on the ArtBus Tour 2003.

PHOTO: AARON PALEY



Intern orientation session at the Getty

PHOTO: AARON PALEY

In its third and fourth years, the Los Angeles County Arts Internship Program continued to serve as a model for developing future leaders in the arts field. The program, established by the Los Angeles County Board of Supervisors and launched in summer 2000, provides undergraduate students with meaningful on-the-job training and experience in working in nonprofit performing, presenting, literary, and municipal arts organizations. During the ten-week summer internships, participating organizations gain the assistance of extra staff to help with special or seasonal projects and play an important role in molding and shaping potential new workers who may go on to be staff or board members, donors or volunteers.

Wynee Hu, who worked as an intern at TeAda Productions, said “What I did or did not do had an impact on the company’s future. For once, I felt both appreciated and needed. Facing the responsibility and challenge has given me a sense of empowerment.” Margot Bush, intern supervisor at American Academy for Dance and Kindred Arts, found that “the youthful perspective these students bring to the Academy is very enlightening.”

The County’s program is one of the few paid internship programs in the region and, with the Getty Multicultural Internship Program in the visual arts, forms the largest undergraduate arts internship program in the United States in funding and number of interns.

The program funded 127 internships in 84 organizations in 2002 and 125 internships at 79 organizations in 2003. The budget for the program was \$530,000 in each of those years. Each



organization received a grant of \$4,000 for each intern; \$3,500 was paid to the intern and \$500 to the host organization to cover administrative expenses.

The educational and networking components of the program, which introduce the interns to the wider cultural landscape beyond their host organizations, continue to be an important part of this program. In 2003, interns in the County and Getty programs began the summer by meeting each other and ended the summer participating in an Arts Congress to discuss issues and challenges of the nonprofit arts field with professional artists and administrators.

In addition to the guidance provided by each intern’s supervisor at their host organization, interns are randomly assigned in groups of about a dozen to discussion leaders, who also mentor them during the summer. Field trips with

discussion leaders and the ArtBus Tour both expose arts interns to the broad cultural spectrum of Los Angeles County. The day-long ArtBus Tour focuses on a different area of the County each year: in 2002, the tour focused on downtown Los Angeles and in 2003, on West Hollywood and Beverly Hills.

As interns that have participated in the beginning years of the program are now graduating from college, many are transitioning into full-time careers with the arts organizations with

whom they interned. “This isn’t a 9-5 internship; it’s a stepping stone to a professional career,” remarked Ignacia Delgado, who now has a full-time position at the Mark Taper Forum, one of three organizations she served as an intern under the County program.

County internships are open to college undergraduates of all races and ethnic backgrounds who either reside in Los Angeles County or attend colleges or universities located in Los Angeles County.

A complete list of [internships awarded in 2002 and 2003](#) is included in the online version of this report at [www.lacountyarts.org](http://www.lacountyarts.org). For future internship opportunities, arts organizations and students interested should go to [www.lacountyarts.org/internship.html](http://www.lacountyarts.org/internship.html).

## Holiday Celebration

In 2002, the admission-free L.A. County Holiday Celebration, sponsored by the Board of Supervisors and presented as a holiday gift to the people of the County every December 24 since 1960, received national exposure for the first time.

L.A. County Holiday Celebration has been presented at the Dorothy Chandler Pavilion of the Music Center since the facility's opening in 1964. The six-hour show is broadcast live on KCET. In 2002, a special one-hour version of the show was beamed nationally by PBS, dramatically increasing the celebration's audience. 6,000 people attended the live show in person, hundreds of thousands more watched the local broadcast on KCET, and 60% of PBS' national audience saw the one-hour special. The national production won a 2003 Productivity and Quality Commission Special Award for County Image Enhancement and two gold 2003 Aurora Awards in the categories of Art Direction and Musical-Variety program.

The 1000–1500 performers participating in the show each year represent the many cultures and holiday traditions found in Los Angeles County. Community and professional choirs, orchestras, dance and theatre companies from throughout the County are chosen through a competitive application process. In 2001, 36 arts groups from 21 communities took part in the 42nd annual celebration. The 43rd annual show featured 33 groups from 17 communities; nine of these groups were chosen for the national one-hour special. A [list of participants](#) is available in the electronic version of this report at [www.lacountyarts.org](http://www.lacountyarts.org).



Chinese Classical  
Music Ensemble  
PHOTO: ED KRIEGER

TRIP Dance Theatre PHOTO: ED KRIEGER



A seasonal tradition for many Angelenos, L.A. County Holiday Celebration is a production of the Los Angeles County Arts Commission. CDK Productions produces the television broadcast. It is sponsored in part by the Recording Industries Musicians Trust Fund, and the Music Center of Los Angeles County. The national broadcast in 2002 was made possible in part by special funding from the offices of Supervisors Burke, Yaroslavsky, Knabe, and Antonovich; the Los Angeles County Productivity Investment Fund, and Dreamworks.



Greater Ebenezer Missionary Baptist  
Church Inspirational Choir PHOTO: ED KRIEGER

# Free Concerts in Public Sites & Musicians Roster

Since 1968, the Arts Commission has sponsored free concerts each year at parks, libraries, probation camps, senior centers and other community sites throughout the County to provide public access to quality music programming. The Arts Commission and the Recording Industries' Music Performance Trust Fund provide funds for the program. The Arts Commission administers the program and along with Local 47 pays musicians a performance fee at rates established by the Musicians Union. The public enjoyed 94 such concerts in [2001–2002](#) and 75 concerts in [2002–2003](#).

A significant innovation in the Free Concerts in Public Sites program took place in the first half of 2003. A Musicians Roster, an online database of 63 artists available for the Free Concerts in Public Sites program, was created. For the first time musicians went through a competitive application process and were evaluated by a panel of experienced professionals associated with the music and/or presenting communities within the County to become eligible for the program. Simultaneously, the application process for both presenters of concerts and musicians became completely electronic.

The Musicians Roster was designed for organizations applying for Free Concerts in Public Sites to select musicians/groups for proposed concerts, but the public at large is also welcome to use this resource. The roster is directly accessible at [http://www.lacountyarts.org/free\\_roster.html](http://www.lacountyarts.org/free_roster.html). The Musicians Roster is searchable by musician/group name and genre of music and represents the rich, diverse pool of musical talent available in Los Angeles County. The database also features photos, biographies, instrumentation and audio clips of the artists.

Applications from nonprofit organizations interested in hosting concerts are accepted three times a year. Applications for the Musicians Roster are accepted annually. For more information about how to get involved in Free Concerts in Public Sites as either a musician or presenter, or to view listings of concerts, please visit the Arts Commission's website at [www.lacountyarts.org/free.html](http://www.lacountyarts.org/free.html).

The screenshot shows a vertical list of musician profiles on an orange background. Each profile includes a name, contact information (phone, email, website), a small photo, a bio, instrumentation, and the number of musicians. A 'hear a sample' button is visible next to each profile.

- Amy Celsi**: Contact: Amy Celsi, E-mail: amy@celsi.com, Website: www.amycelsi.com. Bio: Amy Celsi (pseudonym "Celsara") is a singer/songwriter in the vein of Stevie Nicks and Alanis Morissette. Her sets perform a grand, down-theatrical set to deepback with a full band, with glimpses of folk and Americana. Instrumentation: Acoustic guitar, electric guitar, bass, drums, keyboards and/or synthesizer. Number of musicians: 1-3.
- Eryn Charles**: Contact: Eryn/Charles, E-mail: eryncharles@msn.com, Website: www.eryn.org. Bio: Eryn Charles is a singer/songwriter and guitarist in the vein of Sting, Van Morrison and Bob Dylan. He sings popular songs and has one original. Mr. Charles has appeared at numerous festivals and recent venues. Instrumentation: Fender, guitar(s) (Fender), bass, drums, keyboards, synthesizer. Number of musicians: 1-3.
- Chevere**: Contact: Rudy Regalado, E-mail: rufy@chevere.com, Website: www.chevere.com. Bio: Rudy Regalado's L.A. based all-star salsa jazz collective has performed nationally and internationally since 1983, sharing the stage with prominent Latin and jazz artists such as Paquito D'Rivera, Chick Corea and Ruben Blades, and appearing on TV, in festivals, clubs and concert halls. His Latin rhythm ensembles are working whether listening or dancing to that sultry salsa beat. Instrumentation: Piano, bass, conga, bongos, timbales, trumpet, trombone, saxophone, flute and vocals. Number of musicians: 4-12.
- Chinese Classical Music Ensemble**: Contact: Chang Fan, E-mail: hannah@chineseensemble.com, Website: www.chineseensemble.com. Bio: For over three decades, Chinese Classical Music Ensemble's performance of Chinese classical and original repertoire on Chinese and western instruments has been featured at numerous concerts and festivals. In 2001, the ensemble's performance at the Los Angeles County Shady Delancey was featured as a highlight broadcast that aired nationally on PBS. Instrumentation: Yuzhuo (Chinese butterfly bag), banxiao (bamboo), zheng (Chinese long zither), Pipa (Chinese lute), Sheng (Chinese mouth organ), guqin, erhu, guo, bass, guo and percussion. Number of musicians: 1-12.
- Conjunto Jardin**: Contact: Lily Herding, E-mail: lily@conjuntodj.com, Website: www.conjuntodj.com. Bio: Updating and reimagining the lively son, bomba music of Veracruz, Mexico, Conjunto Jardin is the only Veracruz music group led by women, featuring the only known female requinto player. "Livelyly reinvigorating, generating dancing in the aisles... a superb example of the success in which traditional music and dance continue to have the power to reach out and gather in new, receptive audiences." - Don Heifman, Los Angeles Times. Instrumentation: 1 Mexican (regional) guitar, 1 requinto (regional lead guitar), bass, cello, keyboards and various regional percussion (cajon, cajonita). Number of musicians: 3-8.
- King Cotton Crews**: Contact: King Cotton, E-mail: kingcottoncrew@aol.com, Website: www.kingcottoncrew.com. Bio: King Cotton is the successor of what R&M Magazine describes as "a musical genre," and the Crews is an energetic party band that is an homage about their eclectic, highly danceable music as they are about creating a festive concert vibe. Their repertoire is a jumble of soulful sounds seasoned with reggae, roots, Latin, and a healthy dose of funk. Instrumentation: Bass, drums, guitar, keyboards, saxophone/flute, 3-4 vocalists with lead percussion. Number of musicians: 3-12.

Online Musicians Roster (screen capture)

## Folk & Traditional Arts

In March 2001, the Los Angeles County Arts Commission began a two-year initiative to serve the needs of folk and traditional artists in Los Angeles County, the most diverse community in the nation, and to share these traditions with the public. This program connected folk artists with resources through gatherings, workshops, an e-mail listserv, funding opportunities, and direct grants made possible by the National Endowment for the Arts. The program also received support from the Fund for Folk Culture's California Traditional Arts Advancement Program with funding from The James Irvine Foundation and the Alliance for California Traditional Arts.

In July 2003 the program and its manager transitioned to the purview of the City of Los Angeles Cultural Affairs Department (CAD) and is now housed at the Craft and Folk Art Museum (CAFAM). Because of the CAD's commitment to strengthen programming at CAFAM and launch a new grant program for folk and traditional artists, this arrangement ensures that the program will continue and move forward.

The Commission laid critical groundwork for a meaningful folk and traditional arts program in 2001–2003:

### ■ Field Work

The program manager conducted an ongoing needs assessment and informed artists about various opportunities open to them, including services of the Arts Commission. Sixty student fieldworkers also assisted in information gathering through an arrangement with Cal State Northridge. Los Angeles County's folk arts database increased from 168 listings in 2001 to 850 in 2003.

### ■ Outreach & Relationship Building

*LA Folk Arts listserv:* An information clearinghouse and forum for discussion for the folk and traditional arts community. Postings include performances, exhibits and events; funding opportunities; information on gatherings, conferences and workshops; and discussion of artistic, social and political issues. There are more than 340 members. To subscribe, send an email to [LA FolkArts—subscribe@yahoogroups.com](mailto:LA FolkArts—subscribe@yahoogroups.com)

### ■ Funding Opportunities

The Arts Commission was awarded \$25,000 from the National Endowment for the Art's Heritage and Preservation program for support of the Project Grant Program. This grants program offered individual folk and traditional artists or organizations without nonprofit status support for projects open to the public, including workshops, exhibits and concerts. 24 grants ranging from \$900 to \$1,200 were awarded in two rounds. A complete [list of grantees](#) can be found in the online version of this biennial report at [www.lacountyarts.org](http://www.lacountyarts.org).

### ■ Technical Assistance

The Arts Commission sponsored a series of gatherings and workshops to inform and aid folk and traditional artists, culminating in the L.A. Folk Arts Forum, attended by 170 artists and presenters representing a cross section of the diverse traditional arts community in the County. The day-long conference, including several panels featuring

Informal folk dancing and resource room at the L.A. Folk Arts Forum in May 2003

PHOTOS: KAYTE DEIOMA



seasoned professionals in the field, provided participants with resources, information, training and networking opportunities. A large exhibit space was available for 50 performers/groups to display promotional materials.

# Open House

Inspired by a national campaign to promote October as National Arts and Humanities Month and successful examples of the Arts Open House idea in other American cities, the Arts Commission in 1995 established the first Saturday in October as a day when a wide variety of performing and visual arts events would be open free to the public. Since the Arts Commission began

the program, free arts offerings in the County have proliferated. For this reason, after the 2002 Arts Open House, the official program was discontinued, but multiple arts open houses continue at sites across the County, including 18th Street Arts Center, Eagle Rock Community Center, and the Lancaster Performing Arts Center. The California Arts Council now sponsors an annual arts day in October each year.

The artwork utilized for Open House tabloids and posters each year was commissioned from a promising artist of high school age. The 2001 illustration was created by Jessica Lee, a graduate of Glendale High School.



In each of its last two years, 2001 and 2002, Arts Open House offered more than 150 admission-free options throughout Los Angeles County, including music, dance and theatre performances, visual arts exhibitions, film and television screenings, workshops, seminars, classes and demonstrations. Events took place in 36 communities in 2001 and 28 communities in 2002. Attendance was estimated for both years at over 75,000. The Arts Commission provided vital support for the program through funding and staff support, collecting event listings and marketing them regionally. The City of Los Angeles Cultural Affairs Department also funded the program both years.

In 2002, Museums for Families published a family-friendly calendar of the visual arts in the County which, with funding from the Arts Commission and assistance by the Los Angeles County Office of Education, distributed information on Arts Open House to all 140,000 fifth graders in public schools throughout the County.

The Arts Commission is grateful to the hundreds of arts organizations, individual artists and facilities which made Arts Open House a true reflection of the arts in Los Angeles.

## Civic Art

The first of two planned civic art demonstration projects was completed in May 2002. Two artworks, *We the People* by Michael Davis and *Tree of Life* by Michael Amescua, immediately established an identity for the new Chatsworth Courthouse of the Los Angeles Superior Court in the San Fernando Valley.

Standing approximately twenty feet tall, *Tree of Life*, by Michael Amescua, stands outside the courthouse and can be enjoyed not only by passersby but also by jurors in the jury assembly room. The sculpture was fabricated by the artist from stainless steel plates in his studio in East Los Angeles.

A three-part sculpture installation, *We the People*, by Michael Davis, uses the Courthouse's three-story indoor atrium to give expression to the words that are the foundation of our democracy and our system of justice, the initial words of the United States Constitution. The "WE," mounted like signage near the atrium entrance, is of bronze, patinaed to invoke the ubiquitous copper penny; in the words of the artist, the Courthouse "exists to literally support the "WE." "THE," fabricated of black and white granite, is on the atrium floor and acts as benches. "PEOPLE" has been fabricated as two framed collections of portraits of persons working in and visiting the old Chatsworth courthouse that represent a broad cross-section of the public. The frames, two-and-a-half stories high, are mounted on the walls at both ends of the atrium.

The Chatsworth Courthouse sculptures were the first to be completed following a set of procedures developed by the Arts Commission to test ways in which



*Tree of Life*  
by Michael Amescua  
PHOTO: ED KRIEGER

the work of artists might effectively be integrated into new public County buildings. The total cost of these projects was \$400,000. Artists Michael Davis and Michael Amescua were chosen through an invitational competition.

A second civic-art demonstration project is underway for the Clara Shortridge Foltz Criminal Justice Center. In renaming the building, the County Board of Supervisors allocated funding to create a piece of art commemorating the life and achievements of Clara Shortridge Foltz, the first woman to practice law in California and a founder of the modern public defender system. Artist Susan Schwartzberg was selected by a committee representing the various agencies resident in the Center based on

her proposal. The proposed work is in three segments and includes both interior and exterior components. Featured among them are an 'image biography,' a visual narrative constructed on a series of glass panels that will be installed along the building's glass window wall. The exterior elements, located on the north terrace, will focus on Ms. Foltz's public legacy. The artist is currently in the final design phase and the project is anticipated to be completed in 2004.

Jessica Cusick, the former director of the MTA's MetroArt program who is now an independent consultant, manages the civic arts projects for the Arts Commission.

Enriching Lives



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

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