Hey good morning everyone

for those I have not yet met my name is

Wendy Chang and I'm with the Dwight

Stewart Youth Fund and also the co-chair

of the arts Edie

funders council we're thrilled to have

you today

and this is our second our second

collaboration with Southern California

grantmakers in which we're aiming to

have a deeper dive into the issues and

our public education system and examine

ways to provide students with quality

education that embraces the arts so the

funders council and we just had our

meeting prior consists about 30 funders

who collectively invest in arts

education in LA County Public Schools to

promote not only educational excellence

but also positive youth development and

career pathways in our vibrant local

economy we're happy to have this

conversation today which will present

two members from philanthropy public

education as well as the county's mental

health and probation departments to

demonstrate solutions rooted in

public/private collaborations they're

shaping in our schools and our

communities I'm pleased to now welcome

up Denise who's our director of arts

education at the Arts Commission to tell

you more about the overall investment in

arts education but how not only that but

also how the county is providing the

backbone support for hundreds of

stakeholders working together to provide

access to all public school students

welcome of Denise thank you

[Applause]

good morning so I've been given the

charge to provide context for where arts

education is an LA County today and how

we got there in ten minutes or less

so I'm going to hopefully take you on a

quick but fun journey starting with this

is the Richard Henry main Richard Henry

Dana Middle School in San Pedro in the

upper left corner is the opening of the

school in 1928 my father graduated from

there in the early 1950s the pink

version is when I graduated from there

in the late 70s the first graduating

class after the earthquake retrofit and

the picture on the bottom is how it

still sits today as Richard Henry Dana

middle school and my youngest daughter

just graduated from there last year when

my father both my both my parent well my

children are third generation LAUSD

students and when both my parents were

going through LAUSD they had k12 arts

instruction as a core part of their

public education mine was a generation

where it was cut and I'll talk a little

bit about why and so my experiences were

very hidden there and my children have

had opportunities to engage in the arts

in public education because I've

navigated them through that process and

so I think we're at a point where we

want to make sure that it's not up to

parents who are aware to navigate their

children to equality through a quality

education but to make sure that there's

access for everyone so how did we get

here arts education 101 history so one

of the first challenges what dates back

to 1970 and the Ryan act was actually

state legislation that first eliminated

the dance and theater credentials enough

in the state of California that was

followed shortly after by proposition 13

which has many of you know

the property tax which can can

dramatically changed how public

education was funded in in the state it

is true that in 1978 the state balanced

the budget on the back of the arts and

the arts were cut from public education

as a way of reconciling that severe

budget budget crisis and that is where

the what I will say now is a myth that

there's no arts happening in school and

that all the arts have been cut that's

where it's started and every time we

have a financial challenge in our public

education system we go back to that

narrative but I argue that since that

time have actually not been the case and

as we move through our work we're

recognizing that the arts are

consistently being cut at a proportional

level to all other subject areas and

sometimes less than other subject areas

so it's time for us to change the

narrative that all the arts were cut and

there's nothing happened no arts in

public education not true um we've had

some good things happen it was actually

in 1994 that the arts were first

recognized by the federal Department of

Education that the arts were one of nine

core subject areas recognized by the

then goals 2000 legislation in 2001 in

California that was the first time we

had arts standard recognized just like

every other subject area so we were on

kind of a nice step momentum moving

forward and we ran in week eight then we

were hit with No Child Left Behind which

for all of its good intentions which was

to really focus on equity and make sure

that young people no matter what their

background had equal access to quality

education that was its noble goal the

focus on testing and high-stakes testing

had a lot of unintended consequences and

basically pushed out anything that

wasn't testing so math

English were prioritized and really all

other subject areas were given were less

of a priority but since then in 2010 the

common core standards came forward with

a new approach to how we should might

educate young people there was proper

decision 30 in 19 in 2012 which started

putting more money back into the public

education system new local control

funding and then most recently the new

federal legislation of every student

succeeds Act continues to carry that

importance of the arts as part of a

well-rounded education and then we've

actually just reached in the last couple

years reversed the credentialing

problems and last month the state of

California just adopted new arts

standards though I want to convey that

we've this is a long-standing problem

but we are definitely since 2010 have

been building momentum and she continued

to move in that and in that way so as

the director of arts education at the LA

County Arts Commission I oversee the

arts education collective it's an

initiative that was started in 2002 by

the Board of Supervisors as a way of

helping all 81 school districts restore

the arts in public education and the

Board of Supervisors really recognized

it as important for three risen reasons

one the role of the arts as it's

important to child development the role

of the arts as it's important to

economic development and the role of the

arts as it's important to community

development so our county government

stepped forward with that initiative we

launched in 2003 in five school

districts because there are five county

boards of Supervisors and it's continued

to grow an average of five school

districts a year so that today there are

70 school districts plus five charter

school networks that have joined the

arts egg

and we are on pace to be engaging all 81

school districts by 2020 yeah right and

I'll just say that as as we reach this

first benchmark of scale our first

benchmark was can we ever get to

completing the map and making it all

orange we've set our sights on 2020 but

we know that engaging all districts

still doesn't bring arts education to

every child all year every year so I put

forward that we are at a moment of

evolving our definition of scale where

it used where it has been engaging all

districts and our new scale our new

definition of scale and equality is when

every child in every classroom in every

school has year-long instruction all

year every year so a moment to shift our

definition many of you may know that

data as the backbone organization

collecting and disseminating data is one

of the core strategies in our work and

many of you may have attended the June

meeting when we released the findings on

or discuss the findings of the arts

education profile this was a two years

research study that really had three

purposes one we wanted to be able to

collect data from school districts and

give it back to them in a way that was

meaningful so that they could use it for

strategic planning in their district the

second was that we wanted to make sure

that any data we collected would be

visible to the public so that parents or

teachers or advocates anyone could

excite access it arts organizations

could access it to see is there any arts

happening in that school what other arts

organizations are working there so that

was important

and then since we were going to be

collecting all the data in this ones

initial swath we thought it would be

important to just look for trends and

particularly factors that were

associated with quality quantity and

equity so just quickly there are 200 and

there were two hundred and two thousand

two hundred and seventy seven schools

the number changes a few every year we

received responses from more than 70

across 74 school districts with a 41

percent response rate which our

researchers tell us was very high and

our researchers were very careful about

attention to different types of schools

so that the findings could be

generalized and we could confidently

state that the data we collected is

actually a reflection of all schools

across LA County and all school

districts across Elliott County with the

exception of Long Beach because there

wasn't enough reserve representative

participation from them so I'm gonna go

quickly through some data points and

some stats and findings I've said many

times um we were shocked to find that on

average 90% of public schools in LA

County offered some arts instruction to

some students much higher than I

expected again more evidence that we

it's time to shift the narrative that

there's no arts happening but this is a

huge caveat at the bottom of this that

school ninety percent of schools are

providing some arts instruction to some

students so it's important to take a

deeper dive into some of the other

findings we've done to it we've

collected two different ways the

participation of nonprofit arts partners

in public schools and when we collected

the data from arts partners in 2014 and

then again in 2017 when we collected it

from arts from schools themselves

both times about half the school's work

with a nonprofit arts organization or an

arts partner which means half them don't

but again if we've got over 2000 schools

that means that over a thousand of them

are in partnership with a local arts

organization or a teaching artist so

this slide shows us so if this is the

percentage of schools offering each arts

discipline this slide reinforces what we

think we know which was that music and

visual arts are more frequently taught

but if you look at the green bars it

shows that less than half of elementary

schools in the county provide any

instruction in dance theater and media

arts the only half elementary schools

provide any instruction in dance theater

or media arts less than 1/3 of the high

schools provide any dance instruction

and only about half offer any theater or

media arts okay this is the big crazy

slide that I'm gonna talk you through

and so just don't try to find any detail

detail if you just kind of look at it as

a wash of color you can see that it

starts small at the kindergarten though

the rows are art forms the columns are

grade levels and there is less arts

instruction happening at kindergarten

heading increases up until the middle

schools that makes sense right the teal

is music and the purple is visual arts

so as we expect those are the two that

have the most instruction but if I can

narrow your focus do the fourth grade

column and to the teal box with the nine

point five percentage point on it that's

telling us that nine only nine point

five percent of schools that have fourth

graders on their campus provide

year-long music instruction to all

fourth graders on that K on that site so

while it's one thing to say that 90% of

schools are offering some arts

instruction to some students the flip

side of that is that only 9% of

elementary schools with fourth graders

are providing year-long music

instruction to all of those fourth

graders and then although yeah I'll just

think that's Aaron I'll keep going uh

the study I won't go into it today but

the study was also looking at quality

and quantity indicators and the high

level findings are that to knows no

surprise that students from low-income

communities those that are English

language learners and students of color

not only receive less arts instruction

but the quality of the instruction

they're receiving is lower than students

that are attending school in schools

where there's a higher population of

white students um schools with high

populations of white students not not

only offer more arts instruction but the

quality of that instruction is better so

this led us to acknowledge that we've

eighths of progress but there's still a

lot more work to be done and in 2017 we

convened something called the arts

education Innovation Lab to really try

to crack than done about what we can do

to really accelerate that the the rate

of change and to really create a sense

of urgency around making sure that all

young people have access to the arts as

a core component of quality education

together the group created the shared

vision that every young person in LA

County engages in the arts all year

every year because the arts are

fundamental to the human growth and

development oops the work ended up

paring down into what we're calling five

pillars and the two on the Left Court

that the arts are core to education and

that the arts can be a tool for

advancing teaching and learning that's

kind of the

the lane that arts education has

historically landed in and that if it to

really get it equity if all youth are

gonna receive instruction it needed to

happen during the school day and so that

every child would have access but what

also surfaced in the in these new

conversations whereas a new

acknowledgment of the changing landscape

of the need for self initiated arts

learning and also creative collaborative

communities the process had us create

bold statements around each of these

pillars and you know when we arrived

what's it gonna look like and so I just

want to drill down on the self initiated

arts learning and the bold statement was

that every learner is able to access new

innovative technologies that allow them

to engage in the arts within and beyond

the school walls alone and with others

and then in in terms of creative

collaborative communities acknowledging

that creative collaborative Kalu

communities nourish all learners but

also reciprocally that creative

collaborative learners have an impact on

their community so I would argue that

this most recent work is really pushing

us to to expand our aperture and

understand that arts education we need

to continue to push to get to that new

definition of equality that all surrett

students receive it in during the school

day but also push for a new definition

of equity if all students are getting it

during the school day then we need to

provide additional resources for those

youth who need it most and so I

challenge you to help us think

creatively about what we'll need to

change in order to achieve this agenda

at scale and with equity and to

recognize that there are a lot of

players in this ecosystem

and while we have historically moved

from as we historically moved from in

school to being more expansive you can't

take the pressure off the work in

schools but we need to be more even more

inclusive um I invite all of you our

initial regional plan for arts education

as I mentioned before was launched in

2002 by the Board of Supervisors so

April May and June this year we'll be

engaging a public process to update that

regional plan and I invite all of you

and all of your grantees and anyone you

know who has an interest in this to

really come out and participate in that

process it's important that the plan

that is developed is not a document that

sits on a shelf but that it is a living

breathing document that we all feel

ownership about find our place in it and

can feel that we're all advancing the

same an agenda even though we're all

playing a very different part in the

ecosystem so we think a lot about what

are the different roles in that we each

play and I think I'll end it there and I

made it in 15 minutes and so I thought

I'd like to invite the panelists and our

moderator up front to start taking their

seats we're lucky to have a great panel

of guests you will share their own

experiences and perspectives about this

work and as they come up I'll point out

that in your program you have their

names and their pictures so as they're

speaking you can help identify them so

we're not going to do and their BIOS are

in there so we're not gonna take time

with introductions but Lillian Maldonado

French is the superintendent of Mountain

View School District

so she's representing the school

district perspective shannon wilkins

is our representative from the LA County

Office of Education

Christon sakoda is here from the LA

County Arts Commission Dave Mitchell is

present representing the LA County

Probation Department and Carol Carolyn

Kaneko is here with us from the LA

County Department of Mental Health Alex

Johnson is moderating the panel and just

briefly Alec was appointed by supervisor

mark ridley-thomas to serve as a board

member on the LA County Office of

Education um he serves as a board member

to the arts for incarcerated youth

network he is new to his position as a

program officer at the wellness

foundation and he also sits on the art

side collective Leadership Council so

probably no one better prepared or

suited to moderate this pilot panel than

Alex welcome good morning let me just

thank Denice and Wendy and an angel for

their leadership I was asked to make

some preparatory remarks and I was

sitting here thinking that the person I

also need to thank is Janice pover who

has gotten me where is Janice it's in

large part because of her guidance

Janice and I have had a special

relationship that's been one of

friendship one of mentoring what a

maternal relationship that I've had with

Janice and she has gotten me involved in

the arts for a car serrated youth

Network and our Leadership Council and

so I just wanted to give her a special

shout out and thank her for everything

I'm a recovery de tourny

so if there any recovery attorneys in

the audience that you know what that

means and I will say from a personal

reflection standpoint my arts experience

was the sum of a couple of things was

experiences with

my parents and my sister at Barnsdall

art part was having to sit in the

waiting room while my sister went and

practiced and danced at little

Washington dance theater it was actually

a admit this in this audience there's

photos that you will never see it was me

taking ballet and tap when I was a kid

you would never see those photos so

what's that ask it was two teachers mark

monarch and Patrick Slattery who were a

music teacher and an arts teacher who

really helped to instill and uplift and

obviously as I said Janice who has

really accelerated my engagement in this

area this is such an important

conversation it's a conversation that is

really looking at the intersection of

Arts of Education equity and our most

critical systems of care education

system our foster youth system our

probation system and system of view

justice and just these systems that

address and are working with our most

vulnerable young people in so many ways

these systems if we are honest and

truthful have historically been

undergirded by inequity and it has been

permeated by generational inequity that

has overwhelmingly impacted communities

of color and nowhere has this

disproportionality been more apparent

and more striking than in the school to

Prison Pipeline some might call it the

cradle to Prison Pipeline and I think

but we all know what that means the

school to Prison Pipeline is going to

pop a set of policies and practices but

I've often times favorite incarceration

over education punishment over

rehabilitation and reinforced

zero-tolerance policies district

fortunately push students homeless

students faster you see the students of

color students who are at the margins

out of classrooms and into in many

instances are camps and our halls the

school to Prison Pipeline has often

started when student behavior is

addressed in a manner that is

disproportionate to the offending act

symptomatic in many ways of instances of

unaddressed trauma

and the need for healing the arts

however creates an off-ramp creates a

pathway from the pipeline by engaging

young people and empowering them I say

this often that arts is not a

distraction but it can be a diversionary

tool it's a tool it's a practice for

young people to heal to tell their

stories through a variety of mediums

through spoken word through dance or

poetry to performance through visual

pieces to imagine their boundless and

infinite possibilities to anchor them to

their own history and their culture art

has the transformative power to heal and

to channel creativity to build up strong

youth and there are so many examples of

organizations for using arts to do this

I saw Bob smiling in there out in the

audience from inner city arts there's

new earth there's artworks la spirit

awakening inside out writers arts for

cars for the youth Network the list goes

on and on art and arts education

therefore should not be optional

it must be fundamental to a student

learning and the students matriculation

as they travel through the education

system we have a quality but it is

incumbent on us to drive deeper towards

equity and arts education we must go

deeper we have to ensure that those who

are most in need receive arts and we

need philanthropy to serve as a bridge

and a partner in identifying and

implementing and scaling solutions for

achieving scale and equity in arts so

with that I want to transition into this

really amazing and panel this

cross-section of leaders and I'm gonna

try to make the transmitter to pick up

my bike and still speak this work in

arts and arts education and so I want to

start with is it on

you hear me I want to start with two of

our education part we have the

superintendent of the year Lillian

Maldonado French who is here we have

Shannon give her a round of applause

we have Shannon Wilkins from the LA

County Office of Education who is here

and I want to start with them to really

begin this conversation until Lily I

want you to give us a sense of how your

school district has been working to

advance arts and arts education

throughout your district thank you very

much it's a pleasure to be here and I

have to say I have to agree with the

commentary that Denise made arts

education has never really gone away and

in fact during the deepest recession the

one thing we did not lose was our

phenomenal band program it's it's

amazing but it did begin in fourth grade

and so what we had was some arts

education for some students and so we

began this journey really the way we

focus all of our work and that is

thinking about the whole child and in

creating systems of support and

integrating because that's really the

only way we can do our work because we

don't have enough funding to have

separate programs so we we have to think

holistically and we have to think how do

we connect so whether it's an amazing

summer program that we have for students

or increasing wellness opportunities for

our students whether it's healthcare or

family engagement we we try everything

together so everything is about arts

everything is about summer learning

everything is about everything and the

other little thing I like to add is that

I always start with incremental steps so

I have a saying that everyone knows in

our district that every year just a

little bit more so you have to start out

with knowing that you have you know take

one step at a time and then grow the

program but I have to say the initial

seed

is critical and that is that we received

a grant and we were able to get a coach

who took us through a strategic planning

process and with that planning process

we were able to be very intentional

about our funding that was referenced

earlier El Cap funding was an

accelerator for us any kind of

additional grant monies any grants that

we received from the Arts Commission

we're able to incorporate it and

integrate it into what was a already a

plan in place and the other accelerator

was a program teal and you'll hear more

about teal in a minute but it's

basically it's technology and hand start

so we have three coaches in our district

and they trained a hundred and twenty

teachers in our district and that

continues to grow and grow and grow the

other important part of of this our

program was bringing in art specialists

having that artist in residence coming

to our school not only sparked the

interest in the arts for our students

but also for our teachers having the

teal program is fantastic because the

teachers are able to learn lessons

online but having access to that artist

who comes we just had a training last

week where the the artist comes and

gives an in-person opportunity for our

teachers is ultimately how one

experiences the arts though giving our

teachers the opportunity to experience

the arts themselves created that spark

of joy and and and initiative and

wanting to create more so it's been very

intentional looking at what resources we

had in our community as well using a

scope and sequence of looking at the

arts providing a variety of

opportunities by grade level through our

artists and residents and then making

sure that we're incorporating and

integrating into every program possible

so whether it's language arts or social

studies

or whatever opportunity exists our

physical education program is infused

with the arts so just finding those ways

of including the arts into our students

lives is how we do it thank you there

are a couple of points that you raised

one talking about the whole child one

talking about how adults respond to the

arts I want to come back to and I want

our panelists to be thinking about but

let me bring Shannon into the

conversation so the County Office of

Education and the local school district

Mountain View two different roles but

the county has an important role the

local school districts have an important

role can you tell us in about

what's the county's role in arts

education the County Office of Education

role in arts education is it on oh thank

you well good morning everyone I'm happy

to be part of this panel and talk about

my favorite topic so glad to be here

our our charge at the county office of

education is to support the 80 school

districts in our charters with

curriculum and instruct and instruction

and assessment and to that order when it

comes to arts education we have really

been what I consider to be in a

renaissance ever since Common Core

standards came in and that was really

they came in in 2010

Denise alluded to what happened in No

Child Left Behind which was really

intended to give kids a good solid

foundation of skills and but it was it

was organized as hundreds of discrete

skills and so kids were having trouble

using those skills and applying them so

the Common Core State Standards came in

and there were fewer standards but they

were deeper and more interconnected and

children needed to do things with them

so that was really a critical moment in

time for us at Los Angeles County Office

of Education to provide some new

guidance to our district and the

question is so what does what does

construction look like now that

everything has changed so we wrote we

wrote our view of what we thought

instructions should be and what the role

in arts education could be through a

series called teaching creativity with

Common Core State Standards and we were

astounded by the number of people that

were coming to we held it in a huge Hall

at the Huntington Library and the first

several years it was not only educators

it was the museums and it was the music

centers and it was the theaters because

everybody needed to retool for what was

happening but for this sea change so it

was delightful and it was a face-to-face

exchange but then we needed to grow it

even more broadly so my colleagues in

the Center for distance and online

learning took that notion of Arts

integration which was our pedagogical

construction and what that really is it

means that you take art standards and

you say I'm going to take each these

things in visual arts and you lay it

next to something that you're teaching

in a different content area and you you

present those side-by-side as a vehicle

for teaching both and kids getting more

out of it because they also had an art

experience to help go through different

channels to learn that information so my

colleague took that pedagogical

structure and turned it into an online

technology along with a very good

trainer of trainer program so that

schools would have an in-house resident

expert that will be working with their

own colleagues so this has continued

we're very we were thrilled to day that

we did get a Golden Bell Award for the

series and thrilled with how it has been

expanded and now our secondary

colleagues are really knocking on our

door saying so what about us what is how

does arts integration or does arts

integration look like something that is

important for secondary students so once

again we're really at the forefront of

saying well

secondary does look different because in

high schools as we all remember every 55

minutes you change classes to a teacher

who is an expert in their field there

isn't that interconnection that's so

much more easily facilitated in k-6

education because it's the same teacher

all day long so trying to find a way

that we can move the arts into other

content areas being respectful of their

content which is dense and deep but

making it making an environment that

arts is making learning in every field

more achievable and more equitable so

let me give you an example of what that

might look like on Friday we were

working with what I consider to be one

of the most difficult challenges for

high school students Shakespeare so we

were working with Romeo and Juliet and

I'm sure a good number of you have

worked with Romeo and Juliet in your own

high school experience it's arguably the

greatest love story ever told and quite

a woman's lip - but that Juliet but it

is written in Old English it's set in

Renaissance Verona which is not exactly

anybody's cultural experience and it's

dancing difficult to read would you

agree with that so except for English

majors love it right and they're good at

it I think you have to develop it so I

we were with a good number of English

teachers but the problem is that isn't

as accessible to everyone particularly

English language learners or children

with disabilities this is kind of very

dense content so we added ballet and

music to that same content and suddenly

there's a lot more vehicles to learn the

story of Romeo and Juliet course ballet

has no language at all but when you

watch the Royal Ballet Dam said you get

the story all of it

and of course Tchaikovsky's theme and

Prokofiev's theme these are all

different vehicles for teaching the same

content which enhance

says what their content is anyway but

makes it accessible and equitable so

we're really just at the kind of the

beginning stages of working with our

secondary colleagues in other contents

and then we will be blending that with

our single subject art features in the

high schools as well

Thank You Shannon and thank you for

pointing out how you use that in terms

of working with English language

learners I think that's a really

important point to note I want to bring

in Carolyn to the conversation Lillian

was talking about this notion of the

whole child and as one who believes

firmly that we ought to be invested in

the holds now the continuum of work it's

something that is central to the work

that you're doing at the mhm tell us why

why is the mhm involved in arts what is

the image doing around the arts and how

are you leveraging it okay I started my

career as a school-based mental health

professional and the art and play for

the vehicles for me to communicate with

the students sometimes a lot of the work

that we do as therapist is really

reaching the effects and those feelings

and sometimes it's hard for first grader

to even a high school student to talk

about what's going on and so I've used

the arts and really breaking down

breaking down those the stigma and the

barriers and to help them communicate

what what's going on

so that's on a macro micro level one of

them on a macro level the Department

recognizes the importance of art in the

community if you remember we had the why

we arise event in May we really brought

in the visual and performing arts to in

a new way and the importance of

messaging and awareness the mental

health awareness I think that's where

we're really moving for towards that

prevention piece we're really good about

providing services but what can we do to

move for more upstream to prevent people

coming into into our services or into

any of the system

so we're looking really at prevention

we're looking at early intervention

helping teachers and the community

members recognize early signs so we can

provide treatment on this but and it

really does though that way so that

child trajectory doesn't get impeded by

you know some of the challenges that

currently are going on today let me pose

this so a lot of when I talk to young

people they are dealing with a range of

trauma whether it's in the household

whether it's just navigating their daily

lives to lilium you can tweak to this

Dave one of the things that numbers I

hear cited often ninety four percent of

the young people in our probation camps

and halls are dealing with trauma so

Carolyn Dave Lillian how is trauma how

is preventing trauma addressing trauma

how is that part of the work you all are

doing as relates to the arts in your

various departments and Dave you jump in

in a moment as well

Bernie's should ask that because Monday

of this week we had about over 70

schools district councillors

professionals in this very room because

we are part of a collaborative working

with Los Angeles County Office of

Education UCLA and DMH to bring really

plain common form information and

resiliency training to all the schools

so that is our charge this year is to

really bring that information from the

school to the school administrators and

superintendents all the way down to the

teachers so that's why I love teal sel

social-emotional learning I love sport

which is suicide prevention online

reserve resiliency training because

that's the only way we could really

reach and disseminate this important

information to LA County which is the

fifth largest state the twelfth largest

country when you think about that fan

how else can we reach and build

equitable access and I'll jump in here

Alex alluded to 94 percent of our youth

have

suffered some sort of trauma in the

probation system and one of the things I

talked earlier about with my colleague

from DMH is when we get them in

probation it's not only trauma but a lot

of times untreated trauma we have the

disconnected youth who for various

reasons family support education

deficiencies gang influence various

issues create a situation where these

kids have not been treated and and they

come into our system and really

delinquency is symptomatic of untreated

issues with kids and families and we

really have to emphasize the family and

and when we talk about trauma we try to

see trauma through the same lens one of

the things we've done with the arts is

we've trained our staff with their staff

they've trained us on the arts we've

trained them on trauma so any adult

working with our kids in the system

these the kids through the same lens

it's so important and Emily Trade Lake

oh and we've trained DMH and we've

trained our health services because it's

so important when you're dealing with

trauma that everyone deals with the

youth insistently effectively and

understands the trauma and how to

effectively mitigate some of those

symptoms so we also participate in

multidisciplinary team planning we're

all partners are together again and and

DMH may help us with identifying some of

the underlying issues but we create a

plan that will not only deal with the

trauma why they're with us but when they

go to the community camps probation or

not panaceas for what ails these youth

they really get healthy in their own

ecology in the community so one of the

things that we've worked strong with the

arts is to connect kids to the arts when

they leave our facilities and and one of

the things I talked to Denise about for

years is that we need to try to provide

employable skills if a kid has a

propensity in the arts that we have to

get them on a path either educationally

or employment wise to get them in a

field in the arts because some of our

kids are so talented

and and you know they use the arts as a

catharsis for their trauma they paint

they dance you know they do theater we

have an academic Bowl tomorrow which is

just incredible our kids are very bright

but they haven't been treated

effectively before they got to probation

so we want to stabilize them in our

facilities develop a plan that we can

effectively treat them when they get

back to their community and support

their family and they're in their

natural ecology

Lilliana I want you to respond to that

and then I want to bring in Kristin to

talk about how they are using the arts

on an even wider perspective for

prevention purposes with young people

who have faced Ramin other instance but

Lillian won't you respond I just want to

point out that this is an issue that

affects all students and you may not

have this awareness I know that those of

us who work in education are aware that

the issue of trauma is is throughout is

endemic I think to our system we have

students who are K through 8 and on a

weekly basis we have students who are

hospitalized on a 5150 weekly basis and

that's not counting the kids who we said

we have the P MRT team come out and they

decide that they're okay or there's

another intervention that's done so this

is a huge problem we have counselors on

each of our schools all our elementary

and now we're adding Masters of Social

Work interns then we met with USC and

they said listening to our issues on a

scale of one to four with for being a

crisis level they think our system in

our school in our community is a three

so it's a huge issue

so Lillian just to dig a little deeper

how is with your schools how are they

connecting the arts to help with the

trauma with those significant amount of

young people who you're seeing being

hospitalized being referred it's a

tribute what is the arts what are using

the arts to do us or our counselors are

very mark rating suicide prevention

programs anti-bullying programs and and

look

what are those deep issues that we can

tackle more of a systemic level and it

is through the arts so they're creating

programs either we have different levels

so Tier one is what we provide for all

students so our Tier one programs

include the arts as a way of expressing

themselves and in a positive way and

learning new social skills positive

social skills to deal with the trauma

that they experience and also to find

other ways for them to communicate and

not cause additional trauma to their

fellow students person sure so good

morning everyone so at the Arts

Commission as a local arts agency our

primary role is really supporting arts

and culture countywide and ensuring that

there's really deep sustainability and

infrastructure to support arts and

culture and access and equity in the art

broadly and we do that through many ways

but as you heard this morning we are

privileged to have spent the last and 15

years or so growing a really robust area

of work body of work in arts education

so we're we're literally able to utilize

arts education and in partnership with

so many of the folks in this room and so

many of our nonprofit partners as a

means to not only supporting arts and

culture but supporting really health and

well-being applause honey so

specifically in relation to what we're

talking about right now I know one of

the things that has been mentioned was

that we were honored to be a recipient

of the art for justice fund initiative

and so if it's helpful I can talk a

little bit about that initiative and

that body of work so for those who if

you're not familiar with art for justice

art for justice is a five-year

initiative that was launched recently by

a wonderful philanthropist the art

collector and arts leader named Agee

Gunn Agnes gund from New York

who is really an arts leader and a very

strong supporter of arts education in

her own right and started a program

called studio in a school that brings

artists into schools as partners in New

York and that's actually spreading

nationally through her work and her

personal life became aware of the crisis

of mass incarceration and the issue of

racial disparities in the justice system

and it really was very personal to her

in that she has three daughters three or

four daughters and through them now has

a number of grandchildren's who are

African American and she was starting to

really feel this in her bones and spent

time researching reading having folks

advise her to become more critically

aware and she said we need to do

something about this so she comes from

an arts background so she went to her

colleagues at the Ford Foundation Darren

Walker I said what what could I do well

what she did is she took one of her own

beloved paintings from her personal art

collection which was a Lichtenstein a

very valuable piece sold it at auction

for 165 million dollars and after

dealing with the proceeds and other

things in costs launched a 100 million

dollar five-year initiative called art

for justice that is investing in both

art strategies and criminal reform

strategies both separate equal combined

any permutation so in that work and

being part of that cohort of national

grantees but there are several who are

here in LA County as well some partners

have been mentioned today arts for

incarcerated youth network or Tia chucha

California lawyers for the Arts uh all

everyone in that cohort is working in

their own way to utilize the arts or

criminal reform strategy to reduce mass

incarceration and really advance

narrative change as well around around

our youth so for us you know this work

began with the broader arts education

and arts the idea that arts should be

for all in that work we began to work

with probation and others in the county

when the LA model and camp you know

compactor was coming on coming online

right and that's where the conversation

began so through that work

and that partnership we've been able to

coordinate and fund arts instruction for

incarcerated youth now with the

opportunity of this grant and the moment

which really gave us a chance to think

bigger and say what is our real vision

for this work in the next few years we

see an opportunity to not only be

investing in youth who are incarcerated

currently thinking about their reentry

in community but also as folks have

mentioned going upstream

what does diversion look like if there's

an arts based strategy in it

what prevention look like and how do we

use evidence base to say we know that

youth and communities that are touched

by any of these systems foster systems

or others there's a very high

correlation there so can we look at

communities that have been

under-resourced communities that have a

high proportion of systems involved

youth and communities and infuse them

with arts instruction infuse them with

creative youth development as a means of

prevention also are there opportunities

for youth employment and along the way

will we make commission an artist or two

to do some great work supporting

narrative change so we will be

coordinating and Denise will be

instrumental in this work an interagency

task force to help align who's utilizing

the art encourage those who perhaps

aren't yet and think about systemic ways

to integrate the arts into this work

into family engagement through the

foster system right into schools

embedding and actually we're working

with mental health on communities

wellness and how trauma-informed

training can perhaps be shared with the

arts organizations and community-based

organizations and the arts be embedded

there so I would just say in all of this

I think our real opportunity and and

interesting for us in reflecting broadly

on the role of the local arts agency is

to realize that we sit as what I like to

call an inside outsider position the

arts are often viewed as an outside as

sort of an outsider or commenting or you

know as sort of but really we're also

deeply on the inside and that's a

critical opportunity to really advance

systemic change for positive good as we

look at not only prevention but the arc

of justice reinvestment and investing

those dollars in that attention in a

positive way including through the arts

in communities and in youth so that's

the big picture Kristin you you said a

lot of just there are a lot of great

nuggets to take from what you just said

I want to pick up on one and it's really

arts as a force for systemic change and

I want to call out the LA model and ask

Dave to describe first of all what the

LA model is we've heard a lot about the

LA motto and a lot of different spaces

what is the LA model but more

specifically how our arts embedded and

integrated into the LA model and how has

that led to change to cultural change

and to systemic change in the probation

department okay the LA model is a true

collaborative that started five or six

years ago with the probation department

CBO's county partners advocates

developing a system of custody and

control and changing it to a system of

care and and we had everyone at the

table as we developed this and created

these tenets of what the LA model should

be what does air mean when you're

dealing with probation you in a facility

one of our true advantages is we used to

have 2,000 kids in our camp today we

have 260 and campus Kilpatrick was built

as a model for a system of care it's

holistic small family home like study

where they have their own living room

they live in groups of six kids they

have their own living room they do their

own laundry they get to wear their own

clothes

our staff don't wear uniforms and really

the LA model is the tenets are its how

do the adults in that kid's life

interface with these kids on an ongoing

basis

one of the things we did purposely we

planned together

it wasn't probation taking the lead it

was all of us taking the lead we talked

about systems we talked about what could

impact these youth in the future and the

arts were at the table from the

beginning and we talked about how we can

incorporate the arts not only in the

campus Kilpatrick but into all of our

facility and I'm proud to say we

currently have the arts for incarcerated

youth and every one of our juvenile

facilities our halls and camps and five

years ago that one ended up happening

probation and it's because of the

insistency of people like the knees and

kylie you know that we're at the table

said this is it very important and and

we need to expose our kids the different

ideas to different concepts we need to

give them a vehicle that allows them to

act out their trauma in a positive way

and and you would be shocked to see

these kids skills and singing in the

theater and and they're incredible

artists and and this allows them to

instead of fight to use that energy in a

different way

and-and-and what was beautiful about

what we did when we did the four-week

training when we opened Kilpatrick we

had our artists in that training we had

our therapists we had our nurses we had

our teachers everyone took the same

training that was trauma based but also

talked about DBT talked about the arts

the arts trained us all so it was very

holistic in in our approach and so we

all see these kids through the same lens

they all treat them the same way we

understand what they do and and why they

do it what are their triggers if you're

in an art class and the kid starts to go

off and you have an understanding of

those triggers you're gonna be much more

effective as an artist the other thing

we did was we incorporated them into our

case planning we have a full-time

resident artist that Kilpatrick we're

going to have one at Dorothy Kirby

Center they sit down and conduct

multidisciplinary teams with us they

have an art plan

for this kid when they leave the

community for those kids who want to

continue on with the arts so it's very

holistic in our planning in our

transition planning because like I said

earlier the real work happens back in

the community we can do a lot of things

when we have a captive audience but when

the community when the kids back in the

community with those forces that created

you know some of the situations in the

from the beginning how does he or she

respond to that what type of support

does he have both artists are often one

of their highest support systems both at

at our facilities and in the community

there's a connection a positive adult

connection the last thing I want to say

is the artists have been incredible for

our staff because we wanted our staff to

interact with kids differently and that

we train in drumming we train in art you

know we do different things so our staff

be these kids through a different lens

our staff know that art is a vehicle to

allow them to express themselves

positively I think you Dave I want to

pose a question because one of the

narratives that's being lifted up is

really this systems change and agencies

that have not traditionally worked in

the arts right and even Lilian when it

comes to school districts the arts has

not always been as the data shows given

what to visas is talked about with

respect to how the landscape of arts

education has taken time to develop and

to embed its take it to work to convince

adults to embed the Arts to use the arts

to leverage the arts or systems change

for justice reinvestment as you said

Kristin so tell us what what's the story

of that what what did it take what

strategies did you use our different

apartment use to make the shift whether

they've Carolyn Lillian whomever just

curious about what which what skills of

what what tactics were used to make

those shifts to make that turn so that

arts was at the

core of many of the work much of the

work that you're doing I think we in

probation needed to accept that we're

gonna be different in the future and and

that was one of the and from the

administration down our role is

different our role you know as a

probation officer is different than it

used to be we must be systemic ly

involved we must understand the systems

as a whole and and we must work with

other agencies because our outcomes

weren't good and and and the worst thing

we could do is reach Ramat eyes kids and

that's what we are doing by

incarcerating too many youth we were

reach Ramat izing them so i think as an

organization for the last five or six

years I've seen the cultural change and

the cultural shift that we have to

engage the community we have to engage

our partners and and that that took a

lot for the department to understand

that our role is different now the other

thing is the training the cross-training

and allowing people in your house I mean

it's it's it's very uncomfortable

sometimes to allow people in your house

to train together to develop

partnerships our CBO's need to be our

partners our mental health partner needs

to be our partner our lake partner we

have to be one we have to be youth

centric in the way we act the way we

deal with youth on an ongoing basis

lakelyn probation should never be at

odds when it comes to youth we should

both see them the same way we may have

different tactic styles but the end goal

should always be the same and and that

took a lot for probation to let people

in our house Carolyn Kristen Lillian I

think there's so much stigma when it

comes to the Department of Mental Health

we recognize that we have all these

services that we have to offer but

people weren't coming to our doors so I

think we have recognized specially in

the last eight years a really changing

the focus on we'll still have our

services but really looking out in the

community and working with faith-based

communities and community-based

organizations and partners to really

bring us to the table to the community

and to kind of bring help us

to educate and inform the partners out

there I think art really offers an

opportunity for hope and I'm with no one

here arts is hope art to give hope to

that individual and to the families and

so I think we're really trying to move

away from though the walls of the

department so we're in Parks and Rec

we're in libraries were in a lot of

different places where families and

people naturally gather but that's an

award we're pushing the envelope there I

think for us there was people's the

first is that we we've had a partnership

with the Arts Commission for a while and

we had opportunities to receive grants

so that students had field trips or

different things but when the Arts

Commission switched their focus and

funded a coach to be able to have

strategic planning that made the

difference because then we started

thinking okay well what is the systemic

integration of the arts and then the

second thing I have to say it's funding

if we had not switched to a different

funding system in the state of

California which is the elk calf or the

lcff which provided us an opportunity to

have more opportunities to think about

and choose how we're going to spend our

funding and receive more funding our

district is a ninety seven percent free

and reduced and/or English Learner

so those funds which are equity funds

were the were what we were able to use

to do that so it really is about funding

I wanted to add just that I think there

are a lot of really dynamic leaders

right now in organizations in

departments and agencies folks who are

really looking at doing the work folks

who are really interested in being

innovative in looking ahead and I think

that is really greasing the wheels and

helping things move forward but I also

really want to say

part of the focus on the systemic on

something that's policy based on

something that's institutionalized is

because of that dynamic leader leave we

don't want things to fall backwards

right this can't all rest on one dynamic

leader and I'm thinking specifically

about a story that Denise will tell

where you know we sat down for a meeting

this is before my time

sat down for a couple years instead of

her meeting with probation when the arts

were kind of first up and said okay and

we were everyone you know on our side we

serve prepared to give all the reasons

why the arts were so important that you

should have arts education and that they

actually said stop we don't need to hear

why we're ready to hear how they were

ready to move and that's incredible but

we can't waste this opportunity thinking

that we can rely on the shoulders of a

dynamic leader or dynamic leadership

that could potentially change in a

different generation or in a different

sort of you know cast of leaders so the

policy and the systems change I think is

is really critical to set these wheels

in motion and I will just say on a macro

level for everybody working in the arts

and in arts philanthropy I think you

know the last several years there are

some major what are really

happening in our field that we've been

evolving into one of them might be the

shift from first of all into explicitly

again it's sort of perennial but talking

about diversity and then how that is

begun to shift into talking about equity

and inclusion and then once you're

starting about what did that look like

and if your dream arts education you

might think only to public schools it's

the most democratic way of reaching

everyone but then what if equity really

look like and then you might say uh what

about the youth that's incarcerated in

the camps aren't they and the right so

how that is manifest I think is also a

really big part of what's happening in

the arts and in arts philanthropy

broadly arts education though exception

and then I'll also say galvanizing all

of this or undergirding all of this is

the increasing recognition on all sides

that the arts have such incredible

intrinsic value they also have such

incredible value and impact upon so

taking a page from our colleagues in

health equity right how do we do sort of

not just health in all policies but arts

in all policies how do we help support

those

strategies and so that's also something

at a macro level that's happening and

that means that colleagues and other

departments are saying oh yeah this

actually and believing that isn't

something fluff and this is happening

globally when we talk to little

municipal government in London in New

York in everywhere that they too are

also understanding that the arts with

the arts education arts in education

arts in Community Development arts and

well-being actually have such rich value

so I was gonna ask a question about the

challenges but before I get to that and

how folks can help support your work but

before I get to that I mean you raise an

interesting point and as I look across

and think about this panel for all that

other county agencies or you're at

school district leaders change budgets

change the folks who are helping to

drive the work change will change so how

do you make sure that this work phase

embedded that arts stays embedded and

institutionalized as a part of the core

that the current partnership and

interagency

a partnership stays together like what

is needed whether it's community

pressure etc what is needed to make sure

that that happened I'll take a stab at

this I think one of the things that I've

talked and with our partners in the arts

is collecting data we have to have data

that what we're doing works we have to

connect youth in the community the other

thing is the funding currently probation

pays for our arts in our facilities but

it's state funding you know and it's

based on state budgets it changes

leaders change you know so you you have

to be able to and and then the other

thing is institutionalize their

partnership with you whether it's

through policy or practice you know

having the arts that the MDT's is

institutionalizing that having full-time

artists you know ultimately we should

have a full-time artist at every one of

our facilities and and and use that to

introduce way of doing business because

once it's been practiced for years it

has a greater chance of surviving budget

times where we are right now

Denise talked about we have new

standards that just got approved this

month for the last time that happened

was 18 years ago so that is a that's a

big change that everybody in arts

education no matter if you're within the

system or if you are working supporting

the system in the community will need to

retool over the the standards are the

content of what is being taught and I

think there's two things that I love

about these new standards the first is

that they're based on the National core

arts standards which means that there's

a national view of what a good arts

education consists of and that really

levels the playing field for college and

career readiness as our students

matriculate into either a career or into

higher education that they come to

universities with some consistency I

think that's very important and then I

think the biggest most important thing

is that we have a fifth discipline now

which is media arts that you know

eighteen years ago we were not producing

a lot of digitally created art and of

course now I mean the music industry I

mean ever we're and we're right here in

the heart of everything in Los Angeles

County the creative industry is enormous

and so having those media arts be part

of our new content standards I think

will go a long way in making you know

the workers or you know the next jobs as

they matriculate but it also gives all

of us a challenge to educate ourselves

on so what are those new standards and

in in 2020 we're going to get the new

framework so the standards are just the

content and the framework is the how

that that one will be thick these

standards are then so that that'll be a

challenge for everybody in arts

education Christmas I wanted to pick up

on something mentioned here about the

strategic plan I mean I think

one thing that has been learned is that

if something isn't in a district

strategic plan it often will fall by the

wayside so just like you know policy and

practice getting arts education into

those strategic plans or into policy

whether that be at the local level at

the district level at the state or

federal level so that's the value of

arts education is really embedded

because those things as we know can last

for decades and influence and really

kind of roll roll out from there on the

funding side I would also just say you

know everybody in this room in some way

in their actions or their power is sort

of enacting policies and sort of valued

decisions in a way by what you're

funding or by what you're supporting and

so I think also we everybody

collectively is working and for us we've

had just an amazing opportunity to not

do this work you know recognize we don't

do this work in a silo and and actually

begin to formalize that in the form of

the art side collective which began I

believe it was 15 years it's been or so

now all right and I see Janice nodding

yeah and so what that does is he's also

put into practice in a more formal way a

collective opportunity collaboratively

to come to the table both in funding and

in leadership and thought partnership

around the table with let go with

private philanthropy etc and so moving

that forward as again a vehicle that can

live beyond any one person um and I

think on the funding side I also I also

just think you know there's a movement

also in sort of the grant world that

talks about full cost sort of sort of

grant making full cost projects where

basically if you're giving grants to a

nonprofit organization are you actually

taking into account how much it really

costs for them to administer the program

or are you just leading by saying this

is the kind of program I want to fund

but not actually supporting it's true

operationally sustainability of that

nonprofit even though they're key to

that community um and I think in some

ways we have a mirror happening here

with the arts how do we begin to see

that arts is corridor education and that

means its core

to the full cost of administering

education it's not a side piece right

and same thing with other aspects of our

of our work so that's what I see is sort

of how to move things forward from our

point of view bullion I just want to add

exactly the same thing that it has to be

embedded into those key documents that

are in whatever organization that is for

us it's our board policies it's our L

cap plan which is our district plan for

funding which ultimately becomes the

budget so if it's in the budget and if

it's in this core plan it's in the

school plans and it will happen so

strategic planning is very very

important so it's it's not left - in

case someone wants to do it but it's

part of what we have to do so Before we

jump to audience questions I just want

to get quick responses in terms of the

challenges so each of you your work has

been really expanding for education

making sure that it is core to all

students not just those who have some

prevalence but all students but what are

the challenges that you are seeing the

greatest challenges 3045 second

responses so we can get to audience

questions but what are you seeing as the

greatest challenges I think I think

getting the arts back in - everybody's

mindset and part of the practice of this

is what we do in this school this is

part of our school and it's not

something that we do occasionally having

that be part of the culture of the

school I think has been a big challenge

I see progress but I think gonna have to

do a little more for me the challenge is

not being person driven but systems

driven we have ten facilities and three

juvenile halls that we have the Arts at

and sometimes how successful the direct

ability and and it really needs to be

valued by both in all parties so that

it's not person driven it really is a

valued product at that facility

I would say one challenge is which

relates is advancing arts education as a

as a sort of advocacy piece of advocacy

that it's an equity issue and that it's

a social justice issue and embedded

within that is the notion of cultural

relevancy as well and cultural inclusion

so really reflecting that a lot of the

talents of these youth etc are actually

value they're not something to be

criminalized or that aside because

they're not reflected in a specific

Canon all right I digress but I think

that's actually really important um and

then the systemic piece and then thirdly

funding I mean even from my point of

view that I mean if I had to had it at

my fingertips I would be infusing even

more funding to the to the CBO's and

nonprofits who really help undergird

well-being in our schools in our

communities I think from a Department of

Mental Health standpoint I think it's

always a challenge because funding

changes and shifts we have had an influx

of prevention early intervention funding

which allowed us to support a lot of

programming with La Arts Commission and

Lacko the one of those being teal s Els

infusing social emotional learning and

teal as well as full based informed

healing arts education which is really

bringing the arts that were properly in

in the criminal justice system and

bringing that program out to three high

schools but it's it's really making sure

that those partnerships those

relationships that we've developed

during times of funding rich time in

Venus day and foster because sometimes

when we don't have the funding those are

the relationships or what will continue

and what will Forge projects through and

I think I'll continue on the theme but

what you're hearing is that the funding

is for arts is unstable because funding

for education is unstable and sounds

like funding for mental health or for

everything else and I'm not sure the

typical Californian understands how much

our funding fluctuates from year to year

and continuing to have strong programs

it's truly a challenge I'm glad I think

it's our biggest challenge thank you we

want to first of all give our panelists

a huge round of applause and we have

about twenty fifteen to twenty minutes

for questions there's a mic that will be

roving around and so if you have a

question just make the universal signal

raise your head they have a question

right there if you could state your name

where you're from and then pose your

questions please by a webinar so if

you'll wait for the mic that's the only

way they can hear us okay and I'm gonna

take this one quick moment to remind

them to meet themselves

thank you Tim her with the Annenberg

Foundation with the governor wanting to

move the juvenile justice system out of

Corrections and into social service

agencies within the government what do

you see is the effect at the local level

here in in Los Angeles County and what

are things that we should be supporting

in this effort what are things that we

should not be supporting and are there

any potential pitfalls that you see

coming up with this great question who

wants to start with that day yeah I'll

start with that it'll be interesting to

see how they align and and obviously

it's at the inception stages but I think

in LA County we've done a lot of that

work already

I mean probation is aligned with mental

health and you know the health and

mental health are combining and and

we're much more into the health-related

services in LA County and and partnering

with those agencies then I think we're

ahead of the curve on that I could see

us falling right in line with that

philosophy and and and my gut feeling is

the fundings gonna fall in line with

that also so you're almost going to be

forced to it at a local level but I

think what's good about LA County is

were progressive and we already do that

work in that vein and and you know we

meet with mental

health is tied at the hip with us health

services tied at the hip

our CBO's partners you know that really

should be the model and I think the

state is kind of late for the ball game

in my opinion anyone else want to

respond to that I would just say that

the import of the governor's potential

action is that you know DJJ even though

the population has decreased

significantly the funding has increased

paying bills for CDC are often say you

know as CDC our California apartment

Corrections rehabilitation we have

increased funding for our punitive

systems at the same time we've seen a

significant drop in the population over

the past three four or five years and so

the import of that is that I think it's

an opportunity for those dollars to be

redirected and shifted into areas such

as the arts education mental health

services things that we know work and

that are preventive for young people

from evil earnings for the systems in

the first place

the second thing I would say is that we

can't view the governor's action with

respect to DJJ deferent in part from the

governor's push for early childhood

education we need to look at those as

connected as a continuum and build a

continuum so young people can thrive

that starts at early ed and ends when

they've got a job but on the pathway to

college or a career and so I think it's

an important stuff while the governor

and I hope that it's something that

happens great question per se one little

touch on that too is which is just I I

also hope that you know sometimes

signals of value or philosophy shift are

actually important and so if that helps

sort of engender others to look

differently at their systems I think

that's helpful I also was very

interested in his his sort of platform

around early childhood education and

wonder if we will see a full kind of

universal pre-k push and then of course

our job is to also think about arts

education in there but so you know

having that come forward and then I'm

just also on the Justice piece that you

know there are a lot of advocates and

others who are also have been watching

for a while now the shift into

essentially community supervision and

different

of that you know digital and others and

so the growth of that so also just

meaning just because it's not

necessarily concentrated in a physical

facility doesn't mean the system is gone

and so what is that also starting to

look like as we sort of evolve forward

and I know a lot of you know criminal

justice reform advocates are looking at

that thank you other question Jennifer

Lewis all with the motion picture

television fund and the Actors Fund and

my question is you talked a lot about

trauma and a lot of times children that

have trauma come from parents that have

long-term trauma and that is a huge

problem so we're healing these children

are trying to heal these children but

the parents still have these traumas so

they're going home to these people that

have trauma the question is has anything

been done to bring the parents in these

parents are working obviously but bring

these parents into um night arts courses

with these children to make sure or

weekends some way to make sure that the

parents or the people that are in charge

of these children can see how great this

makes this child feel so that they can

start to shift their perspective in

their life I'd like to start we have a

very very robust family engagement

program and it begins with families and

then grows to have them be the experts

to reach out to other families so that's

for how we support them whether it's

through education or whether it's how

child development classes whatever it is

that the family needs when dealing with

family trauma in a child in trauma you

it never really works if you're just

working on the one child it's a family

issue and so the whole family needs to

go to counseling or so do we engage the

entire family and family is whoever

their family is it's often not mom and

dad so whoever is there in the home

is part of that solution part of that

support but in terms of our family

engagement they're very much a part of

everything we do and part of the arts

program as well so yes just to reiterate

even though the child is the identified

patient you can't change that child in

that 50-minute hour so we have to engage

the family and what's neat about what

what's happening in the last few years

or so is that we are going into the

homes now we've expanded our clinic

hours to meet the needs of the working

parent because we know that there's

intergenerational trauma that's

happening which really impacts that

additionally there's an infusion of

in-home school-based infant home

visitation which impacts to generations

and sometimes three and so that's where

really there's department is investing

in those practices and and those

community-based practices that work

though there we recognize a lot of their

arts programs with the parents yes a lot

of the evidence-based practices that the

department mental health uses has an art

component a group component where they

bring maybe the parents are in one group

the children and another group and then

they come together and we recognize the

arts is often the way to kind of bring

that and bring those languages right

those age groups together into one

common thing so it is infused in a lot

of our evidence-based practices this is

a challenge for probation because our

facilities are very remote so for our

incarcerated youth it's a huge challenge

of parent engagement DMH does provide

transportation and and we get a lot of

parents come up but not to the degree

they need to be involved and that's why

I alluded to earlier we in the community

we have a lot of home-based service we

utilize MST functional family therapy

wraparound services and and that's why I

said unless you're engaging the family

as part of this

solution and treating the family you're

not going to be successful so that is

one of our challenges in our institution

is getting parents up to our facilities

because they could be placed 100 miles

from their house and there are

nonprofits across the county that have

family engagement as part of their arts

education or their arts activities they

many of them very well may be funded by

the Arts Commission through our main

grant programs but looking at it at a

sort of systemic kind of intervention is

something that we hope to look at

actually in this work in the next near

future question right here for sure

hi I'm Dorothy Fletcher with the Keck

Foundation um as you were talking about

policy and I'm thinking about the

opportunity of the LA County Regional

Plan for arts education that's gonna go

to the board where do you where do you

envision and I know there's an

opportunity for input but to what extent

is that plan focused on the Arts is it

focused on integration across some of

the systems that the county has to say

I'm just wondering where is the leverage

and Riaan visioning that plan Kristen

and Shannon if you for some start I will

just say great question and in some ways

remains to be seen but absolutely is a

really big opportunity for everyone who

touches this work whatsoever or is

impacted by this work to look at this as

a vehicle for talking about the

evolution and what we think will help us

achieve scale and equity um you know I

looked I was just saying this morning in

a meeting that I would I arrived to this

role I looked at the existing plan the

prior plan which is from the 90s because

we were talking about how we're gonna

update but well let me see what it says

and it did actually talk about not only

school based arts education but the

importance of cultural partnerships or

engagement in community but the thrust

of our work has been focused primarily

on what's happening in the schools and

the school districts but I think we're

at a point to to think about how best

to look at how the regional plan and

this work also speaks to some of the

work we're talking about here today

which goes goes beyond that and it's

bigger than that Denise did you want to

add anything more specific yeah

I just want to let Denise add something

more specific so the two very clear

additions to the update well will be yes

we'll continue to think through the Arts

in schools and now we have this strand

of Arts in communities and how different

county departments work holistically and

then another piece that it will be a new

strand is the pathways for young people

into the creative economy so it we see

this is an opportunity there have been

these things that have been surfacing

and it just feels that they're all sort

of coming to a head at the right moment

and because we had been scheduled to do

this update it's really an opportune

time Thank You Denise

other questions in the audience right

here good morning

I'm Erin Jordan over at Paramount

Pictures and I think the majority of

what how we kind of engage in this

conversation has been through our

volunteers we have about 500 or so

volunteers who say they'd like to give

back and they want to do that with their

colleagues and arts education is right

in our wheelhouse

I think we're struggling to find that

database of where we can insert these

folks in their communities both in

Hollywood and at home because a lot of

people live all over Los Angeles so how

can we connect them with those

opportunities even if it's just exposure

we have a huge music department we have

media arts we have digital learning both

we're struggling there's folks that do

great work my friends place its uses art

as part of their work with homeless

youth in our area but other than that

we're struggling so where can we find

those resources so I just want to share

and then I'll pass it to Shannon because

today we just had at our school a pilot

program on the Media Arts that that's

very exciting my friends in the back are

waving that they are from the LA County

Department of it Evette and so there are

many opportunities like that I would say

that the LA County Department of that is

a great place to start in terms of

database I

I completely agree and I I do think that

now that we have new standards that have

media arts so it's it's from a policy

point of view formalized that the media

arts are part of the curriculum that

this is a wonderful opportunity for us

to scale up there's a broad difference

in the media arts there's between you

know high schools all over the county so

I think organizing this now that we have

new standards that are three weeks old

is just a great you know ground zero for

us and I see a lot of funding

opportunities to make that equitable

across the county first you're dealing

with digital production and knowledge

and digital production so the blend of

let's put some money in so that they can

get the tools to work with and combine

it with people in the industry that know

how to use those tools and go through

those creative processes already this

seems like a magic mentor situation for

me so I think that would be a great

great thing to build so as Denise just

mentioned around Career Pathways we have

been doing work in this area which we're

always to do expand at this moment so

both in the arts

edie collective well so I want to I want

to actually just take one moment to talk

about the Arts edie collective which is

not a closed group though it is open to

others for for joining and there are

plenty of folks who would be happy to

tell you about that and its its work

that we do advancing all of this with

not only private philanthropy but also

we have a lot of folks from the arts and

entertainment world in terms of their

corporate social responsibility arm or

others like Sony Pictures and others so

there's a lot of great interest there

but specifically around creative

pathways out of the county cultural

equity and inclusion initiative one of

the recommendations that the board

supervisors approved and move forward

was for us to develop a youth arts

Career Pathways initiative we are about

to launch the first step which has been

a field scan because we know that

actually there's a lot of this work

happening all over the place all over

the county know from CBO's to

post-secondary school to folks like

paramount and Warner Brothers who each

of their own internships and other kinds

of programs and so our goal is to really

identify the findings of what's

happening in the landscape and

recommendations for how we can create a

full pathways initiative that has

multiple access points to this work in

those recommendations I will tell you

exposure to careers is certainly one of

the areas that has come up where we see

a gap and so we will be releasing those

findings in the next month or so

including to stakeholders in the

creative economy and looking at how we

best move that forward so I would love

to include you on that and others so

give us your contact information and

then also the the board also put forward

a motion specifically on film and

digital media and how we can best

support pathways there and so we are

also playing a role in that work

additionally if you think back to the

art side profiled and he's talked about

we do have a lot of information about

all the schools in all the schools and

all the 81 school districts across the

county who's doing what so in addition

to a roster of teaching artists partners

so we also can just be a resource for

information if that's helpful telling

you wanted to yes and a practical thing

that you guys can do to help us is we

have a directing change film program

that we are working with each

mindmatters

where we are charging the state of

California but really focusing on LA

County sixth graders on up to develop

short PSAs on mental health suicide

prevention through the lens of culture

that we would love some support with we

couldn't I just ideas are bare meaning

that maybe we could have signed you know

one of your people to each of the school

districts so that everyone could submit

a form and then there's what

is that they're gonna be recognized and

I'm in a red carpet event in LA I

believe it's May 21st but there is the

deadlines mark March 1st I'll definitely

give information out to be set to all

you guys but it's a wonderful

evidence-based practice that's been

going on and Dottie and I are charging

to kind of bring the most presentations

and PSAs from LA County so that's our

charge so if you could help us with that

it's really short and it would be

wonderful to air up a student or a

school with a professional to really

kind of hit home the importance of

learning that - two more questions we'll

take young lady right there and then the

young gentleman right here thanks for

calling me a young lady my name is

Joanne Webb I'm the director of the

Career Center at the Actors Fund and we

have a very wonderful teaching artist

program of those people who are in media

arts and professionals but you know in

the role of the artist they also have

this situation where they don't work all

the time so they need other work and

this is work that's really meaningful to

them to be able to do it two questions

twofold one is the opportunity for

teaching artists to be able to get

individual grants to be able to go into

different places and do what they need

to do because one of the issues we run

into people are interested but then they

can't pay them and that's part of the

day and they'll do it you know but

that's part of the deal - or

organizations that would have the

funding for people bringing people from

the outside in right and then the second

question was really about that that

intergenerational stuff about the idea

of having artists going into working

with seniors and because that that

bringing children together they've done

this I know a lot with an organization

called engaged where they have the our

senior arts colonies and they actually

set them up near schools where the kids

are not doing well in school anyway

anymore and they pair them off with the

them like a almost like a grandparent

program and all those kids have been

able to get back into

the schools through that experience does

the combination of the arts and the

really the multi-generational piece you

know which i think is is is really where

we are right now there's well there are

more older people on the planet right

now than there are younger people and

that's never been like that before

so I just wanted to have your feedback

on both it either or both of those

questions two quick responses so we get

to the last question and then William

yes I'd like to start so so those mini

grants for four artists are wonderful

but I think what creates more impact is

when we're able to use that funding and

be able to make it part of a systemic

program so right now our artists and

residents are we have puppetry

we have drama focused on on the Civil

War we have African drumming and

storytelling we have dance we have

hip-hop we have Irish dance we have so

so we go so we have any number of

artists and what we're able to do is

incorporate them into our program so we

love having a great diversity of artists

and there is absolutely opportunities so

I ask you to reach out and a quick

response I was just thinking that there

has already been a lot of work going in

that philosophy of mentoring the way we

train teachers now in the state of

California is through an induction

program and they receive mentorship

from usually of someone at their site or

a retired teacher and the same with

administrators so I I think that

philosophy is already very embedded into

the education system and I think that

moving this into the arts particularly

media arts and and other disciplines as

well seems to be a nice bridge to a

system that education is already quite

accustomed to and already embraces

because we do this in our field in our

own training this will be the last

question in the hot seat

my name is DeMarco white and I'm with

the House of Blues Music Foundation I am

their program manager my question is

about as we talk about schools and us

working together to bring arts back into

the schools what I'm finding is because

we don't sit and really that after

school space I struggle in terms of

identifying the champion within the

school district and the local school

who's not only the decision maker but

the facilitator of these opportunities

the schools are often running into

problems such as transportation or

really finding a space for the youth to

collectively get together and talk about

this and we focused directly on music

and so if our partners such as our

schools don't have strong music programs

it makes it very difficult for us to

identify those next step opportunities

whether it's on the on stage pathway or

the off stage pathway so I guess put

simply my question is who are you are

identifying with on the local level are

your champions to drive these

initiatives forward question I think we

have a collaboration between Laco

Department of Mental Health and UCLA

that would be a wonderful vehicle and

pass through for that initiative and if

we can connect after and kind of get

your name and we'll bring that over

we're doing regional events throughout

the Academy start in Antelope Valley we

had this on Monday then we're going

Downey Hacienda then we're going to

circle back to Dockweiler so there's an

opportunity to kind of bring the message

out to the school district and

superintendent that really make those

decisions so let's definitely connect I

would say the same thing it's difficult

going from school to school or district

to district I would start with the Arts

Commission I would start with with the

county and and get yourself onto a list

that I'm sure exists and and that's the

way to go about it but the need is great

so please please reach out and our folks

like like was mentioned before where the

coaches are working with so many of the

schools and we've networked with 70 of

the 81 didn't integrate arts into

strategic planning so that it really

goes up to that level but also to think

about what resources they need do they

have a coordinator or liaison who's

actually facilitating our

they have existing programs I'm really

looking at that because that is an issue

we've heard I will take the moderators

prerogative and ask the final question

you have a diverse group of individuals

who are representing funders in the arts

and education youth development other

parallel sectors and so the final

questions 30 seconds or less what can

they do to help advance aaron and our to

support your work 30 seconds we'll start

with superintendent Maldonado okay um

well for us it's it is about funding I'm

going to be blunt but I think it's about

the vision as well and and having that

tremendous vision for the arts and and

and supporting the work that exists and

finding how to make those connections

integration I think is really the key I

think for us it's partnership and

collaboration relationship building

because that's the only way things move

here I'll echo certainly public-private

partnership I'd also say the Regional

Plan Update is an opportunity for

advocacy not only within this room but

helping to get everything down from from

schools to communities to students youth

voice really just getting advocacy

around arts education so that its value

is there and it can be pushed forward as

a systemic create funding and outcomes

for whoever you fund hold us accountable

to doing what you fund because that

helps with sustainability of funding and

I I also think being clear about where

you think your greatest strength is when

you're talking about pre k12 and maybe

into our community our our junior

college system and then you have five

different disciplines to just talk arts

education is a really broad term are we

talking about five year olds in visual

art are we talking about media art with

12th graders that are ready to go into a

career so really looking at your

resources and where you would like to

channel your money I think would help

you pinpoint you know where you'd like

to fund that

all the time we have why don't we give a

huge round of applause for this amazing

panel and we thank you for your

questions and we look forward to the

next time we meet thank you not only to

the panel but to the amazing moderator -

thank you

so I'm just gonna take the last couple

minutes to talk about next steps if this

was a conversation that you were

interested in and you're interested in

continuing to engage I just wanted to

bring some points to your attention the

state of California through a statewide

coalition called create California in

the fall launched a statewide create

California campaign to really bring

attention and public will a highlight

public will around this issue statewide

and the LA County initiative for that LA

County public mobile campaign will be

launching in March so keep an eye for

that the statewide is create California

the countywide initiative will be create

LA County and it'll all be aligned

messaging secondly the LA magazine is

partnering with the Wallace in February

and they are going to have another

conversation looking at the state of

arts education in LA County that'll be

on February 20th if that's something

that this was a closed event for your

constituent group but if you have others

that you think might benefit from this

kind of conversation please and make

sure that they hear about it invite them

to attend or join them I talked about

the arts and profile and all the data we

were able to share if your grantees are

working in schools please encourage them

to talk to the school principal and make

sure that they are represented in the

school's data this is an interacting

interactive website so any school as

long as it's a principal who said who

allows it can update their data at any

time and and it gets like

fresh quarterly so if an arts

organization is working at a school and

they're not named in that schools data

set encourage them to have conversation

about that please do join us for the LA

County Regional Plan we'll be making

sure that you get lots of information

about all the convenience that are

happening around that and if you are

interested in continuing to engage in

this kind of conversation with other

funders there are many members of the

arts collectives funders council in the

room and please feel free to have

further conversation with them um all of

these things are listed in page three of

your program and all of the funders

council members are on the back cover

one final well a few final giant thank

yous to our co-chairs Wendy Chang and

angel Roberson thank you and also to our

amazing partners at Southern California

grantmakers so thank you Morgan for

being our host and we just forward to

the continued conversation may I invite

them to our site visit so the California

the council is going to be and the

Commission is doing a site visit if

you're interested seeing what this looks

like in person on February 26th at our

school districts and I will get Denise

the information so you're very all very

welcome to see what it looks like in the

classroom thank you

[Applause]