

Business Plan

California Digital Arts Studio Partnership



Cal DASP Mission Statement:

To build a global workforce, enhance community economic and cultural development and expand educational opportunities in digital media arts and telecommunications and all their applications through youth development, voluntary industry collaboration and training and improving education in secondary schools, colleges, universities and the community.



Business Plan Overview

The California Digital Arts Studio Partnership is a uniquely 21st century invention. CalDASP works and lives at the intersection of communication and education, at the crossroad of digital media arts industry and government services. We are the “intermediary” that connects the business of our economic engine to the people of the state. DASP has an ambitious and transforming agenda; to engage our youth through digital media so they will be prepared to work in California in the digital visual industries, will improve their academic and career educational outcomes, and will become active participants in the democratic institutions of our communities.

Along the way DASP will lead the combined forces of our youth, their parents, industry leaders and educators who together will modernize schools, harmonize the social milieu students inhabit with the worlds of work and school, and provide valuable services to nonprofit organizations that serve citizens in a myriad of ways. These are the goals of DASP and the “results” of our work.

This Business Plan reveals the *raison d’être* of our organization; it’s goals and strategies, its organizational structure and logic models (the what and when of our work), the theory of change (why and how) and the operational plan to bring our goals to fruition.

In the Background Section we have laid out the educational, economic and social environments in which we find ourselves, highlighted by strengths, weaknesses, opportunities and threats (SWOT) analysis of the landscape. Briefly, we have charted the history of our journey as well as the reason we believe change is necessary for schools, digital industry and government. In the chapter on the structure of our organization we describe how CalDASP as a statewide intermediary provides guidance, and resources to our regional partners that work with schools and the community at locales throughout the state.

We have also identified the key personnel who will lead this endeavor and describe how all of the parts of the statewide organization fit seamlessly together. In the Resources Section we outline the budgets and revenues we will need to thrive and produce the materials, tools, training regimes, and communities of practice environments necessary for success.

In the Logic Model Section we reveal the “guts” of our work, the moving parts of the clockwork machine we call CalDASP. This section provides the detail of the structure of our organization and answers the question of what is the most efficient and comprehensive mechanism necessary to animate the model. As complicated as this picture is, we can say with certainty it is precisely only as complex as it needs to be. In the Theory of Change chapter we describe the research and concepts that drive the DASP model. We answer the question; why does this model work and lays out the exact and precise set of catalysts that will drive the transformational engine that will ignite a historic paradigm shift. Throughout, we never lose site that our focus is on the youth. Our task is to answer one question: What do our youth need to thrive in the 21st Century and how can we deliver these precious services in the most efficient and cost effective manner?

William Bronston, M.D.

Chairman of the Board

Paul Minicucci

Executive Director



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■ I. BACKGROUND

The Digital Arts Studio Partnership Program is the result of more than a decade of evolution. Dr. William Bronston began the process of formulating a statewide project in 1998 because he noticed that the digital media arts seemed to be “in retreat” (funding, enrollment, number of classes offered, trained teachers available were diminishing rather than growing) in the participating high schools for the Tower of Youth film festivals in his region, (Sacramento/Sierra).

Bronston kept meticulous notes on the progress of schools that sent student work to his youth film festivals; run by his organization, the Tower of Youth (TOY). He began studying the root causes of this erosion and concluded certain structural barriers and career pathway decisions were driving talented students away from digital media arts as a career or as a college area of study. It also was the case that outstanding teachers were either being diverted to other areas of the curriculum or leaving teaching altogether. More often than not, the health of the digital media program was wholly dependent upon these teachers and upon their exit, the program failed.

Another contributing characteristic was the obvious leadership void whenever supportive principals or superintendents were promoted or transferred. In all of these cases once the critical leader was removed from the system, diminished student enrollment and teacher engagement immediately followed. The programs in digital media were especially sensitive to leadership. The digital media programs themselves could not be sustained absent the presence of an extraordinary teacher or principal. The classes seemed especially vulnerable because they are not required for graduation or seen as valuable assets for college bound students. Programs were not institutionalized or protected by any safety net. The programs Bronston studied existed in a complete state of fragility.

The determinism evident in these statements manifests the very real intractable structural barriers and systemic disincentives that existed. Suffice it to say, Bronston found the eco-system fragmented and eroding. At the same time, the digital revolution was running apace in the real world. The school indicators ran completely counter to the recognized growth in the new digital world. The availability of digital products, modes of teaching and learning, advertising and marketing all underscored the apparent power the digital revolution was having on the society as Y2K and the new century beckoned. What was wrong here, Bronston pondered? Why was school seemingly the one place where the digital revolution was absent? What could and should be done to reverse this tide?

In 2000, he joined forces with then California Arts Council Deputy Director, Paul Minicucci, an expert in arts education. Minicucci had studied the digital media industry and education issues throughout the 1990s as the consultant to the Joint Legislative Committee on the Arts. His hearings produced a laundry list of issues related to media and the root causes of entertainment industry flight to other states and countries. He also studied and advocated for renewal of arts education throughout California schools. Minicucci believed that one pathway to a healthy visual and performing arts environment at a school was a quality digital media arts program.

Together Bronston and Minicucci sought and engaged other experts in a comprehensive study of the conditions and characteristics of healthy programs as well as conditions in schools where programs were absent. They began to compile a best practice compendium as well as a comprehensive description of inherent barriers.

Briefly, the healthy characteristics or “best practices” observed in thriving digital programs in high schools encourage:

A. BEST PRACTICES

1. Engaged students – participants in film showcases.
2. Teachers with training in emerging technology not just outmoded technology.
3. Supportive professional environment at school – funding and leadership.
4. Parental engagement
5. Community support structures (such as clubs, arts organizations, production and broadcast access).
6. Partnership with one or more industry partners.
7. Stability of program and curriculum
8. Flexible school schedules including longer school days, longer class periods and after school component.
9. Clear emphasis on project or cooperative learning strategies
10. Alternative high school structure such as career academies, schools within schools, magnet or charter schools.
11. Partnership with surrounding colleges and universities
12. Data and Research capacity exists
8. Lack of testing in this area reduce accountability
9. Teachers being undercut by administrations that did not value digital media programs
10. Absence of professional development options for teachers
11. No standard departmental placement (i.e. digital media was often the step-child of visual art, business, science, technology or other departments.
12. Lack of connection to students who often outpaced teacher knowledge about new technologies. (Students in some schools felt they had nothing to learn from a high school class).
13. Digital media courses lack of value as college credit
14. No sequential course-work, students often had access to only one offering and were prohibited from taking the same course twice.
15. State support for technology was spent on hard wiring schools or buying outdated equipment, with minimal support for course development

B. BARRIERS

The list of barriers included:

1. Discontinuity of program, leadership or funding
2. Use of outmoded equipment-difficulty in getting emerging technology quickly enough
3. Lack of clear curriculum within and across districts.
4. Difficulty in securing articulation agreements and other cooperative programs with community colleges
5. Lack of resources from companies, many of which are building programs and facilities in other states and countries
6. Guidance counselors lack of awareness of career pathways
7. No requirements in digital media arts tend to relegate classes to marginal status

Bronston and Minicucci realized that a piece-meal approach would not work in developing a sustainable comprehensive program statewide. Isolated approaches had been attempted and even among those that lasted for more than a few years, the structural barriers listed above truncated the program and prohibited growth across all schools in a district or from district to district. Many of the barriers were in fact, statewide in nature and “hard wired.” Only a systemic, statewide, strategic, intentional, interconnected and mutually supportive program with significant policy supports and governmental leadership could reverse the trend.

Further research strongly compelled Bronston, Minicucci and the burgeoning group of digital leaders to consider the impact the digital revolution was having on the economy and society itself. What became clear is that the youth of our communities were in need of support that transcended the

school experience. Students needed clearly defined pathways into the digital media industries. A “digital village” was necessary, to defeat the alienation and fragmentation that they were experiencing. The concept of the “studio” embodied this idea. In order to produce digital products, whether films or public service announcements, web design or marketing campaigns students would not maximize their power and influence without a systemic approach to building capacity in the educational system, workforce development, and civic engagement, the three main goals of DASP.

C. Challenges for Workforce and Digital Industry

In preparing for legislation Minicucci developed a SWOT (strengths, weaknesses, opportunities and threats) analysis of the field as it was in 2004 that included the following threats:

1. A California digital media industry that faced problems finding a trained domestic workforce particularly the science/art hybrid worker.
2. A significant segment of that same industry had the perception that schools were not teaching students usable skills in digital media.
3. Government did not track the full extent of jobs lost to non-Californian companies and therefore the true extent of digital flight was masked.
4. Few if any incentives within California local and state government to businesses and companies in digital media or entertainment.
5. Demand for new “content” exceeded supply.
6. No clear pathway for industry to affect curriculum content at high school, community college or university level.
7. Applied studies in digital media not often included in four-year institutions.
8. Students that were trained were either trained on outmoded equipment or became platform dependent and did not easily adapt from one software application to another.
9. Field boundaries in digital media arts and telecommunications were ill-defined and cross employment capacity of digital workers was under-appreciated.
10. Regional digital workforce cooperatives did not have good data on which jobs or the number of jobs available in a given geographic area.
11. Venture capital sources began investing in off-shore locales.
12. Foreign governments developed flexible and practical policies for work and investment.

Part of the Tower of Youth original goals was to empower youth and to offer them opportunities to enhance meaningful participation in social networks and improve civic engagement. This idea, that digital media is the mode of communication for our future, is deeply imbedded within the goals of DASP. It is through this use of digital arts that our youth learn to be active senders of messages rather than passive receivers of mass prepackaged media.

DASP recognizes the need for students to engage in ongoing debate, deliberations, public policy decision-making, storytelling, community building through the uses of digital media. From this perspective, youth will learn about their community, and in turn inform their community from the bottom up, rather than become slavish followers of media hype and trends foisted upon them by commercial interests. In part, this agenda includes media literacy classes but moreover production of content for journalistic, cultural or historic value rather than entertainment.

As a result of many meetings and buttressed by a list of research findings, a legislative solution to the problem was forged. In 2002, SB 1937 (Costa), sponsored by TOY and drafted by the DASP policy team, passed the legislature but was sent to the Governor without funds to support it. Governor Davis signed the program into law - (Chapter 980 of the statutes of 2002) and Minicucci and Bronston began to find creative ways to implement the program without state funding. They continued growing the program in their region and aligned themselves with four other regional programs in the first statewide network. The team produced papers and conferences on the subject and when 1937 terminated in 2005, drafted and submitted replacement legislation to several authors. At that point Assemblyman Mervin Dymally authored AB 252 in the 2006 session. This bill passed the legislature but was vetoed by Governor Schwarzenegger.

The Governor made it clear that he had no objection to the program but opposed its placement within the Lieutenant Governor's Office. In his veto message Schwarzenegger directed his administration to "coordinate this effort in the coming year 2007."

D. Dymally Hearings - 5 Policy Issues

Throughout its history momentum waxed and at times waned as legislation was working its way through the state legislature. A hearing before the Assembly Critical Issues Committee chaired by Assemblyman Dymally, Digital Media and Communications Technologies, examined the challenges of developing an education system that would support a trained domestic workforce in digital media and communications.

For a complete list of participants at the Dymally hearings please consult Appendix A. The substance of the hearing was informed by five critical policy questions:

Policy Issue #1.

Workforce development in digital media arts and communication technology are being developed by corporations in other countries attributed to their lower wages, better arts and creative technology training in schools, and government support fiscal incentives. Why not California?

Policy Issue #2.

Are Public/Government policies and incentives different in India, Ireland, China, France, making them more successful in establishing positive environments for public/private partnerships?

Policy Issue #3.

What incentives could we develop in California to support public/private partnerships which enhance workforce development in digital media arts and communication technology in our education system?

Policy Issue #4.

What agreements exist or are needed with the education system to insure industry standards and a competitive curriculum in our schools?

Policy Issue #5.

How can we develop public private partnerships that will increase;

- *art and creativity training in our schools*
- *use corporate capacity to assist in developing teachers and workforce*
- *increase industry input to set standards and building curriculum?*

Throughout the hearing these questions were explored and a series of steps were proposed including the development of “A Call To Action” that recommended that a series of actions be undertaken immediately:

- Development and support for comprehensive, community based, regional partnerships whose purpose are to:
 - a) link existing pioneering, best practice programs providing project based training and applications in digital media arts and telecommunications technology to youth, b) promote education system modernization and instructor professional development and networking, and c) establish strategic industry involvement to both provide, and gain, support for entertainment, digital manufacturing and telecommunications workforce and California economic development.
- Convene hearings and a policy level inter-agency work group by the California Legislature for the purpose of identifying barriers and future needs in the development of a world class, integrated, seamless, sequential, K-16 career development program in digital media arts and telecommunications technology. Initiate steps toward forging a 5-10 year plan with necessary resources to eliminate those barriers.
- Convene critical issue industry /governmental “stakeholder meetings” for the purpose of receiving/ exchanging input/ recommendations to insure the cutting edge relevance of the proposed system change plans.
- Establish of a “Secretary for Creativity” Cabinet Office. An activity of this office is to establish and coordinate strategic government/ private sector collaborations, agreements, research and economic development strategies focused on capacity building and applications of new digital information arts and technology.

Throughout 2007 the leadership of DASP diligently worked to get the program up and running but continued state budget crises relegated the program to a back burner. The leadership decided to develop legislation, believing that they needed the authority of a bill to guarantee support from the field and AB 2471 (Karnette) was born. In the process of moving both AB 252 and AB 2471 gained support from over forty California companies and experts in the field as well as key inside support such as Dana Mitchell of the Assembly Sports, Arts, Entertainment and Digital Media Committee.

However a number of unanswered public policy questions and the difficulty in finding the appropriate state home for DASP remained.

- One critical ingredient to success remained elusive; what agency or leader could have the stature and authority to ignite this multi-faceted program? The problem continued to be that no one agency had sufficient domain and oversight over all elements of the program, education agencies lacked work-force jurisdiction, work-force agencies could not make changes to statewide education practices or policy, the arts agencies did not have sufficient stature to convene serious statewide forums and interest and perhaps most importantly digital media and telecommunications industry leaders had little or no contact with the government.

- The kind of industry workforce development studies that were routinely performed in places such as Bangalore Province in India or Ireland were non-existent in California. The relatively high cost of doing business in California, along with the lack of at ready domestic workforce with world-class expertise further fueled industrial flight to other states and countries.

Throughout the dynamic hearing process in 2007, the DASP leadership fought to maintain the necessary scope and reach of the program. Critics offered the comment that DASP was too large or too ambitious. DASP leadership believed that any piece-meal approach was doomed to failure; only a coordinated, flexible, comprehensive effort across many agencies and content areas working in concert had any hope for success. More important was the need for a high profile person of statewide authority, who could call all the parties to the table, to assume the leadership reins of the program. DASP leaders argued that only the Governor could perform this function.

E. AB-2471 “The Blueprint” and Governor Schwarzenegger

Unusual as it is for a state initiative to move forward directly from the Governor’s Office, it was this one critical element that became the main plank to AB 2471. Finally, the passage of AB 2471 (Karnette) assured forward momentum. Although Governor Schwarzenegger ultimately vetoed the bill he recognized the value of the program and directed his administration to implement the bill as the “blueprint” for a new legacy program with his full support and blessing.

Currently, the Governor has enlisted the assistance of senior advisor Herb Schultz to act as his agent in implementing the program. Although the critical shortage of revenue that plagues California prevents dedicated state funding, the program is proceeding with renewed vigor in the private sector.

As Bronston has noted often, no amount of public funding absent a real and active commitment and systemic public/private partnership by California companies will ensure success. Ultimately, the California Digital Arts Studio Program will succeed because of an environment of trust between the government and private sector.

The program is once again marching forward under the dynamic leadership of Governor Arnold Schwarzenegger, who is personally dedicated to its tenets and policies. Schwarzenegger has already demonstrated a deep knowledge and support for a variety of vocational approaches to digital media including:

1. Support for career tech education as well, including career academies, magnet schools, schools within schools and charter schools.
2. More than \$100 million in new funding for arts education.
3. Support for after school programs middle and high school levels.

Furthermore, he recognizes the importance of a healthy digital media business sector, an available and accessible talent pool, and an education system that honors and supports digital media arts.

The future of California may well depend upon this “legacy” initiative as the economic engine that will fuel our state in the coming years.

■ II. Goals and Objectives

The Program has 3 goals and 7 objectives.

A. Goals:

1. Workforce Development- we plan to produce 300 youth in each region who are “industry ready” or who have mastery of skills required to go onto college in digital media every year.
2. Educational Development- the primary goal is to improve student’s mastery of digital media arts functions but also for students to become proficient in using digital media in other areas of the curriculum such as sciences,

business, English and social studies as well as all of the arts. These outcomes depend in turn on the goal of modernizing school operations and improve professional development for teachers.

3. Civic Capital – students will learn how to communicate more effectively in their personal and community life, increasing civic and social capital, that is, the willingness of youth to be more vibrantly engaged in democratic institutions and improved levels of social discourse. That includes learning how to respect the viewpoints of other people and the perspective of other countries, and a commitment to community service.

B. Objectives and Strategies:

1. Establish comprehensive approaches to workforce development in California and in digital media arts and telecommunications in the entertainment, manufacturing and communications service industries. This means a new relationship between industry and government. We cannot afford to submit tacitly to the current drift of California native media industries out of California.
2. Build effective collaborations between industry and education. Industry will benefit from “at ready” trained workforce that meets industry standards in sectors that are most in demand, this in turn will spur new investments from international investors. The establishment of a vibrant “creative community” in California will assure continued innovation and new product development imagined and produced by the labor of our statewide workforce.
3. Support school modernization. Our schools will need to change dramatically if we are to meet the demand of the new knowledge based economy. Schools must maximize the use of new technology. The structure of schools and the school day must also align itself to meet the requirements of collaborative project learning. Schools should welcome digital media in the classroom, expansion of the school day and year as well as “schools without walls programming.” Schools in turn will acquire emerging technology, improved student performance and academic proficiency, new career pathways, improved student retention, after-school programs and better rapport with the community.
4. Develop an articulated media arts curriculum among California’s secondary school system, colleges and universities. This will improve media proficiencies and media literacy.
5. Provide across the board teacher professional development, through pre-service, possible new credential in digital media arts and/or certification in this content area, and through coordinated ongoing in-service opportunities. This may also expand teacher opportunities to work as industry “externs” while gaining new work experience.
6. Promote youth empowerment through maximized inter connectivity beyond existing social networks. Promote a maximum range of projects such as the Family Heritage project of DASP, as well as providing opportunities for non-profit organizations to use technology to tell their stories. This includes broadcasts, showcases, syndication of youth films and improved personal expression.
7. Build equal access to new opportunities by breaking down the digital divide that now inhibits interdependence throughout our communities. The studio model includes new access points in the community for students who are not able to access those opportunities in their schools or at home.

■ III. Target Markets

The target market(s) for DASP are schools, media industry, community nonprofits, government and youth. The Digital Arts Studio Partnership Program cannot work without the support of industry. What DASP offers to industry is its focus as a workforce intermediary. That means, collaboration with industry to develop workforce studies in order to pinpoint workforce trends and regional capacity, developing policies to help business stay in California, including incentives and improved education, and “one-stop” shopping for business who will not have to build huge internal bureaucracies to pin-point schools and programs that are producing a well-trained workforce. Industry also cannot market products to schools because they are not sure what programs schools have in place what curriculum is being utilized, what skill sets are developed and therefore what hardware or software they need. Industry can depend on the DASP guarantee that any support will be translated into enhanced workforce. That’s because DASP guarantees its model curriculum will be designed with industry input and student training will be on appropriate technology operating at industry standards.

A. Services to Industry Markets Include:

- DASP provides skilled workers with known skill sets to Employer Sectors in manufacturing, entertainment, digital services, telecommunications
- DASP provides audiences through Web site, member subscription work with virtual communities for marketing, product studies and advertising
- DASP provides innovation in developing software adaptation in Design, Architecture, Medical Applications, Training, Legal Forensics, Commercial Arts and Crafts

CalDASP and Regional DASPs will serve these markets through the expertise in matching workforce to business, assisting businesses in placing technology in schools and community organizations, building on-line communities of interest, working as an intermediary to do market research in virtual communities, and beta test new products.

B. Services to School Markets Include:

- Assisting schools in developing curriculum
- Providing expertise in training in new technologies
- Recruiting and matching high school students to colleges and at career fairs or education days
- Assisting district implementation of civic engagement programs
- Matching school needs to new technologies
- Recruiting students to work as interns in off-campus jobs
- Working with school Counselors to identify potential careers
- Recruiting teachers to work as “externs” in industry facilities
- Develop entrepreneurship and leadership programs for in-school or after-school programs

Schools will reap many benefits from partnerships, including tapping into established model curriculum, increased student proficiency and mastery, new clear and supported career pathways, healthy after-school programs and increased attendance.

C. Services to Youth Markets Include:

- Matching youth to community non-profits
- Support civic engagement projects such as the “Family Heritage” or “Community Heroes” programs
- Assist youth in finding career pathways

- Support youth journalists
- Broadcast Youth Films
- Provide industry guidance at Festivals and Showcases
- Connect California youth to young media artists in other states and countries
- Find all potential venues for youth film or music
- Match youth to appropriate artists in the community in music, film and theater

Youth will improve academic skills, master communication skills, become more engaged in civic and cultural institutions, find work in the non-profit sector, and service to the community.

The community will receive the benefit of economic health, homegrown new industries improved civic institutions, a sense of family, good will, pride, optimism and confidence.

■ IV. DASP Development Nonprofit Expansion

California DASP in its initial stages of development will concentrate more on building connections between parts of the environment that are currently operating well but are isolated. The network or field is fragile and lacks cohesion. While there are pockets of excellence that are providing prototype pioneering and completely original service, they are still susceptible to reduction or elimination. The field needs connection and coordination. So DASP in the first year of development will focus on building the infrastructure and stabilize existing programs.

DASP already has members through its relationship with five regions of the state. These regions already have specific geographic and cultural characteristics. DASP will organize, coordinate, and lead by connecting industry to schools, schools to the community, and students to new career

pathways. Through its essential nature as an “intermediary” DASP will reconnect fragmented parts of the supply chain into a seamless and coordinated system.

In the next iteration DASP will help support incubator industries in digital media. DASP will develop model programs such as the Family Heritage Project and Digital Resumes for under served youth, present new opportunities for retraining young workers, and a credential or certificate in digital media arts for teachers, be they traditional in-school teachers or part-time professionals from the field teaching in school or community settings.

DASP will concentrate initial resources on strengthening the struggling parts of the environment (current teachers, schools and industries) that need to be connected and coordinated, and then on new programs and areas to build the workforce, strengthen and modernize schools and build civic capital including digital equity for all students.

In the first two years CalDASP will design models for ongoing workforce projections, emergent trends in digital industries such as 3-D and holography, begin to engage industry and government in joint efforts to retain and grow a global workforce.

■ V. Strengths, Weaknesses /Barriers, Opportunities, and Threats (SWOT)

In general, CalDASP will redirect or coordinate existing resources by breaking down silos and artificial barriers through integrated programs and blended funds, making for more efficient use of governmental services. After much analysis statewide DASP leadership has devised a comprehensive SWOT analysis of the environment as we find it in 2009.

A. Strengths

- Good will among all parts of the DASP continuum

- Five active regional organizations
- Strong State Board Leadership
- Track record of success in initial programs
- Strong integration of business, education, parents, youth
- No opposition to model
- Governor Legacy Leadership
- Legislative Leadership engaged
- Blueprint – AB 2471 is tested model
- Significant investment exists even if fragmented
- Teachers have desire to learn emerging technology and its applications
- Students excited about technology
- California still leader in high technology and entertainment
- Strong community arts organizations in some areas of state
- Pockets of excellence in areas of the state

B. Weaknesses

- There are structural barriers that divide curricula into categories that inhibit cross training. Students face subject matter fragmentation, unable to take a course they need in digital media because it is not a college credit course, or prevented from taking “the same class” twice at college, steered away from career pathways in digital media because it is not a traditionally academic pathway.
- Students are primarily served dependent on where they happen to be in terms of geography and mastery with no opportunity to expand their options
- Students rarely utilize dual credit programs between community college and high schools
- There is little or no definition of “the field” of digital media arts and no concomitant state professional organization for teachers.
- High schools do not easily accommodate the kind of work schedule required by digital media arts.
- There is little industry “education” détente
- Few if any data bases about the field or collective industries
- No standard ladder of classes or pathways into industry
- Extreme pace of change in new technology, tools & applications contributes to chaos
- No tertiary faculty at 4-year institutions to bring new teachers aboard in an organized manner.
- Schools do not spend funds on professional development for digital media arts
- Teachers are marginalized and placed at risk because their teaching load is not stable
- Comprehensive high schools do not emphasize cooperative learning or project based instruction
- Schools do not utilize service learning as a way to credit students for civic engagement
- School systems have not maximized use of special program structures such as partnership academies, magnets, schools within schools or charter schools, consequently the digital program must align itself to the school rather than the school align itself to the needs of a digital program

C. Opportunities

- Build a domestic global workforce in appropriate areas of state and business sectors
- Industry becomes partner with educators to develop curriculum
- Specific jobs develop accurate domain skill set descriptions
- Expand best practice models to all types of high schools in state
- Develop new project-learning curriculum and export model curriculum to a wide variety of educational settings
- Increase service-learning opportunities for youth
- Increase social and civic capital through youth transformation
- Expand community arts organizations working in concert with schools
- Expand opportunities for youth to produce media products

- Build a cadre of youth producers capable of making media products for nonprofit agencies
- Make pathways to further study readily accessible to all students
- Produce equal opportunity for students no matter what school they attend or community they belong to thereby dismantling the digital divide
- Build a research friendly environment for investigation of best practices
- Increase investment in California
- Reduce drop-outs, increase self-esteem
- Change student self-concept from passive digital consumers (receivers) to active producers of digital messages
- Develop new pathways to self-expression
- Increase academic performance in arts and other subjects
- Expand markets for California digital businesses
- Reduce industry and job flight from California
- Life-long learning is enhanced through technology
- Parents become partners in technology exploration
- Arts thrive using new aesthetic tools
- Arts education thrives-renewed interest in elementary school art programs
- Art and Science become further entwined to the benefit of all
- Articulation of curriculum occurs in seamless education system
- Digital media as a field thrives
- Statewide teacher organization in digital media arts is formed
- California emerges as clear center of digital media industries
- Tax-base is expanded and broadened
- Policies to lure businesses away
- Teachers do not receive professional development opportunities
- State agencies continue to operate in silos
- Schools do not utilize emerging technology
- Digital divide becomes exacerbated
- Students continue to divide school life from real life
- Youth are not empowered
- Youth become more consumer oriented
- California economy suffers
- Community nonprofits suffer decreased support through ineffective public information campaigns
- Technology through the internet becomes a pervasive force of alienation and discord
- Drop-outs increase due to student apathy and alienation
- Civic engagement is reduced, social capital decreases, democratic institutions languish

A prior SWOT analysis of the Digital Media Arts and Telecommunications industry was described on pages 4-5. We developed that analysis as the antecedent and rationale for DASP. It depicts the environmental scan during the period 1998-2006. The analysis above is the current picture as we know it.

Once Cal DASP is better established it will begin to develop new programs and regions forming alliances with other digital media organizations throughout the United States or in other countries. DASP seeks to be the leader in the field of digital media arts, a field that does not exist completely at the present time.

As was mentioned previously DASP's success will depend upon a vibrant intentional partnership with the digital media and communications industry. This relationship will in turn depend entirely on climate of trust and knowledge. DASP will have to deliver value to the industries for it to be successful.

D. Threats

- Opposition develops from entrenched interests
- Foreign governments develop even more aggressive

It is no secret that California companies often cite the high cost of doing business in California as a major factor militated against their investment in California schools or workforce. They can get a better short-term bang for the buck by going offshore where governments are more willing and able to invite industry into the educational equation. Without global accords on minimum wage, the pure cost factor is unlikely to change a great deal. However, productivity is the other half of the equation.

Cal DASP contends that we can make significant advancements in productivity because California trained youth will be already industry able and California colleges will be the epicenter of new innovation. This coupled with the fact that California has always been the place that embraces the new, means that even with higher costs, the productivity equation will pencil out for California.

In order to improve on our productivity we must depend on developing the creative quotient of our youth, through advanced mastery in the use of emerging technology. What offshore workers lack is imagination and creativity.

Creative thinking is our most precious asset. We must do everything in our power to put creativity back into our schools, which in a broader context means reintroduction of all the arts into elementary schools as a basic platform and continue to fund and encourage science at all levels.

■ VI. DASP Structure

We recognize that every community is different in terms of its present capacity in digital media and in terms of its industrial base. We also know full-well that education can only be standardized so much before it will be seen as an invasion of school autonomy. California is a local control state. Therefore, course-work definition, curriculum and course credit structures must be negotiated district-by-district. In order to use these conditions of local control as an

advantage DASP must be “localized” accordingly.

DASP therefore has built a unique regional/state partnership. Each of the five current regions has a local DASP operation. These operations work within their own area and have strengths and weaknesses of their own. Cal DASP will continue to be the state intermediary, forging relationships with industry, developing policy, developing the digital media field and model curriculum. Cal DASP will seek resources on behalf of its affiliate organizations. Its main function in development is to funnel resources down to the regions. Each region will eventually have similar arrays of programs and policies, while maintaining local flavor and locus of work.

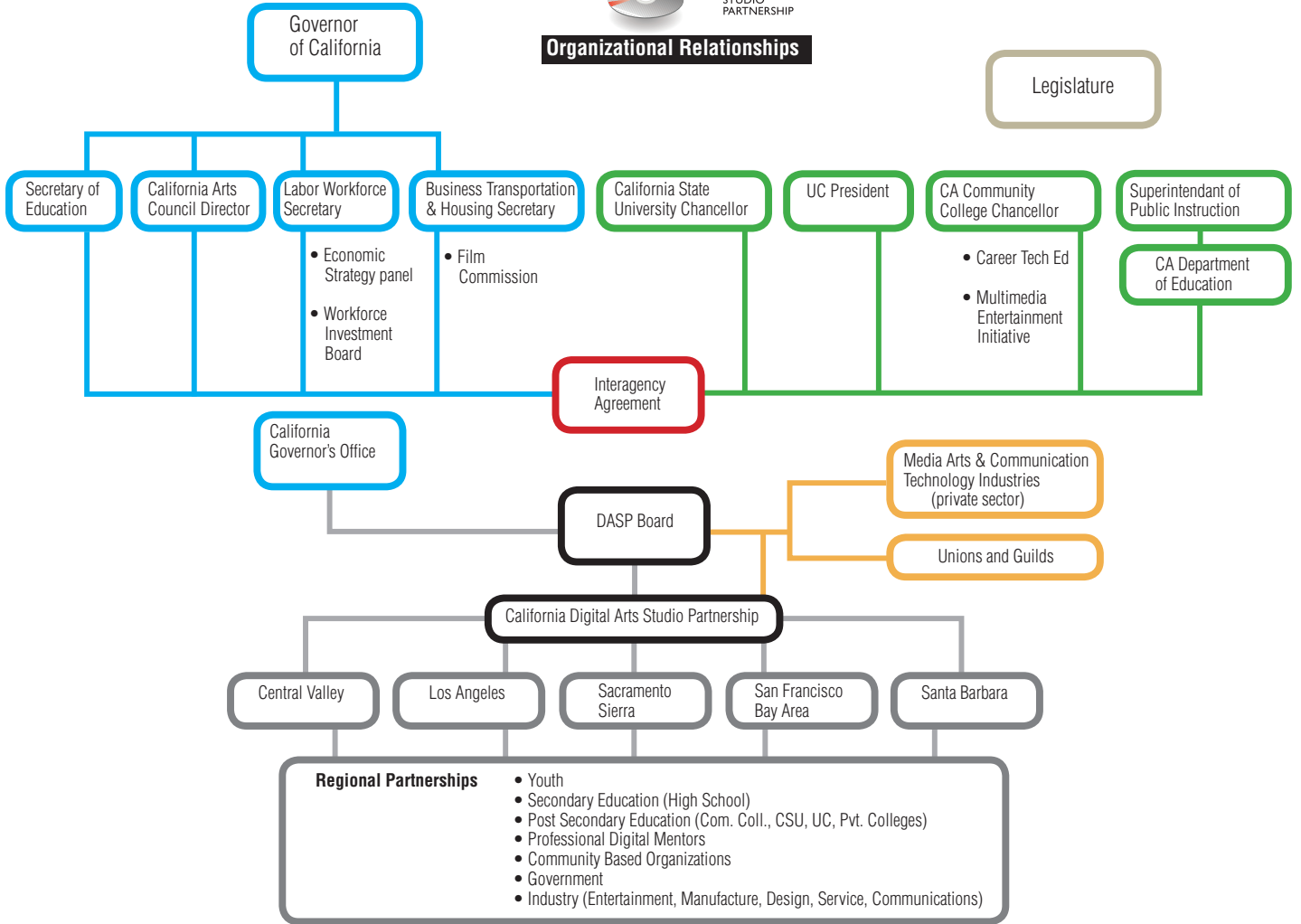
CalDASP will provide leadership in building the field, stimulating cross-pollination and distance learning strategies to create synergy and power of digital media arts. Ensuring the assembling of knowledge in digital media and disseminating that information with accessibility to all.

CalDASP will contract to perform research and studies in workforce development, best practices in the classroom, model curriculum and how to integrate emerging technology into a program. CalDASP will conduct policy research for state and federal government through its affiliates and through its own work.

The regional DASPs meet requirements spelled out in the “Blueprint” exactly as it was drafted in AB 2471. Participating Regional Organizations must be non-profit 501 (c) (3) organizations that mirror Cal DASP in programs, structure and personnel. In-turn Cal DASP will draw its Working Groups principally from the regional DASPs. In addition Cal DASP has designated board of trustee membership from regional DASPs so that it will never stray from the needs that are manifest in the work of the regional DASPs. That isn’t to say Cal DASP will not be innovative, indeed one of its chief functions is to be an incubator of new digital endeavors from local to national significance.



Organizational Relationships



Regional Partnerships

- Youth
- Secondary Education (High School)
- Post Secondary Education (Com. Coll., CSU, UC, Pvt. Colleges)
- Professional Digital Mentors
- Community Based Organizations
- Government
- Industry (Entertainment, Manufacture, Design, Service, Communications)

Organization Chart:

A. CalDASP Structure

- 21 Member Board of Trustees
- 5 from Working Groups
- 5 from Regional DASP
- 9 from At-large
- 2 youth members

Current Membership

Please see enclosed letterhead with names and titles of CalDASP members

B. Working Groups

We have identified five “Working Groups” to inform our work.

Purpose: to engage experts in the field to develop content work-plans, design studies, disseminate models, and implement programs

1. Workforce and Industry Development

- a. Workforce studies
- b. Industry standards
- c. Cross-employment
- d. Internships/corporate leadership

2. Education and Curriculum

- a. Teacher professional development
- b. Curriculum
- c. High Schools
- d. Post Secondary
- e. Articulation Structures

3. Youth Power and Development

- a. Social networks
- b. Career days
- c. Showcases
- d. Civic Engagement

4. Community Building and Engagement

- a. Non-profit registry
- b. Implement Civic Engagement Model of digital media in cooperative learning Communities
- c. Develop Family Heritage Project

5. Best Practice

- a. Models
- b. Evaluation techniques
- c. Policy development

C. Statewide Projects or Programs

In its initial iteration CalDASP has broken down the mandate in the “blue-print” to component parts. They include internal and external tasks. What follows is a task analysis which is a working list and not to be confused with the strategic plan or work-plan listed in a later section.

1. Internal

- Build Board
- Define Field
- Develop Resources
- Develop Board Policies
- Recruit Members-Working Groups, Schools, Businesses
- Design Program Evaluation

2. External

- Build Model Curriculum
- Design and Hold Annual Statewide Conference
- Design “Family Heritage” Project-Digital Oral History
- Design and Perform Workforce Studies
- Initiate role as repository of articles, books, studies
- Maintain Web site
- Design Model Articulation Agreements
- Hold Statewide Festival
- Publish “Career Pathways in Digital Media Arts”
- Industry Partners Program-Sect. 8775 development

- Write and publish “Industry Standards for High School Programs”
- Disseminate youth film/video work nationally
- Develop Statewide Policies
- Meet and negotiate state-agency interagency agreements
- Perform consulting activities as needed
- Design revenue distribution, contracts/grant programs to regional DASPs
- Design Teacher Professional Programs-recruit industry partners
- Maintain inventory of state programs in schools and communities
- Design Model Program “Digital Communities” for student service to non-profit communities
- Design standards for “Digital Resume” and “Digital Portfolio” for youth 13-22
- Design and initiate “Virtual Communities” Program (perform digital or virtual marketing studies in virtual communities)
- Develop/Invest in Incubators in Digital Media Arts
- Develop semi-annual Working Group Meetings – design workload for Working Groups

D. Staffing for CalDASP

Salaried

First year target staff:

- Executive Director- Paul Minicucci
- Fiscal Officer – serves as CFO of organization
- Education Manager – Supervises Education Working Group, develops model curriculum and teacher professional development plan
- Digital Industries Liaison – Supervises Workforce/ Industry Working Group, designs workforce studies, recruits industry partners
- Youth Association Coordinator – Organizes youth and

develops youth community engagement Working Group

Parent Association Coordinator- Organizes Parent Group

Regional Partnership Coordinator- Organizes and maintains relationship with regional partners, oversees affiliate contracts

Communications Officer- Works with social networks, blogs, and public relations campaign

Clerical- works as office manager/receptionist, travel, assists in Board relations

Second Year Staff

Research/ Best Practice Manager – Develops research agenda, assists development officer in defining best practice, writes and publishes articles, designs evaluation RFPs for outside evaluation and studies, Supervises Best Practice Working Group

Resources Development Manager- Develops funding oversees Sect. 8775 program, writes grants and seeks partnerships with corporate sector clerical

Contractors

There will be over time contractors providing services such as accounting, audit, legal, evaluation, web design and maintenance, workforce studies, special projects.

■ VII. Regional DASP (model)

The regional DASP organizations are not cookie cutter organizations but extant regional organizations serving their regions in digital media arts. The Cal DASP board has designated them as officially authorized regional DASPs.

A. Initial Five Regional Partners:

1. Sac/ Sierra Region- Sacramento Sierra DASP
(Tower of Youth)
2. Central Valley Region- Center for Multicultural Cooperation
3. Los Angeles Region – Los Angeles DASP / Valley Community College
4. Bay Area DASP
5. Santa Barbara DASP

Strong interest and nascent organizations in San Diego, San Jose, Orange County and Napa Valley are being tapped for future growth.

B. Regional Boards and Staff

- Manage and Develop Regional Partnership implementation of statute (Applicant, hub, satellite studio, atelier, post secondary, industry and community youth organization relations)
- Recruit industry partners
- Support implementation of Model Curriculum among DASP high schools
- Recruit high schools, community colleges and four-year institutions as members
- Develop and forge regional articulation agreements between schools and colleges
- Establish regional policy, program and planning infrastructure (Advisory Board and operating

committee structures)

- Regularly report to State Board and staff regarding progress/barriers
- Implement model digital programs such as Family Heritage Project
- Assist in resource development with emphasis on local/regional sources
- Implement & evaluate youth and mentor training models to achieve workforce development and curriculum articulation goal
- Support and participate in data gathering and sharing work
- Support and participate in regional and statewide working conferences
- Mount and coordinate youth multi media showcase events
- Develop community service and non-profit sector programming
- ID and develop digital divide problems and solutions

B. Building Programs within the CalDASP Construct

C. CalDASP serves the follow functions:

1. A kind of “venture” capitalist for the regional organization-seeking and gaining funding for projects that will be prosecuted at the local level but have statewide significance.
2. Coalescing agent for the field of digital media arts. That means field building functions such as networking, repositing material, trend analysis for digital media.
3. Intermediary – between industry and government as well as education and the community and between the state and regions.
4. Model program builder or “Prototyper”

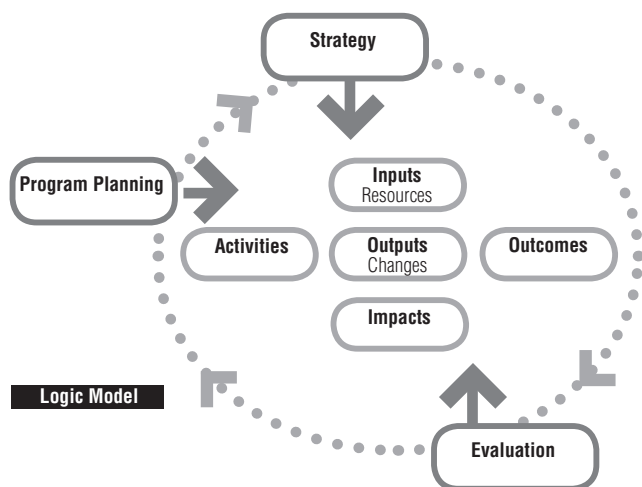
These functions translate into series of goods and services

CalDASP prosecutes on the state level or in partnership with the regional DASPs. These programs were developed using a Logic Model and are based upon a Theory of Change described in the next sections.

■ VIII. Logic Models for Four Programs, Curriculum

Development, Professional Development, Civic Engagement, and Industry / Workforce Development

We chose to employ a basic logic model structure used by non-profit agencies which is embodied in the chart below:



Since each of our programs has a distinct set of inputs, activities, outputs, outcomes and impacts we have broken out the model for the largest four programs.

Program 1 MODEL CURRICULUM DEVELOPMENT

INPUTS

Teachers
CalDASP Education Working Group
CalDASP Digital Industry Working Group

California Department of Educations (CDE) Digital
Media Career Tech Ed Standards and Frameworks

ACTIVITIES

Education Working Group collaborates with Digital
Industry Working Group
Consultation with CDE
Draft curriculum approved (certified)
Field test curriculum
Published curriculum
Implementation workshops
Design Multiple Career Pathways
New industry input

OUTPUTS

Curriculum is constructed within various subject areas
Schools/Partners — review curriculum
New schools are recruited
New standards adopted
Industry reviews job skills
of pathways defined

OUTCOMES

of new schools
of new skills and domains – industry driven
teachers improve job prep outcomes
(i.e. students improve skills)
New pathways effect counselor work with students

IMPACTS

Talent pool for California workforce is increased
Investment in CA improves
Companies remain or come to California

Program 2 TEACHER PREPARATION / PROFESSIONAL DEVELOPMENT

INPUT

Teachers in need of training in new technology
 Teachers in need of training in new curriculum
 Teachers in need of support for leadership
 (internships / externships)
 Professionals in field available to do training
 Funding for stipends
 Colleges/proprietary schools in partnership

ACTIVITIES

Survey of need among member teachers
 Recruit new schools
 Distribute funds to regions
 Survey of industry partners by region for internships
 (Section 8775)
 Teacher training in regions for technology/new
 curriculum
 Develop on-line support mechanism
 Identify potential trainers (mentor teachers) train the
 trainers

OUTPUTS

of industry collaboration funding increases
 Teachers gain credits for staff development
 Mentor teachers identified

OUTCOMES

Indirect - teachers better trained in new tech, students
 gain interactions with teachers
 Industry standards
 Field is developed

Industry partners encouraged to continue support
 Better articulation with community colleges and 4-year-
 institutions
 Develop teacher expertise

IMPACTS

Increase job skills talent pool
 Investment in CA increases
 Companies stay or move to California

Program 3 INDUSTRY / WORKFORCE DEVELOPMENT

INPUTS

Home California industries thrive
 Workforce data is collected
 Job titles broken down to skill sets
 Training dollars Employee Training Panel (ETP)
 Employees/potential employees
 Collaboration with industry
 Industry Advisory Group (IAG)

ACTIVITIES

Develop RFP for sector specific workforce studies
 statewide models
 Distribute models and funds to regions for sector specific
 regional workforce studies
 Collect and analyze data
 Design trend analysis mechanism (IAG) analysis
 BETA test for new technologies
 Design job skill sets for trainings
 Develop with certification requirements
 Perform trainings for employers in collaboration
 with industry partners, proprietary schools and
 community colleges

Industry working group works to imbed skill sets into model curriculum

Seek National Institute of Business (NIB) and other funding Economic Training Panel (ETP)

Develop Rosters of certified students

OUTPUTS

- # Sector Job Studies determine skill needs
- Jobs carry skill sets descriptions
- Translated skill sets to learning domains
- # of companies utilize DASP as source of trained workers
- # of dollars attracted to DASP by industry partners

OUTCOMES

- Sector studies in Region determine workforce numbers
- Training institutions expand classes/pathways to meet demand
- Articulation agreements modified to identify career tech-ed programs from high school to community colleges to 4 year universities
- Better fit between industry needs and workforce
- Targeted skill building/retraining opportunities for employees
- Industry builds credible trust in DASP's "One-Stop" shopping capacity

IMPACTS

- Better business environment
- Higher employment rates
- Cross-training increases
- Comprehensive stay in/move to CA
- Workers gain steady income

Program 4

YOUTH CIVIC ENGAGEMENT

INPUTS

- Youth with necessary skills
- Studio capacity to produce videos/films
- Community hub, students identified needs (i.e. community heroes, heritage)
- Youth civic engagement curriculum for recruiting purposes
- Community non-profits needs assessments
- Youth organizations to identify public policy needs, green ideas, school drop-out issues
- After school programs
- Funding match making
- School broadcast capacity
- School board connections

ACTIVITIES

- Develop youth film-maker directory
- Identify studios in operation in region
- Do survey of community groups for community heroes, etc
- Develop/refine civic engagement curriculum
- Distribute funds to Regions
- Develop non-profit needs
- Match youth film-makers to community groups Select mentors, production teams
- Funding of after school programs
- "Green-light" projects
- Distribute film and showcases
- Track students in career/school
- Host youth conventions
- Identify teachers in social studies, science with content need
- Adapt or create civic engagement inventory

OUTPUTS

- # of films produced
- # of films distributed, shown
- # community non-profits have media tools
- # youth involved in content development, writing, shooting films
- Community response through newspapers, media stories
- Public policy initiatives
- Higher “civic engagement inventory” scores
- Youth initiated public policy ideas become law

OUTCOMES

- Heroes identified community informed about social and civic assets
- Democratic engagement increases among youth
- Youth become stakeholders
- Youth bridge into careers in digital media
- Film/Video library on how media enhances other subjects
- Non-profits increase reach into community through media products

IMPACTS

- Creative community flourishes (Richard Florida model)
- Innovative creative workers come/stay in California
- Non-profit sector improves mission achievement
- CalDASP library of film/video become vibrant educational resource
- Colleges can identify recruits through youth production
- Youth become interns in government/non-profit sectors
- Community has better mental health, civic pride increases, social capital is built

Prologue-Toward a Theory of Change

One value of this transformation is a paradigm shift in how students view themselves. Presently the bulk of

interaction between youth and digital technology is as a consumer of technology, that is the youth of our day are receivers of an enormous amount of digital communication and images. This barrage of information threatens to overwhelm youth, weaken analytic capacity and make impulsive, media driven choices. As a result, the youth are prone to be exploited by commercial interests, enticing them to maintain what is essentially a passive state of receiving messages, whether that is advertisements, propaganda, product branding or mass produced popular art. We seek to turn that relationship on its head and empower youth to be the senders of messages, the active creator of expression and images, and at the very least coprocessors of digital communication. In this way our youth become more engaged in the community because they must necessarily take responsibility for their work. That means they can no longer maintain that cool detachment that promotes cynicism and apathy but rather they are transformed into stakeholders, accountable and powerful. They will necessarily become responsible to and respectful of others, both as creative collaborators or partners in building knowledge and as citizens in the most democratic sense.

This transformation is absolutely critical to the success of the democracy. Pervasive media can be oppressive and stultifying, alienating and disconnecting our youth from each other or can be powerful and creative, uniting students in common purpose whether that is art or science or social action. The perils of our age are confounding because they require global action. The energy crisis, global financial crisis, or the very existence of our planet are all problems that our youth will inherit. They will also inherit powerful means of expression and communication. If the youth of America are forever consigned the role of consumers, they will devolve into second-class citizens, no longer able to lead in the world.

■ IX. Our Theory of Change

Logic models answer the question of what and when. They are usually based upon research and a comprehensive survey of community needs as well as upon SWOT analyses and inventories of assets. A theory of change is about asking the questions of the how and why. In this case the theory of change we utilize must describe how and why the set of particular interventions we have designed will deliver on our promise to develop a world-class workforce, improve and modernize education and develop civic and social capital.

Our theory of change is derived from school based intervention models that have a long successful track record in health areas such as tobacco reduction, or teenage pregnancy prevention. Change theory in school-to-work systems using community interventions is well known in vocational models (that is how the industry can support teachers and curriculum to build workforce with specific skill sets and expertise) but virtually unstudied in more academic environments such as the comprehensive high school. However we feel confident that positive change is achievable and measurable in areas defined by our three goals (a) comprehensive workforce development, (b) improved academic performance within digital media as a subject and using digital media to enhance other areas of the curriculum and (c) increased civic and social capital. Our theory of change also recognizes that we are in the post-information era and workers of the future are essentially engaged in collaboratively building knowledge.

A full discussion of change theory in knowledge building is beyond the scope of this business plan, however, it is impossible to understand how we propose to transform education through knowledge building and through using the digital media arts without a basic understanding of transformations instigated by experiences in the digital media arts. The curriculum for this new century and concomitant teaching strategies will not be improved without some understanding of the difference

between models of educational institutions that emphasize information and fact retention versus those that emphasize knowledge building.

We have described elsewhere how barriers have impeded progress in knowledge building. For one, the subject -digital media arts-builds a set of skills not recognized by educators to be purely academic in nature. As such, no consistent learning domains have been constructed nor translated into learning outcomes that can be tested using contemporary standards of scientific investigation, a requirement of No Child Left Behind programs. Particularly difficult is any subject area that is not already part of the testing regime employed by schools in accordance with No Child Left Behind.

While our theory of change is also based upon teachers and practitioners around the globe from the decades of wisdom proffered by Alan Toffler to the lessons in digital literacy developed by Henry Jenkins, a few theorists can be cited here. Our theory of change is rooted in the work of Carl Bereiter and Marlene Scardamalia (Scardamalia, M., & Bereiter, C. (2002). Knowledge building. In Encyclopedia of education, New York: Macmillan). Another progenitor of our theory of change is embedded in the book "Educating Artists for the Future: Learning at the Intersections of Art, Science, Technology and Culture" (2008) by Dr. Mel Alexenberg.

Perhaps the most essential theoretical work that supports our theory of change comes from an ongoing ethnographic study of how youth learn in social contexts. The underpinnings of our theory is described in the background paper to the Digital Youth Project. I have excerpted sections of that paper to illuminate a few key points:

"About Digital Youth: Kids' Informal Learning with Digital Media: An Ethnographic Investigation of Innovative Knowledge Cultures."

"As digital technologies enable kids to gain knowledge and cultural competency in domains that are not framed by explicit educational agendas, we begin to see changes in how kids

construct identities and reputation, and how they relate to school and academic knowledge.

Learners are engaged in a process of acquiring new knowledge as well as changing their modes of participation in the social world. In their foundational work on situated cognition, Lave and Wenger describe how learning can be conceptualized as a shift in social position from “legitimate peripheral participation” to more complete membership in a “community of practice.” In other words, learning is a process of forming identity and membership in a social group. Conversely, failure to learn can be tied to lack of affinity with the broader social context, bringing factors such as culture and ethnicity to the foreground of our discussions of learning processes.

Yet as our literature review demonstrated, there has been little sustained study of learning in informal settings, and almost no foundational theoretical work on the properties of unorganized or non-institutionalized learning. These emergent practices challenge our cultural and institutional definitions of learning and social participation in ways that will likely re frame our theories of education and development.

These developments in digital culture are leading to a new set of institutional realignments in the relationship between popular and academic cultures, between schools and home. While tension between entertainment and education, popular and academic cultures and institutions are long-standing, we believe that digital ecologies are tied to the growing importance of out-of-school public cultures in kids’ lives. These changes might lead to a new model of public education that is not contained strictly within the boundaries of schooling. Given this it is crucial that educational policies are keyed to an understanding of how social differentiation and stratification is related to those emergent and shifting socio-technical dynamics.”¹

1. Ito, M., Horst, H., Bittanti, M., et. al. (2008, November). Kids’ informal learning with digital media: An ethnographic investigation of innovative knowledge cultures. Chicago, IL: The John D. and Catherine T. MacArthur Foundation.

A. Critical Core Beliefs

The critical issues that resonate with of theory of change we proffer may be summarized below:

1. At the intersection of entertainment and academics is the study of digital media arts. Students engaged in digital media projects in school or after school are learning about aesthetics even as they are entertaining others or being entertained. The distinctions between art and entertainment may be evaporating as well. Advertisers have long begun to incorporate artistic production value into their work. For example, how often have you seen advertisements that utilize excerpts from “Carmina Burana” or copies of that work in ads as shorthand for “bigness, epic, and quality” whether selling Lexus cars, epic films or popular vacations. Other examples abound. The point is, even while aesthetic valuing is at the core of commercial arts, fueling a knowledge building exercise geared toward selling products through artistic-like experiences our schools are eliminating courses in art and aesthetics. It is easy to see how young people who have artistic inclinations feed their spirit somewhere else rather than school.
2. We are in the age of knowledge not information. Knowledge building and acquisition involves information within a socio-cultural or aesthetic context. In order to engage in true knowledge building students will necessarily learn higher order thinking skills of comparison, synthesis, analysis, deep learning and communication.
3. We propose a process and system for change that places DASP at the center of “building new

models of education.” That is because DASP delivers emerging technology to schools, provides professional development for teachers and educational opportunities for youth in school and in the community.

4. The theory of change we propose is based upon the transformational model that proffers the following logic: technology encourages students to join a community of learning in a new way, combining academic knowledge- building with project centered experiential knowledge- building. In learning how to develop digital media products in the “studio” or digital village environment, we believe youth will accede to new roles of participant/ learners within a community of learners.
5. Digital media arts is different in kind and scope to so-called STEM skill sets, differentiated by the fact that digital media is both subject and object of learning, both product based and processed base and is the spine of all learning in the 21st century. It is the core of all communication. One is not superior to the other but we argue that STEM is enhanced by digital media arts. Arts provide the “engagement hook” necessary for youth to enter into learning in arts, math and science.
6. The advent of new modes of expression, whose commercial feasibility is just around the corner. Holographic transmission will change everything we know about how children learn. Imagine the learning that would occur if a student could move around inside a three-dimensional model of a molecule, feeling the energy of electronic valences not just understanding them as an abstract notion

or equation. Imagine what it would feel like to be a participant observer in an ancient Mayan village not just a passive responder to the printed world. This is what we call the power of visual industry.

7. At the highest levels of education we are talking about creating creative hybrids, equally adept in the world of mathematics and art. Expertise in one without the other seriously damages the students ability to engage in visual industry in the most profound ways.

Our logic model is a blend of outside and inside interventions. That is to say we try to reach our goals through a blend of program effects that occur inside a classroom experience as well as effects that occur outside the classroom, for both teachers and students. Program interventions may have some have direct (measurable immediate outcomes) while others have (less measurable) indirect outcomes. For example, CalDASP intends to build model curriculum through a collaborative process between the Education Working Groups and Industry Working Groups. That curriculum would be “implemented” through a series of trainings with teachers in the regions. Where possible model curricula would encompass particular standards from either a career tech education model or academic subjects. The Department of Education’s publication *California Career Tech Education Model Curriculum Standards* explains how Core standards in academic areas are adapted for use in digital media preparation. There are in addition to core curriculum standards, pathway standards that use job skills as their basis

B. New Models from Old-Career Tech Education

As many educators have pointed out Career Tech Education has once again become a leading force in education because it depends upon the fundamentals of knowledge

building; community learning, project based inquiry, problem-solving, and idea improvement which are inherent in learning through applications rather than abstractions. Digital Media Arts education is also rooted in these same fundamentals and it is not an accident therefore to find career tech school models and theories work well for designing curriculum and teaching strategies in digital media arts.

Our theory of change depends almost entirely upon the belief that the making of film, video and other digital media products by youths is a transformative endeavor that can bear heavily on a student's self-concept, motivation and connection to school and the community and can be a powerful influence in helping students make career decisions and prepare for their future.

Therefore our basic theory of change relies upon a traditional "school intervention" model as a specific adaptation of a school-to-work model. Traditional vocational based models have existed for many years and have effectively used apprenticeship structures to deliver a workforce. What has changed is that the new knowledge based industry depends upon a workers' ability to have mastered the fundamentals of knowledge building that is higher level thinking skills, problem solving, ideation and creative adaptation of past knowledge all the time using technology that is evolving at ever faster speeds. What industry brings to the table in digital media arts is different than in traditional vocational education models. Standards must be updated yearly, curriculum must follow suit while the newly developed tools are evolving. This is a difficult task and requires some organization to operate as the intermediary, matching the needs of industry with the capacity of the schools to deliver these new breeds of workers, as well as being the "resourcing" agency itself. This is precisely why DASP exists, filling the gap between industry needs and schools.

C. Connecting the Dots

From State Resources to Outcomes

We can also look at how DASP intends to support "school modernization" from the bottom up. Since the program of DASP is prosecuted primarily through education at the local level, that is in high schools, community colleges, or in community settings such as hubs or satellite studios, the regional DASP's must play a role of enabler and intermediary through professional development, partnership activities with the industry such as internships or curriculum implementation workshops as well as a useful repository of model curriculum and other resources. Viewed through that lens one role of CalDASP is to bring statewide resources to the schools and communities operated at the local level through its interactions with the regional organizations.

By bringing resources to the school in partnership with higher education and industry professionals, DASP helps teachers to expand their curriculum to align with newly calibrated industry standards and with new technologies to deliver the curriculum. By developing best practices, professional development models and workshops, making available model curriculum to high schools, especially to those with compatible models such as career tech education models (special school programs, career tech academies, magnet programs or charter schools) Cal DASP is affecting change through the teacher. In some cases DASP also delivers services and resources directly to the student which in turn leads directly to work in digital media fields or further study.

But DASP's mission also includes finding bridge employment for students and the means to connect them to the community. When these skills are applied in the community through youth produced documentary films and videos, these youth gain confidence in their powers of expression that in turn strengthens their self-concept as producer rather than consumer. As this process accelerates students become responsible for their work and the impact

it has on the community and in turn causes them to become stakeholders in the democracy. Those changes carry the benefits of increased social and civic capital.

D. Components of Stages of Change at State and Regional Levels

Stage of Change Level 1- State Change

CalDASP working from the blueprint of AB 2471 and in concert with:

- Governor’s Office,
- State agencies,
- Educational institutions (CDE, Community Colleges, CSU. UC)
- Digital arts media industries (including entertainment, high tech, telecommunications, manufacturing)
- Parent organizations
- Youth organizations
- Foundations
- Community non-profit sector

Will develop mission statements, vision statements, policies and programs.

Through collaborations further details emerge through:

- Meetings,
- Advice from the statewide advisory committee
- Perspectives gleaned from conferences
- CalDASP Board work

These collaborations yield Stage 1 “outputs” such as :

- Industry-driven standards and curriculum,
- Resource development

- Best practices and models
- Workforce studies
- Field building
- Community opportunities for youth
- State resources
- streamlined state regulations or grant requirements
- state policies or statutes

Stage of Change Level 2 -Statewide (CalDASP/ Regional DASP) Interfaces

CalDASP has two primary means to support regional DASP: Working Groups and Grants and programs. These resources and program activities include:

- Library of Model Curriculum and strategies
- On-Line Teacher Support
- Regional Workshops for Professional Development / Training
- New Technology and Applications,
- Conferences
- Directory and match-making -youth produced documentary opportunities,
- Internships
- Categorical Grants –Leadership, Civic Engagement
- Block funding/Contracts
- Section 8775 industry resources
- Consultancies (from field professionals paid for by Cal DASP)
- Cal DASP Working Groups in 5 Affinity Areas

Stage of Change Level 3 - Regional DASP's Implementation

Regional DASPs in turn carry out local programs such as:

- Civic engagement activities (community heroes, non-profit documentaries, etc)
- School programs in high school or community colleges including implementing curriculum,
- Articulation agreements
- In-school and after-school activities,
- Parent support,
- Showcases,
- Education days,
- College recruitment
- Industry interfaces such as internships or residencies.

Finally intermediate and long-term impacts are achieved.

They include measurable positive changes in the following areas:

- New jobs in digital media industries
- Further training opportunities using on-line or proprietary schools
- Recruitment to college in digital media or other areas
- Community service opportunities that build civic and social capital

E. Civic Engagement

1. Change from Passive to Active-Consumer to Producer

We have said that the making of films is a transformational endeavor. One value of this transformation is a paradigm shift in how students view themselves. Presently the bulk of transactions between youth and digital technology is as a consumer of technology. Young people want to be connected but too often they use their “toys” in a passive way. The youth of our day are receivers of an enormous amount of digital communication and images and are prone to be exploited by commercial interests to maintain

what is essentially a passive state of receiving messages, whether that is advertisements, propaganda, product branding or massed produced popular art.

By participating in a digital media arts program, students complete a transformation from being a passive receiver of messages to a purveyor of images and expression. The self-concept change here is very evident to teachers and mentors of students learning how to use media. The value of having youths learn about community heroes through documentaries is a powerful inducement to learn technique and skill sets. Youth see their work, value it and themselves and want to get better at creating and growing their vision. Teachers know well the transformation of youth from not attending class to quite suddenly wishing the film lab was open twenty-four hours per day.

2. Change from Member to Stakeholder

We seek to turn the “youth as consumer relationship” on its head and empower youth to be the senders of messages, the active creator of expression and images, and at the very least coproducer of digital communication. In this way our youth become more engaged in the community because they must necessarily take responsibility for their work. That means they can no longer maintain that cool detachment that promotes cynicism and apathy but rather they are stakeholders, accountable and powerful. They will necessarily become responsible to and respectful of others, both as creative collaborators or partners in building knowledge.

This transformation is absolutely critical to the success of the democracy. Pervasive media can be oppressive and stultifying, alienating and disconnecting our youth from each other. That same technology can also be powerful and creative force, uniting students in common purpose whether that is art or science or social action. The perils of our age are confounding because they require global action. The energy crisis, global financial crisis, or the future of our planet are all

problems that our youth will inherit. They will also inherit powerful means of expression and communication. If the youth of America are forever consigned the role of consumers, they will soon become second-class citizens, no longer able to lead in the world.

We cannot afford to leave digital media arts outside the realm of the school experience. The dynamic relationship between school and their lives is at risk here. If school is the realm of static, older generation ideas, communicated through outmoded means of communication, students will cease to see school as useful, vibrant and relevant. This would be tragic since at the very least, students of tomorrow will need acquire, understand and use more scientific knowledge than world famous geniuses of the twentieth century could imagine. Concepts in quantum physics for example, vital and essential information for any informed and educated person of this century can more clearly explained using three dimensional modes of expression that the two dimensional modes of the past cannot. If the understanding of the most basic digital modes of expression are not taught in school we will set in stone the digital divide forever. The haves, those who have the capacity to think in creative digital ways will lead and those who cannot will follow.

Therefore our theory posits the notion that a digital education is essential because every mode of communication coming in this century will be rooted in visual industry. Every private and public transaction in the near future will be based in digital aesthetics. The design of every product, the telling of every story, commercial or artistic will be told in digital modes of expression.

One direct result of this transformation is an expanded workforce that is skilled in thinking and imagining worlds in digital modes, not simply deploying platform specific acumen. It seems counter-intuitive to say “it is not about the technology” but what DASP proposes is that the public value is inherent in the knowledge of how to approach and

solve problems using whatever technology or skill sets being mastered. When confronted with problems in the future our youthful artists will have the maturity to know that the solutions are not rooted in past thinking or expectations but instead rooted in imagination and creativity than transcends technologic manipulation.

We expect to reach our goals of a skillful workforce, educational learners and engaged citizens through intentional collaborations embodied in the notion of the “studio” which to us is akin to a “digital village.” Digital media products, in their most complete form requires collaboration by a number of artists who are working in concert. What a student learns from the studio environment is that products emanate from networks of creative thought that are clearly bigger and more powerful than any one individual could produce. The implications of this realization is that the technology of the next decade will surely be more sophisticated and powerful than that of the present, whether that be using 3-D or holographic transmission, the careful youth practitioner will be prepared to align their skills and imagination with the tools of the future without fear or trepidation.

PROJECTED PHASES OF DEVELOPMENT:

- 2008 - 2010 Leadership, Planning and Infrastructure
- 2009 – 2010 Targeted Regional Formalization & Development
- 2009 – 2010 Field/Curriculum Development & Workforce Outcomes

■ X. PROPOSED BUDGET for Cal DASP 2009-2013

The proposed budget for Cal DASP is produced below. It includes all expenditures.

Budget notes explaining various aspects of the budget follow the budget chart.

Budget for California Digital Arts Studio Partnership Program

	Notes	2009	2010	2011	2012	2013
PERSONNEL AND OPERATIONS						
Executive Director	1	85,000	87,000	90,000	90,000	90,000
Fiscal Officer	2	32,000	65,000	66,000	67,000	68,000
Resource Development Manager	2A	0	40,000	42,000	44,000	45,000
Education Manager	3	30,000	62,000	63,000	65,000	66,000
Digital Industries Liaison		0	30,000	63,000	65,000	66,000
Youth Association Coordinator	4	25,000	52,000	54,000	56,000	57,000
Parent Association Coordinator	5	25,000	52,000	54,000	56,000	57,000
Regional Partnership Coordinator		25,000	52,000	54,000	56,000	57,000
Research/Best Practice Manager	6	0	0	50,000	52,000	54,000
Communications Officer	7	15,000	40,000	44,000	46,000	48,000
clerical (2)	7A	25,000	70,000	72,000	74,000	76,000
benefits @27%		70,740	148,500	176,040	181,170	184,680
subtotal		332,740	698,500	828,040	852,170	868,680
CONTRACTORS						
Web Master	7B	30,000	50,000	70,000	80,000	90,000
Workforce Studies Contractors		25,000	50,000	100,000	125,000	150,000
Auditor		10,000	12,000	14,000	16,000	17,000
Legal Counselor	7C	5,000	6,000	7,000	8,000	9,000
Special Projects		0	10,000	10,000	10,000	10,000
OFFICE EXPENSES						
Rent	8	20,000	22,000	24,000	26,000	28,000
Telephone		4,000	5,000	5,550	6,000	8,000
Postage		2,000	3,000	4,000	5,000	6,000
Travel	8A	5,000	11,000	13,000	15,000	17,000
Food		4,500	6,000	7,000	8,000	9,000
Supplies	8C	3,000	5,000	6,000	7,000	7,000
Insurance		4,000	4,000	4,000	5,000	5,000
Web maintenance		3,600	4,000	5,000	6,000	7,000
Publications		1,000	4,000	6,000	8,000	12,000
Utilities		4,800	6,000	8,000	10,000	12,000
Equipment	8D	12,000	10,000	6,000	7,000	14,000
Other						
subtotal		133,900	208,000	289,550	342,000	401,000
PROGRAMS						
Education (Model Curriculum)	9	100,000	300,000	400,000	500,000	600,000
Best Practice replication		60,000	120,000	200,000	300,000	400,000
Youth Development		200,000	350,000	450,000	600,000	800,000
Special Events		60,000	70,000	70,000	80,000	100,000
Industry 8775	10	60,000	80,000	100,000	140,000	200,000
Research		20,000	30,000	35,000	40,000	45,000
Board		15,000	20,000	22,000	24,000	25,000
Conference	11	35,000	45,000	55,000	75,000	120,000
SUBTOTAL		550,000	1,015,000	1,332,000	1,759,000	2,290,000
TOTAL		1,016,640	1,921,500	2,449,590	2,953,170	3,559,680

■ XI. Projected Revenues for the First Three Years

During the first years of the life of CalDASP there will be a heavy reliance on private sector foundation grants and corporate giving. Eventually, CalDASP will be able to seek some kind of directed state funding, while local DASP are already eligible for state program funding. We expect the Governor's summit of all state agencies will at least assist in gaining redirected or re-aligned state funds.

Eventually CalDASP will develop earned income possibilities through its work with private industry and state agencies that may be willing to pay for the kind of digital expertise we will be accumulating. One idea is to develop a "digital class portfolio" that students can take with them from place to place, especially helpful for migrant students. The same could be done for youth looking for work. Employment Development Department (EDD) might be willing to contract with CalDASP to develop a "Digital Resume" as an aide to youngsters who may find it difficult to carry paper around. One way to run the project would be to form a partnership with Kinkos/FedEx where DASP students can be given a resume voucher that they can cash in when downloading and printing their resume.

A. Notes on Revenue Projections

The revenue projections described here are rather complex because there is a great deal of revenue transfer primarily from Cal DASP to regional DASP. Some of the development of resources at the state level also takes the form of Section 8775 resources (that refers to a section of the blueprint that lists how companies and corporations can support DASP at the state and regional level). In addition there may be many in-kind services that are developed on one-time basis or on a continual and ongoing basis. Finally, Cal DASP is not likely to receive funding from state grant

agencies but may receive funding as a non-profit entity providing employment training to youths, or through consultant fees or other contracted means. We believe for example that DASP can be useful in providing services for youth for many purposes that use digital means such as developing and administering on-line digital portfolios to track student work in school and the community or through digital resumes which may be useful for EDD, for example.

Basically our revenues will be tracked in the following categories:

- A. Earned Income (EI) – from all sources for all purposes including consultancies, products, conferences, sale of tapes, model to curriculum to non-DASP schools, for example in other states or countries, or products in partnership with industry partners.
- B. Foundation Support (FS) – funds from grants or a part of field building work (this could be calling together parts of the digital media community in partnership with a particular foundation).
- C. Corporate Support (CS) - cash funds from corporations. Fees from corporations to perform work-force studies will be considered earned income for our purposes.
- D. Section 8775 Support (8775) – Industry support except cash listed in Section 8775 of the blueprint.
- E. Individual Support (IS) – funds from individuals
- F. Public Support (PS) – grants or funds from local, state or federal government sources.

Revenue Sharing

It is the intention of the Board that all funds coming to Cal DASP will include some sharing with the regions. The funding coming to Cal DASP that will support Regionals will be listed as "program support" except for block grant subventions to regions. In the first two to three years the

share of revenue will be in the 50% range between Cal DASP and regions. We recognize that the state operation will need to be seeded before programs can get up and running in many cases. Eventually Cal DASP would like to see the state share drop to 30% and the regional share rise to 70%. Revenues for state expenditures that benefit Regionals such as conferences will be viewed as program support and therefore counted as regional support.

Internal Activities

This includes all of the internal needs of Cal DASP from board costs to staff, travel, office expenses and expenditures, contracted services, etc.

Regional Support Programs:

As was described previously Cal DASP will develop eight program areas that will need support.

They include:

1. Model Curriculum Program
2. Professional Development Program
3. Youth Development/ Civic Engagement Program
4. Industry Workforce Program
5. Special Events, Conferences
6. Research / Best Practice /Field Development Program
7. Parent Network
8. Innovation and Marketing

Revenues to Support Board and Administrative Costs

Cal DASP will seek general board and staff support in individual requests from Corporate Support and Foundation Support. These anchor grants will constitute the bulk of funding for Internal purposes for the first three years.

Eventually, Cal DASP will ask that 15% or less will be sought from Foundations and Corporate Support to support the internal costs of Cal DASP. That means that

a civic engagement grant for \$300,000 would sub-vent \$255,000 to the regions in grants for youth to engage in “civic engagement” activities \$45,000 would be used for general support of the board and staff.

Where a staff function at the state level primarily benefits the field, that revenue will be collected as fees. For example, Cal DASP has a person who manages special events, funding for that person will be generated through the event, which could be in the form of conference registration, which will be reflected in the revenue projection as a “fee.” Cal DASP would seek grant funding as well for the conference from corporate support. That amount would also be used to offset the costs of the conference as well and be reflected as “fees.” We anticipate vendors who would display their goods and services for conferees would also defray the cost of conferences. These revenues would be categorized as “fees” All fees will be aggregated as part of “Earned Income” when sector revenue is projected.

Cal DASP also believes that it can build a cadre of consultants including the staff for each of the five working groups to be experts who might generate consultancies for Cal DASP. This would not include workforce studies for example which would be contracted out, but it could be the Education Manager is contracted to work some percentage of time for another state for example. This would come in the form of earned income.

■ XII. Revenue for Internal Purposes

	Year 1	Year 2	Year 3	Year 4	Year 5
Earned Income	\$65,000	\$185,000	\$285,000	\$310,000	\$450,000
Fees	\$40,000	\$65,000	\$120,000	\$160,000	\$165,000
8775 funds	\$140,000	\$140,000	\$175,000	\$320,000	\$280,000
15% Grants	\$66,000	\$110,000	\$170,000	\$190,000	\$200,000
Anchor grants (FS)	\$200,000	\$220,000	\$100,000	\$160,000	\$120,000
Public Support(FP)	\$20,000	\$130,000	\$220,000	\$135,000	\$150,000
Total	\$531,000	\$850,000	\$1,070,000	\$1,275,000	\$1,365,000

■ XIII. Program Revenues by Source and Program

PROGRAM REVENUES	2008	2009	2010	2011	2012
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Model Curriculum

Earned Income	0	10,000	25000	35000	60000
Foundation	100,000	250000	250000	300000	300000
Corporate	0	0	20000	50000	70000
Section 8775	10000	15000	30000	40000	40000
Individual	0	0	0	0	0
Public Funding	0	50000	50000	100000	100000
sub-total	110000	325,000	375000	525000	570000

Professional Development

Earned Income	0	20000	45000	55000	70000
Foundation	100000	120000	120000	140000	140000
Corporate	20000	23000	28000	34000	36000
Section 8775	10000	10000	12000	12000	14000
Individual	0	0	0	0	0
Public Funding	50000	65000	75000	90000	12000
sub-total	180000	238000	280000	331000	272000

Youth Development/ Civic Engagement

Earned Income	0	10000	20000	25000	25000
Foundation	175000	200000	250000	300000	300000
Corporate	25000	30000	50000	60000	80000
Section 8775	2000	5000	8000	8000	8000
individual	0	15000	25000	25000	25000
Public Funding	0	0	0	0	0
sub-total	202000	260000	353000	418000	438000

Industry Workforce

Earned income	0	20000	30000	50000	100000
Foundation	10000	20000	25000	30000	40000
Corporate	25000	50000	100000	200000	220000
Section 8775	0	0	0	0	0
Individual	0	0	0	0	0
Public Funding	0	25000	50000	75000	80000
sub-total	439000	115000	205000	355000	440000

Special Events/ Conferences

Earned Income	0	12000	15000	15000	16000
Foundation	10000	20000	35000	35000	50000
Corporate	10000	12000	15000	15000	17000
Section 8775	0	0	0	0	0
Individual	0	0	0	0	0
Public Support	0	12000	14000	16000	18000
sub-total	20000	56000	79000	81000	18000

Research/Best Practice

Earned Income	0	0	10000	20000	25000
Foundation	25000	30000	30000	20000	20000
Corporate	0	5000	8000	10000	15000
Section 8775	0	6000	7000	8000	9000
Individual	0	0	0	0	0
Public support	0	12000	15000	20000	25000
sub-total	25000	53000	70000	78000	94000

Parent Network

Earned Income	500	1000	1500	2000	3000
Foundation	20,000	22000	25000	30000	32000
Corporate	0	0	0	0	0
Section 8775	5000	7000	10000	12000	12000
Individual	0	1000	2000	2000	2500
Public support	0	0	0	0	0
sub-total	25500	31000	38500	46000	49500

Innovation and Marketing

Earned Income	0	12000	20000	35000	60000
Foundation	0	0	5000	10000	12000
Corporate	0	0	4000	5000	5000
Section 8775	0	0	0	0	0
Individual	0	0	0	0	0
Public Support	0	0	0	0	0
sub-total	0	12000	29000	50000	77000

TOTALS	1001500	1,143,000	1429500	1884000	1958500
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Earned Income	500	85,000	60,500	166500	237000	549500
Foundation	440,000	662000	718000	865000	894000	3,579,000
Corporate	80079	120000	225000	364000	443000	1232079
Section 8775	27000	156000	67000	80000	83000	413000
Individual	0	16000	27000	27000	27500	97500
Public Support	50000	164000	204000	301000	235000	954000

APPENDIX A

Attendees included leaders of
government and private industry:

Dr. Patrick Ainsworth,

California Department of Education

John Avakian, California Community Colleges

Sasha Braude, Adobe Systems, Inc.

Doug Brown, Senate Committee

on Economic Development

Don Doyle, California Department of Education

Michael Edmonds, Autodesk

Jaime Fall, Workforce Strategies, Labor and

Workforce Development Agency

Kathy Hatch, American Electronic Association

Paul Hughes, Adobe Systems, Inc.

Denise Jennings, Youth Media Oakland

Marcia Kimmell, Arts Deco and Window of Opportunity

Dennis Mangers, California Cable Television Association

Manny Marantal, Microsoft Corporation

Eric Roth, Visual Effects Society

Kathleen Milnes, Entertainment Economy Institute

Randy Nelson, Pixar University

Jay Roth, NewTek

Ken Orduna, District Director,

Office of Assemblyman Dymally

Dan Okensfuss, Office of Assemblyman Dario Frommer

Mike Proscio, Labor and Workforce Development Agency

APPENDIX B PROGRAMS DETAILS

I. Model Curriculum Program

Working with regional members, the statewide working group in education will build, test and disseminate model curriculum

The Education Working Group and Industry / Workforce Group will collaborate on how to translate necessary technical skill sets into learning domains and then into activities consonant with standards in digital media arts or that meet academic standards in other subjects (use of digital media to explore chemical bonds, valences and reactions for example).

The model curriculum would then be tested through implementation models at the local level in whatever setting the student works, such as career academies, charter schools, special school programs, even after-school or in community college dual credit classes.

What will materialize is a model curriculum with course outlines, activities in defined classes. The model curriculum would come with a package of implementation tools ranging from model presentations by professionals in the field, to DVDs, CDs or Internet based learning modules. In addition the Model Curriculum for each course will be aligned to standards and frameworks published by the CDE.

II. Professional Development Program

CalDASP will seek out and hire professional trainers working through area community colleges, or proprietary schools to offer teachers development classes in using the model curriculum and how to utilize new technology. The training classes may also come as part of a package of technology given by manufacturers to schools or to DASP for teachers. Sac/Sierra DASP has done some of this kind of professional training already. One example is seeding regions

with TriCaster machines for use in web casting events, shows, films, etc. DASP can assist in bringing technology to the regions and in having companies like NewTek to provide the necessary training in how to maximize the use of the machine.

CalDASP will offer statewide development courses or send funds and resources to the regional partnerships to carry out these functions.

Regional DASP's will be eligible to apply for funding or direct services. Funding would include teacher stipends for released time and summer sessions, as well as materials and equipment. It might be the case that CalDASP will receive 125 3-D animation software and licenses from the 8775 donations, which they would make available to regional DASP's through the Education Working Group.

Two other functions belong under the general rubric of education programming. The first is developing certification for students and the second is certification for teachers with eventual credentialing for digital media education.

The certification for students is a service that CalDASP will develop and model. Certification would require that the process of developing specific domain requirements for students learning a set of skills for each class correlative to specific job titles in industry would be developed. It also means assuring that any student receiving credit in a DASP approved or sanctioned class (that is a class using a curriculum approved by Education Working Group) should be accorded pre-requisite college approval or even transfer credit, if taken as a dual credit course).

Eventually, CalDASP will act as a certifying agency for teachers, so that those certified teachers will be able to teach in comprehensive schools, DASP community programs or participating community colleges (as professionals in the field). CalDASP will work with all state agencies and the legislature to create a digital media subject credential for all secondary school teachers teaching digital media classes.

III. Best Practices Replication Program

Once the Research/Best Practice and Education Working Groups have identified a Best Practice Program, either here in California or elsewhere, the Research / Best Practice Manager will draw up replication guidelines for a grant program for local DASP's working in conjunction with community organizations or schools to implement an adaptive version of the program. Funds would be used to hire staff, provide stipends to teachers, administrators or community organizations to "replicate" the model. This might include new technology, software, training etc. One use of these grant funds is to build a Hub production facility or seed three ateliers, satellites or clubs within a region, usually in cities or towns who have not previously had such entities.

IV. Youth Development Program

CalDASP believes that it can best serve Youth Empowerment in three specific ways.

A. Civic Engagement Projects

CalDASP believes that there at least six types of civic engagement projects that a school or community organization can develop. Basically, CalDASP can serve as a magnet grantee for seeding youth empowerment through civic engagement projects by concentrating grant requests at relatively large levels, because some youth programs might cost \$5,000 or less. Typically national foundations or statewide givers will not grant such small amounts for projects school-by-school. CalDASP would seek upwards of \$300,000 to re-grant to regional organizations up to 60 civic engagement projects which may vary in the number given region to region.

Regional DASP's would apply to CalDASP on behalf of their schools or community organization for these project grants. They may include Community Heroes type projects, Family Heritage, Investigative Journalism, Multicultural

Understanding projects, etc. These would fund short videos, films, plays or other artistic rendering of “story-telling” including funds for distribution of the products. Students would be paid a stipend as would the project mentor. This project will test the efficacy of the digital “studio” part of our policy equation.

A huge market for youth documentary film-makers is within the non-profit sector. The non-profits in California are often unable to tell their story in a compelling way. As commercial entities market their programs more and more artistically, the line between commercial for-profit ventures and service programs blur. One example of this is the Phillip Morris self-proclaimed “anti-smoking” campaigns designed to look like a non-profit service to youth and families around the state. Legitimate tobacco control non-profit programs are not able to compete with the social marketing of large corporations.

DASP can commission students to work on behalf of non-profit agencies to produce a gamut of digital media products that would not otherwise be made. One issue that has been raised is will these commissions threaten to take jobs away from burgeoning media companies at the local level. That is a legitimate question that bears discussion.

We believe that 5-10 non-profit commissions in each regional annually can be tolerated without threatening for profit companies. The size of the commission would vary with the kind and array of media products being developed. A short film might have a budget of \$10,000 so Cal DASP would seek \$200,000 or more dollars annually to support the creation of youth commissions within the non-profit sector.

In addition, we anticipate partnerships at the state level such as with AARP to fund projects honoring senior citizens within the community. These products could be used by AARP for example in their presentation materials.

Other commissions will come from government. Claymation an LA media company did a series of clay

animated cartoons for the California Department of Health services. The project almost didn’t move off the drawing board because the Department could not readily find youth film-makers to work on it. The national anti-smoking campaign called “Truth” regularly releases RFPs to statewide organizations in digital media to develop anti-smoking ads designed, scripted and produced by youth.

B. Youth Guilds

The most powerful way CalDASP could empower youth is through the development of statewide youth associations or guilds. Our concept is to have the CalDASP Youth Coordinator working in collaboration with the Industry Liaison manager to explore the development of “youth guild” status for each of the professional digital media guilds.

CalDASP at the very least will organize a statewide association of “youth film producers” or “youth broadcasters” association. In doing so, CalDASP will host statewide summits, dedicate web-space, create a distance learning network for our youth where youth can debate issues, swap strategies for youth projects, share equipment and join collaborative projects.

C. Youth Bridge Programs

Once a youth has graduated a high school or community college project and up to their 23rd birthday, they would qualify for youth bridge internship programs. We believe that by year three Cal DASP and their regional partners will be able to “certify” youth for particular job categories. Cal DASP will seek out bridge jobs within industry of 2-3 years in duration as “apprenticeship” positions within the industry. Cal DASP will seek matching funds from industry partners as well as grant funds or eventually WIB or redirected “Federal Arts Bailout” funds to place between 50-100 students into bridge positions each year.

Regional DASP will identify qualified or “certified” youth who are seeking entry into the digital media industry and CalDASP will work as a match-maker in placing qualified youth into bridge positions. Funds will be solicited by Cal DASP and sub-vented to the regional DASP through annual categorical application.

V. Special Events

Cal DASP will use its good offices with the Governor’s Office and Industry to call or hold special events. These might be conferences on “hot” topics, fund-raising events or statewide film festivals.

Cal DASP has a “field building” function as previously noted. Special events, local workshops, state or regional summits, youth film-festivals, web-design competitions, and collaborations with businesses such as SMUD in Sacramento will be eligible for funding.

Cal DASP might sponsor a pre-conference at a California Association of Art Educators (CAAE) to entice visual art teachers to come early to see if affiliation with Cal DASP might eventually incubate a digital media professional teachers association. Cal DASP anticipates holding three or more special events each year for the first three years.

VI. Industry “8775” Program

Section 8775 of the “blueprint” details twenty different kinds of ways in which private industry can invest in DASP. This line item represents the repository of those cash, and other donated goods and services, most of which will be sent out to the regions in the way of categorical support (such as externship programs for teachers, or professionals in the class residencies, or support for career days).

(A) Cash contributions

(B) Mentors.

(C) Resident artists, scientists, designers, or communications experts who work in a school or community-based

nonprofit program that is a program partnership.

(D) Assistance in vocational and career educational counseling.

(E) Educational tours and onsite training for youth and mentors.

(F) Establishment and administration of “junior achievement operations” or similar model programs at program partner schools or nonprofit community agencies.

(G) Equipment or tools that are currently on the market or emerging into the market.

(H) Beta testing and training at program sites for new and emerging equipment and systems.

(I) Organizational design, management consultation and assistance, curriculum and standards development, public service media production, public awareness and outreach assistance, and Internet Web site development or maintenance with, and for, any program partnership.

(J) Media or product exhibition venue and sponsorship assistance.

(K) Fundraising and resource development assistance.

(L) Service learning opportunity support and assistance.

(M) Contributions to eliminate digital divide situations and to access disparities due to poverty, race, disability, gender, or geographic barriers through organizational development and system change interventions and resources.

(N) Scholarships.

(O) Sponsorship of program-conducted video, film, Internet, audio, or other digital media shows, exhibitions, or competitions for students in program partner areas or schools.

(P) Design and development of curriculum at the state and local levels.

(Q) Textbooks, software, and technical advice on the way to use donated equipment.

- (R) Warranties and maintenance on equipment and tools.
- (S) Provision of internships, fellowships, job shadowing, and seasonal, part-time, or full-time employment opportunities for either or both program partnership youth and mentors.
- (T) Assistance in advanced educational or employment

VII. Research

During the course of the first two years CalDASP will be seeking research grant dollars from various sources to provide research contracts for any number of potential research projects. Our research affiliate Kathleen Tyner has identified several projects already.

Suffice it to say that there is any number of needs to test the efficacy of certain types of digital media education projects. One example is how doing pilot studies on what would be a comprehensive media literacy program at a high school level. The extent to which we expect students who will not pursue digital media as a vocation to know about digital media and its impacts on society have not been fully fleshed out.

Other research projects in how to use “virtual communities” to beta test digital products have yet to be done. Cal DASP believes that many products can be successfully market researched through their use within life in a “virtual” community without having to invest in real world market studies has yet to be fully realized. Similar research on using video games as problem solving mechanisms will need to be researched.

Another potential research series centers on the impact of increased digital media saturation amongst our youth and the possible negative consequences.

VIII. Statewide Conference.

Cal DASP will prosecute an annual conference to bring the field, digital industries, the regional DASP leadership, and Working Groups together in a three –day conference with

possible pre-conferences in various areas and issues.

IX. Consultancies

By year three, CalDASP will have recruited, developed and will retain content experts either on staff or as part of a consultant roster who can be hired by school districts, colleges, small companies or large corporations to provide expertise in performing analysis, problem solving, evaluation, testimony at conferences or in many other venues and iterations.

X. Advertising and Marketing

There are a host of specific ways in which Cal DASP can utilize its web and other resources (some of which have not been contemplated) to advertise and market products for companies, youth film collectives, or non-profit community organization in either youth development or community service. One example is how Sac/Sierra DASP will be assisting the California Council on the Humanities in marketing and showcasing eight youth films made in California. As the field is developed there will be nearly limitless ways of using the collaborative force of Cal DASP to help promote or market events and complimentary business ventures, including possible international youth exchanges.

In addition as the Parent Organization of CalDASP grows and focuses its attention on promoting the work of our youth and Cal DASP and the regional DASPs there will be many affiliated events and initiatives that will take place, perhaps the development of a foundation that would provide undergraduate or graduate school education. Another function of the parent organization would to provide “soft” or issue advocacy on behalf of students’ needs in digital media to local school boards or the state legislature.

The parent organization will also find the appropriate connection to existing institutions such as California PTA or State Board of Education.

Appendix C Board Officer Biographies

William Bronston, M.D. (Chair)

Dr. William Bronston (Chair) is the founder, producer and CEO of Tower of Youth a nonprofit organization that works with students and teachers in the Sacramento/Sierra service area to enhance opportunities for students to develop mastery of digital skills and show their work at two showcases held in Sacramento each year, one for short videos from the region called Teen Digital Reel and Award Showcase held every Spring and the North American All Youth Film and Education Day every Fall. He is the principal architect of Digital Arts Studio Partnership Program model. Bronston is a Physician who also served as the Medical Director, and senior clinical system advisor for two state agencies in California. He has been a forceful advocate for the medical rights of people with disabilities throughout his career.

Kathleen Milnes (Treasurer)

Kathleen is the President and CEO of the Entertainment Economy Institute, whose mission is to accurately document the impact of the entertainment industry on the economy and to respond to the current and future workforce needs of all segments of the entertainment industry. She is also a member of the California Workforce Investment Board. She has worked in the entertainment industry for nearly 30 years and received her BA in American Studies at the University of Maryland.

Paul Minicucci (Executive Director)

Paul Minicucci comes to this position with extensive experience in government, non-profit and business community. Minicucci was CEO of American Arts International, an arts consulting organization. Minicucci was the former Deputy Director of the California Arts Council

where he served as the COO of that organization supervising all aspects of the CAC program. He was the creator of the Arts Marketing Institute program of the California Arts Council. Minicucci is also a successful playwright with ten of his plays having been produced throughout the USA in a various venues. Paul served as the Principal Consultant to the California Joint Legislative Committee on the Arts from 1983-1996 where he drafted over 100 bills and planned more than two dozen hearings on arts issues. He received a BA from UCLA and an MFA from UC Davis.

Martha Zaragosa-Diaz

Martha Zaragosa-Diaz is founder of Zaragosa-Diaz and Associates, a Government relations and public policy consulting firm in Sacramento California. The firm provides advocacy and issue management services.

Ms. Zaragosa-Diaz is a registered lobbyist with the State of California. She has twenty-nine years of experience in government relations, public policy development, leadership training and organizational development.

Prior to establishing the firm, Ms. Zaragosa-Diaz was the Director of Governmental Affairs for the State Department of Education and served as a senior policy consultant to the State Assembly Health Committee and the State Assembly Long-Term Care Committee. In the policy area of public education accomplishments include successfully lobbying for supplemental instructional materials for English learners, development of standards based primary language assessments, development of the English proficiency assessment, and professional development specific to English learners for teachers. In the policy area of health care, accomplishments include writing and moving legislation that established the license category for chemical dependency recovery hospital, and legislation that established the University of California Geriatric Resource Centers and Alzheimer Resource Centers. Ms. Zaragosa-Diaz has a

Master's Degree in Public Health from the School of Public Health, University of California-Berkeley and a Bachelor's Degree in Psychology from Mills College in Oakland California.

APPENDIX D Budget Notes

1. Executive Director – first hired position. Serves as CEO of organization. Will assume resource development role in year one, some research functions in year one and two
2. Fiscal Officer –serves as CFO of organization. Will assume primary Resource Development functions in year one. .5 position in year one.
- 2A – Resource Development – serves as chief grant writing, oversees some 8775 duties as well. Begins 1.0 FTE in year 2
- 3 Education Manager – serves as manager for Education Working Group, oversees curriculum development, teacher training functions. Will assume Industrial Liaison duties during first year. .5 FTE in first year.
4. Youth Association Coordinator – oversees development of Youth programs, youth guild development and civic engagement, bridge program functions. .5 FTE during first year. Manages work of Youth Working Group.
5. Parent Association Coordinator – develops parent association. Supervises work of Parent Working Group. .5 FTE first year.
6. Research/Best Practice Manager – oversees work of the Best Practice Research Working Group. 1.0 by start of third year.
7. Communications Officer – public information, manages content for web. Designs publications, works with Governor's Office to Coordinate press. .4 FTE.
- 7A Clerical (2) – one clerical serves executive staff and information, other serves as receptionist and works with program managers. .6 FTE during first year.
- 7B –Web Master – reflects decision to begin with Web Master as contractor.
- 7C Legal counsel -.05 FTE
8. Rent – assumes a 2400 square foot office- this could be a donated function
- 8A Travel – Reflects 30 trips to four regions.
- 8C Supplies – will seek donated goods
- 8D Equipment- reflects 10 work-stations for year one, 5 additional in year two. Includes printer
9. Reflects all Education Programs, major increase in year two reflects cost of implementing curriculum designed in year one.
10. 8775 –refers to programs listed in business plan in Section 8775 of business plan
11. Yearly conference represents fund raising plus income from registration and vendor booths. Possible second conference might convene in year 4 or 5.