

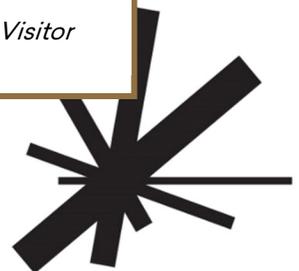
CURRENT:
LA WATER
Public Art
Biennial 2016

Executive Summary
Social Impact Evaluation Report

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**I love the idea of using the river
as a canvas**

- CURRENT:LA Visitor



EXECUTIVE SUMMARY



Bloomberg Philanthropies' Public Art Challenge

In 2014, **Bloomberg Philanthropies** invited mayors from across the United States to work in collaboration with artists and arts organizations on the development of temporary public art projects that would "enhance the quality of life in cities." Out of an initial pool of 237, the **Department of Cultural Affairs** (DCA) proposal to establish the City of Los Angeles' first Public Art Biennial – **CURRENT:LA** – was one of only four selected to receive a grant.

CURRENT:LA Water Public Art Biennial

Like its fellow grantees, CURRENT:LA was imagined to reflect and reside within the unique neighborhoods and communities that comprise the City of Los Angeles. The initiative's ambitious scope reached well beyond the DCA's typical public art project with an inaugural outing built around the theme of **water** – its conservation, infrastructure, ecology, and historical impact on the development of southern California.

CURRENT:LA was highly complex: 16 different sites spread across all 15 City Council Districts, extending 58 miles north to south and 29 miles west to east. In addition to the artworks themselves, CURRENT:LA included 86 artist-led events, 74 public programs, and 61 conCURRENT listings by community groups working throughout LA.

The Research Lab

Following a competitive proposal process, our coalition of Kamella Tate Associates, LLC, and USC's Rossier School of Education was selected to conduct a "social impact evaluation" of the initiative. Recognizing that the prospect of being tested can feel quite threatening, we named our monitoring and evaluation (M&E) project the **CURRENT:LA Research Lab** (RL). In doing so, we hoped not only to gesture towards the exploratory purposes of our investigations but also to foster an attitude of discovery rather than of judgment.

With experience in both academic (theoretical and experimental) and professional contexts, we set about to create a "blendship" of scholarship and practice that drew on the rigor of the former and the reality of the latter. We saw an opportunity to develop practical methodologies to identify, measure, and interpret indicators – established through both literature reviews and stakeholder consultation – of constructs and phenomena such as social capital, attendance, valuing, experience, and neighborliness.

By situating CURRENT:LA within a larger body of writings on social impact research and evaluation, we were looking to prototype effect pathways. Could we demonstrate potentially causal links between proximal outcomes (measured/observed effects) and broader, long-term outcome goals – links we would not be able to establish empirically but that might be modeled depending on the evidence we collected?

Dimensions of Success and Priority Questions

Referencing the original proposal documents, we began by identifying *dimensions of success* for the initiative: Three outputs (a.k.a., "stuff" – artworks created, visits made, programs produced, etc.) and three outcomes (a.k.a., "change" – what happened to and for the people who viewed the art, attended the programs, responded on social media, etc.). As CURRENT:LA was viewed not only as a full-fledged public art project but as a *proof of concept*, we also named a third dimension – "promising practices."

- **Output Dimensions**
 - "Maximized attendance"
 - "Strong digital presence" (outside of study scope)
 - "Creation of high-quality artworks" (outside of study scope)
- **Outcome Dimensions**
 - "Real-time creation of social capital"
 - "Greater recognition and value within the public realm"
 - "Elevate awareness of water as a global issue"
- **Promising Practices Dimensions**
 - "A new paradigm for public art, locally and for the field-at-large"

Each of our dimensions could be turned readily into one or more working evaluation questions and constructs to investigate. In brief:

- **Did CURRENT:LA . . .**
 - maximize attendance? (Constructs: *Attendance* and *geography*)
 - support the real-time creation of social capital? (Constructs: *Social impact* and *social capital*, *geography*, *motivation* and *interest*, *experience* and *engagement*)
 - stimulate greater recognition and value [of/for arts and culture, water and water infrastructure, public art, etc.] within the public realm? (Constructs: *Motivation* and *interest*, *experience* and *engagement*)
 - elevate awareness of water as a global issue? (Construct: *Issue awareness*)
 - model a new paradigm? (Construct: *Effectiveness*; see our White Paper)
 - have a strong digital presence? (outside of study scope)
 - result in the creation of high quality artwork? (outside of study scope)

Other questions emerged during the course of the project and evaluation: Descriptive (*What happened and to whom?*), correlational/causal (*Did it work? Did X cause Y?*), and process/mechanism (*Why did X happen? How might X have caused Y?*).

Sources and Settings

Given the evaluative challenges posed by the initiative's many moving parts, we shaped our workplan to emphasize **high-priority, information-rich cases**. Concurrently, we were interested in what *types* of data we could collect and what *instruments* could be deployed. Paper surveys need places for people to write on. Gate counts need gates that people pass through. Relatedly, the number of programs at a site influenced visitor flows and created more or less potential for fruitful interactions and meaningful responses – in other words, the range and mix of data **sources** available within defined **settings**.

- **Sources: Individual Perspectives**
Given our platform and question set, there were three groups that would know the most about what we were investigating: CURRENT:LA Visitors, Creative Team, and Stakeholders. Each offered a unique perspective on the project's impacts, processes, strategies, outcomes, and potential for longer-term ripple effects.
- **Settings: Within Community Contexts**
Considering the project's aim of establishing a **new paradigm for social practice public art**, settings became even more important as places where people gather, share experiences, trade viewpoints, and gain understanding of their fellow citizens. For CURRENT:LA, two settings presented themselves as useful contexts for making meaning and answering questions – namely *neighborhoods and communities* and the *City of Los Angeles* itself.

Instruments and Procedures

Guided by our evaluation questions, we designed a suite of mixed-methods tools and approaches to measure both **outputs** (attendance, services, artworks, programs, project management) and **outcomes** (social capital, cultural value, awareness), while capturing evidence of **promising practices** and **demonstrating** the viability and replicability of the CURRENT:LA model.

- **Fieldwork:** Real-time monitoring and opportunities for observation and interaction
 - Site Coordinators: Online Field Reports and ZIP Code tables
 - Research Lab: Observation Guide, Question Set (vox pops), and ZIP Code tables
- **CURRENTConnections:** Online Visitor Questionnaire. Accessed using buttons on the website; through social media postings; using QR codes on signage; and via URL links on business cards and other publications
- **Quick Takes:** Paper questionnaires administered at selected events
- **Doodles:** Quarter-page visitor response form, displayed at The HUB
- **CURRENTConvenings:** Post-production group workshops for Site Coordinators and DCA staff
- **CURRENTConversations:** Post-production individual interviews

Data Corpus

The measures we developed and deployed resulted in a highly varied data corpus. Ratings, narratives, photos, recordings, transcriptions, documents, maps, drawings, worksheets, spreadsheets – all worked not only to provide answers to our evaluation questions but also to point the way towards unexpected connections, new understanding, and surprising discoveries. The full data corpus includes:

- 222 Site Coordinator Field Reports
- 21 RL Observation Guides
- 147 CURRENTConnections
- 759 ZIP Codes (1,226 visitors)
- 193 Quick Takes
- 61 Vox pops
- 47 Doodles
- 2 CURRENTConvenings (transcripts, RL notes, handouts/worksheets)
- 2 CURRENTConversations (transcripts and RL notes)
- News media: 111 articles (online and print)
- Social media 81 images and interactions

FINDINGS: Attendance and Geography

With "maximize attendance" set as a priority output goal – important both to the DCA and Bloomberg Philanthropies as an indicator of success – project managers were faced with the knotty problem of counting visitors at large-scale, non-ticketed, open-access events. The difficulty of counting visitors to free programming at open public spaces has been much discussed in the literature (Biaett & Hultsman, 2015; Davies, Coleman, & Ramchandani, 2010; Streich et al., 2003; Watson & Yip, 2011). Determining crowd sizes for CURRENT:LA was no exception: Most sites had no defined entry point or check in area, and even attendees of scheduled, timed events came and went at will.

Our design incorporated both counting at specific events and counting for set periods of time at each site. We calculated totals based on a variety of factors – time of day, number of hours a site was open to the public, number of days an artwork was available, and estimated visitor flows. We were interested as well in active days and attendance per active day. Here's an overview of what we found:

- **Did CURRENT:LA maximize attendance?** The data say "yes." Our **calculated total** of 33,243 actually exceeded projections (27,675) by 20 percent.
- **Highest site attendance:** Echo Park (Teresa Margolles) at 15,079.
- **Lowest site attendance:** Bee Canyon Park (Lucky Dragons) at 219.
- **Number of active days all sites:** Total 369; days-per-site ranged from 26 to 90 (16 sites including The HUB).
- **Average attendance per active day:** 90; average for each site ranged from 76 to 120.

In addition to prototyping approaches for counting visitors, we collected home ZIP Codes with nearly every instrument, from Doodles to vox pops to surveys. Our primary goal was to understand *representativeness* – to discover 1) if people from throughout the city attended, and 2) if there might be hotspots of participation at the neighborhood level.

1. Mapping ZIPs using a simple online tool revealed that, although the initiative's audience was **geographically** representative, there was notable clustering in the Silver Lake/Los Feliz/Echo Park area. Considering the presence nearby of four prominent sites, this is not surprising; however, these are also high-density home neighborhoods for many creative economy workers. That is, people who already value the arts and know "how to go."
2. Was there any sign that artworks or programs attracted a non-trivial proportion of visitors from neighborhoods adjacent to the sites? Our tentative answer is "yes" – localized attendance can be seen throughout, with encouraging hotspots in Point Fermin, South LA (Wetlands), and the west Valley (Origin). These areas are often missing from attendance maps for programs that lack a specific community focus.

FINDINGS: Motivation and Interest

To help us suss out the reasons people had for hopping in cars or on bikes or busses to visit a CURRENT:LA site, we created an item in our CURRENTConnections survey: ***Why did you decide to visit this site in particular?***

- 40.8 percent of respondents selected "The social aspects – spending quality time with friends/family" as one of up to three choices they could make.

- "It's in my neighborhood" and "It looked like it would be fun" came in at 38.1 and 36.7 percent respectfully.
- Nearly 35 percent told us it was something "Other" than the options we'd provided. We pulled four themes out of the 51 short-answer texts submitted.
 - **Happenstance:** "We were there."
 - **So convenient!:** "I live next door!"
 - **Intentional:** "I'm an avid gardener."
 - **In it for the adventure:** "Something interesting to do."
- "It was free" was selected 45 times by about 30 percent of respondents.

Notable overall is how much emphasis CURRENT:LA visitors put on **social expectations**. Having a fun time with friends and family, doing something convenient (in the neighborhood!) that was accessible to all (no cost!). **Easy** and **available**. Of much less importance were factors often cited in studies of arts patrons and audiences: Topics and ideas, familiarity with an artist and her/his work, a desire to experience deep emotions.

What might these findings mean not only for future iterations of CURRENT:LA, but for public art generally? First, the importance of paying attention to sociability, ease of use, and accessibility – the simple friendliness of being greeted by artists and SCs, of meeting others while making lemonade or potting native plants, of sitting peacefully on a bridge or under a dome. And second, the importance of ensuring projects are located where people are already spending their leisure time. Places that offer opportunities to discover and to happen upon the unexpected.

FINDINGS: Experience and Engagement

Did people enjoy their CURRENT:LA experience? Did they find their emotions stirred or thoughts stimulated? How deep were their feelings of engagement or fascination? Were they generally happy they visited, and if so, were they happy enough to tell friends, post to social media, and consider going to other sites?

When asked to reflect on their CURRENT:LA experiences, people most often remembered how much **fun** they had with friends and family, going to places they'd never been, seeing things that were out of the ordinary and unexpected. They described **feeling good**, not only enjoying much of what they saw and did but also coming up with ways to enhance their CURRENT:LA adventure by visiting new restaurants, meeting new people, and trying new skills. On the whole, they reported that the time and effort it took to participate was **worthwhile**, and they were **glad** they attended

Although **intellectual challenges** and **emotional involvement** were less intensely recalled than the memory of simply enjoying themselves, it's important to keep in mind that neither of these were uppermost in visitors' minds. Their goal of "**spending quality time with friends/family**" appears to have been met and thoroughly so by the artworks or programs they attended.

These experiential descriptions are supported by self-reports of what people did (or indicated they did) afterwards and what they planned to do next. Nearly everyone said they **talked** and **thought more deeply about** what had happened in the days following their visit. Nearly 70 percent **shared impressions** and **recommendations** in some way on **social media**, and three-quarters said they **looked online** for more information. Finally, over half said they thought they would be **visiting other sites or events**.

Drawing each out via an iterative clustering process commonly used for large sets of qualitative data (Creswell, 2013), we identified five experiential themes that best fit the nearly 300 comments and short-answer texts we collected.

- **Enjoyment**
 - "This is so great. I'm so glad we came."
 - "Beyond enthralling. Thank you."
 - "Mesmerized by this piece! Just speechless, incredible work."
- **Discovery**
 - "Having an event gives a reason to get together and go somewhere – in the process discover new things and see a new section of the urban landscape."
- **Importance**
 - "An outstanding invigoration of a very challenging natural space."
 - "Hope the city can work the kinks out, the concept is powerful."
- **Learning**
 - "People might not understand it at first but we have to get better at the facts."
- **Impermanence/Return**
 - "It's so exciting that it's here. I wish it could stay longer than a month."
 - "Do some more of these exhibits here, it was fun."

FINDINGS: Social Impact and Social Capital

While CURRENT:LA planners identified multiple dimensions of success for the project, we felt two constructs were worth deeper inquiry – not only in the immediate context of the initiative, but also in the general context of the region's arts and culture ecosystems: **Social impact** and **social capital**.

Social Impact "By **social impacts** we mean the consequences to human populations of any public or private actions that alter the ways in which people live, work, play, relate to one another, organize to meet their needs and generally cope as members of society. The term also includes cultural impacts involving changes to the norms, values, and beliefs that guide and rationalize their cognition of themselves and their society." (emphasis added, ICGPSIA, 2003, p. 231)

Social Capital "**Social capital** is an instantiated informal norm that promotes co-operation between two or more individuals . . . instantiated in an actual human relationship . . . Such norms must lead to co-operation in groups and therefore are related to traditional virtues like honesty, the keeping of commitments, reliable performance of duties, reciprocity, and the like." (Fukuyama, 2001, p. 7)

As an essential aspect of community well-being, civic engagement, good governance, and robust public discourse, social capital lies at the heart of our investigation of CURRENT:LA. We would argue that social capital theory and social impact assessment together could support a robust and data-informed response to the perennially exhausting question of "Why do arts and culture matter?" One answer could very well be because they enable the *real-time creation of social capital* (as in CURRENT:LA). And how would we know and measure what we know? By using well-established *social impact assessment* methods to find and tell that crucial story.

FINDINGS: Real-time Creation of Social Capital

Social capital provides the glue which facilitates co-operation, exchange, and innovation. (Côté et al. [OECD], 2001, p. 59).

What helps people work together? What constitute the "ties that bind?" Trust, understanding, goodwill, social bonds. Friends, family, networks, reciprocity. While each of the other dimensions of success are certainly important and useful, we regard the **real time creation of social capital** as both the most compelling and the most inclusive of CURRENT:LA's high-value, "human environment" impact goals.

While we need to acknowledge that a single transitory exposure to a public art installation is unlikely to lead to deep or profound social transformation, our findings are still suggestive of links between attending CURRENT:LA and essential characteristics of social capital. A more rigorous study design would be needed to determine any degree of causality, of course, but considering the experimental nature of the project overall, we're encouraged by what we've found.

- In our **quantitative** data – measurements of what visitors believe, of the importance placed on selected activities, and of how their CURRENT:LA experience elicited feelings of connectivity – we saw the undeniable presence of key underlying conditions, the *values* and *beliefs* proposed as necessary for the development of social capital. Visitors to the artworks and public programs unequivocally asserted their conviction that "projects like CURRENT:LA" can contribute to civic dialogue, foster connections and relationships, and cultivate understanding between dissimilar individuals and communities. At the community level, they want equitable access to arts and culture; on the personal level, they prize not only their own creativity but also the intellectual challenges and rich emotional involvement that can accompany artgoing. We also saw self-reports of feelings or viewpoints associated with CURRENT:LA that reflect key features of the construct: Connectivity, neighborliness, and social intercourse.
- All of which were echoed and substantiated by themes threaded throughout the **narrative** data. Citywide connectivity, valuing of cultural activities, neighborhood attachment, belongingness and identity, and social intercourse and new relationships – all were directly or indirectly referenced in visitors' comments and responses.

We don't know if these measured outcomes were *created by* CURRENT:LA. Or, if they were, what features of the experience were most critical to their emergence. Was it the artwork itself, the information panels, the beauty of the setting, the friends who came along, the adventure of being somewhere new, the what? We also don't know what happened after CURRENT:LA – if the positive feelings, affirmations of value, and awakened desire for connectivity ever came to anything.

Keeping in mind both the limitations we've noted and those we have not, we would assert that CURRENT:LA was effective in supporting the real-time creation of social capital. Effective in generating the opportunities and circumstances that make possible the journey from **awareness** and **attention** to **participation, connections, and new relationships**. In some instances, visitors could and did go even further, **responding** to and getting **involved** in artmaking and environmental projects, family events, panel discussions, and other group activities.

And it might surprise those who think Los Angeles has "no there there" to learn that CURRENT:LA also appears to have prompted a joyous and proud **sense of belonging** as citizens and Angeleños. That finding alone speaks to the potential for public art to address aesthetic goals while "transcending conventional social barriers" (Putnam, 2000, p. 411) – making possible the interdependent relationships and honest conversations necessary to the healthy functioning of civil societies.

FINDINGS: Issue Awareness

Did CURRENT:LA visitors take away water-related new knowledge and awareness from their experiences? Yes, with caveats. The highest ratings and most positive comments were gathered at sites and programs having strong links to the initiative's particular themes and topics. For example,

- Film screenings and lectures at Sunnynook Park
- Panel discussions and nursery activities at The HUB
- Native plant propagation and wildcraft activities at Sepulveda Basin
- *UnderLA* projections at 1st Street Bridge and Origin of the LA River
- Pop-Up Water Bar at Cheviot Hills Recreation Center

Sites and programs without reasonably explicit connections communicated through the artwork itself, the didactics, or arts-based instruction (e.g., Devon Tsuno's booklet and presentation) did not support the project's desire to **elevate awareness of water as a global issue**. In the end, if you want people to learn something, you have to teach them. If CURRENT:LA is to succeed at contributing meaningfully to conversations about pressing social, environmental, and cultural issues, the artworks and programs will likely need to be shaped more actively towards that end.

LAST WORDS: Did CURRENT:LA ... ?

Considering the evidence presented here, along with other interesting if not readily sorted bits of data (including images, artifacts, fieldnotes, official documents and memos, etc.), we would assert that much of what CURRENT:LA set out to do was accomplished.

- We saw clear achievement of **attendance** and **participation** goals, as well as of a variety of important measures of **social capital** such as perceptions of increased connectivity and neighborliness.
- The goals of **raising awareness of issues** surrounding the theme of water and increasing knowledge of topics such as LA's water infrastructure were supported when directly addressed in an event, artwork, or engagement activity. In situations where learning about a specific theme or topic was an explicit objective.
- Whether acting as a catalyst, accelerant, stimulant, or contributory factor, CURRENT:LA had **definite and generally positive effects on participants**. Overwhelmingly, people were looking for opportunities to **spend time with friends and family**, to **enjoy themselves** and **experience something new**. They were not particularly concerned about having aesthetic, intellectual, or even emotional encounters – although all of those did occur. And they got what they wanted: Fun, social adventures that let them explore new and different neighborhoods.

Stumbles: What Didn't Work?

- Visitors struggled with (and complained regularly about) **wayfinding, directions/maps**, the **website**, the **calendar**, and **promotional efforts** – not being able to find where they wanted to go or to get information they needed easily and quickly.
- There were **missteps at public activities**; e.g., programmers not showing up on time or not being prepared; rough, confused load-ins that caused visitors to give up and leave; and not enough volunteers for safe crowd control. In some cases, **artworks and signage were not ready** for opening weekend or even later.
- **Communication glitches** between CURRENT:LA team members and between the team and local officials caused at least one significant disruption; at other times, people weren't where they were supposed to be or doing what they were supposed to be doing.
- Very often, community members spontaneously expressed surprised at seeing something happening in their park that they **didn't know about**. Many said how disappointed they were *not* to know about CURRENT:LA.
- The interest in creating opportunities for "civic discourse" was not well supported by the design and implementation of **social media components**. There was limited evidence that visitors were responding to or reporting about their experience(s) online: We too-infrequently saw people sharing ideas or impressions or responding to others' posts.

Next Time . . .

- Begin earlier and bring contractors together as soon as possible and more frequently; establish clear lines of authority, management, and decision-making.
- We suggest more care in the use of exclusive "arts" language and jargon (including didactics); specialized wording and vocabulary act as barriers to involvement.
- Some projects need more monitoring than others, both artworks and public programs. Not every artist is equal to the task of driving their work without nudging.
- Proposals submitted for funding can reach beyond the production capacity of the individual or group seeking support – in several cases, the projects were not realized to the level described in proposal documents.
- More and earlier community engagement – don't leave it up to the artists. The relationship-building required is time-consuming and demanding, and difficult to succeed at while also attempting to create a significant artwork.
- As Virtual CURRENT is more fully developed and implemented, playful activities such as make-your-owns and scavenger hunts could be used as data collection instruments and even become documentary artifacts. And don't overlook the usefulness of a good app – as guidebook, pop-up survey, where-to-next map, etc.
- A dedicated Visitor Response Area (VRA) should be designed as part of the project's HUB, with several opportunities to record one's impressions and thoughts (or complaints!), plus training for HUB personnel on oversight and maintenance.
- Measurement, assessment, documentation, evaluation – **all** need to be a part of the website design from the beginning.

Endnote

CURRENT:LA Water was a **social practice public art** initiative comprising high quality artworks, participatory experiences, and virtual platforms located in and connected by **the City of Los Angeles**. At the heart of CURRENT:LA were the **people** – residents, artists, park managers, business owners, funders, volunteers – living and working in 16 of LA's distinctly remarkable neighborhoods. We wanted to see what they were seeing, hear what they had to say, and find out what CURRENT:LA meant to them and their families.

Most of our efforts were focused on measuring the tangible – attendance, services, artworks, programming. Nonetheless, within the sometimes relentless demands of production and project management were woven the more intangible human experiences that gave CURRENT:LA its texture, meaning, and significance. The dad standing knee-deep in creek water, hunched over a box of dirt as he helped his daughter make a planter. The Ukrainian tourist running back from the parking lot (where he left his family) to toot on a Juicerina in a sunset concert. The group of abuelas visiting *La Sombra* to light candles and pray for friends and relatives, "victims of lethal violence" on the streets of Los Angeles. Kids fishing off the sides of the *Water Pavilion*. Families picnicking before a screening of *Exquisite Corpse*. Teenagers gathering around *Mast* to text and talk and just hang out.

DCA General Manager Danielle Brazell talked about CURRENT:LA as a "gift" to the City of Los Angeles. Perhaps in the final accounting, the gift was not just about artworks, economics, regeneration, discourse, new paradigms, and the like, but also about making experiential spaces for people. City life can be harsh and relentless – public spaces shaped for relaxing and reflecting, playing and praying, singing and dancing, listening and talking can both relieve and refresh. Keeping the **people** at the center of CURRENT:LA, integrated throughout the process, will ensure the initiative remains relevant, original, responsive, and forward-thinking. After all,

What is the **city** but the **people**?

(Shakespeare, *Coriolanus*, III.i.244)



About the City of Los Angeles Department of Cultural Affairs

As a leading progressive arts and cultural agency, DCA empowers Los Angeles' vibrant communities by supporting and providing access to quality visual, literary, musical, performing, and educational arts programming; managing vital cultural centers; preserving historic sites; creating public art; and funding services provided by arts organizations and individual artists.

Formed in 1925, DCA promotes arts and culture as a way to ignite a powerful dialogue, engage LA's residents and visitors, and ensure LA's varied cultures are recognized, acknowledged, and experienced. DCA's mission is to strengthen the quality of life in Los Angeles by stimulating and supporting arts and cultural activities, ensuring public access to the arts for residents and visitors alike.

DCA advances the social and economic impact of arts and culture through grant making, public art, community arts, and strategic marketing and development. DCA creates and supports arts programming, maximizing relationships with other city agencies, artists, and arts and cultural nonprofit organizations to provide excellent service in neighborhoods throughout Los Angeles.

For more information, please visit culturela.org.

About Bloomberg Philanthropies

Bloomberg Philanthropies works in over 120 countries around the world to ensure better, longer lives for the greatest number of people. The organization focuses on five key areas for creating lasting change: Arts, Education, Environment, Government Innovation, and Public Health. Bloomberg Philanthropies encompasses all of Michael R. Bloomberg's charitable activities, including his foundation and his personal giving. In 2015, Bloomberg Philanthropies distributed over half a billion dollars.

For more information, please visit bloomberg.org.

About Kamella Tate Associates, LLC

KTA/LLC is a Los Angeles-based firm providing research, program design, evaluation, and fund development services to nonprofits in the arts, healthcare, and education sectors. Clients have included the City of Los Angeles Department of Cultural Affairs, The Music Center, Wallis Annenberg Center for the Performing Arts, Film Independent, Pew Center for Arts and Heritage, Southern California Grantmakers, T.H.E. Health & Wellness Centers, Eisner Pediatric & Family Medical Center, Los Angeles County Arts Commission, and Oregon Shakespeare Festival, among others. KTA/LLC also offers customized workshops in research methods and program evaluation throughout the U.S., working with practitioners, funders, and policy makers.

For more information, please visit artcentricities.com/kamella-tate-associates-llc/.

About the USC Rossier School of Education

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Rossier is part of the University of Southern California, one of the world's leading private research universities. Located in the heart of Los Angeles, we offer students a rich urban environment in which to learn, as well as many international opportunities for research and study. At USC, students come from all 50 states and 110 other countries, including more than 5,000 international students each academic year.

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