City of
SANTA CLARITA

Arts Master Plan

Revised Draft February 2016

Attachment: Santa Clarita Arts Master Plan (Rev Draft 2-3-16) (1489 : SANTA CLARITA ARTS MASTER PLAN)

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The Arts Master Plan document is accompanied by a Research Appendix, a separate document which includes the community survey report, a summary of the AMPED Arts Summit (town hall meeting), notes from visioning exercises and other supporting information.

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Executive Summary

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Executive Summary

Introduction and Overview

The City of Santa Clarita commissioned this Arts Master Plan in late 2014 to create a new, long-term roadmap for cultural development throughout the community. This plan addresses several areas of specific interest: public art, arts funding, the Newhall Arts District, arts facilities, and the creative economy. It also builds on a two-phased Cultural Arts Master Plan adopted in 1997 and 1998, as well as other documents created under the guidance of the City of Santa Clarita Arts Commission.

The City of Santa Clarita has provided vital arts and cultural programming since its early years as a municipality. The Cowboy Festival began in 1994 and Concerts in the Parks before that time. A next phase of municipal cultural development took place following adoption of the City's first cultural plan in 1998. A central recommendation of that plan was for the City to serve as the lead arts agency for the community. In line with that recommendation, the City created the Arts & Events Office in 2003 and formed the Arts Commission in 2009. The budget of the Arts & Events Office has grown to $2.2 million and programs have expanded in scope and scale to include new events, arts education, exhibitions, public art and grants. The City has addressed the cultural facilities needs of the community by contributing funding towards three facilities, all of which are owned and operated by other organizations.

Community Engagement in Development of this Plan

The Santa Clarita Arts Master Plan is based on extensive community engagement involving approximately 1,250 residents and workers. The community engagement process included:

- Stakeholder Committee
- Key person interviews
- Focus groups
- AMPED Arts Summit (Town Hall Meeting)
- Community survey

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The plan's Stakeholder Committee (page 1) included community leaders from both the arts and non-arts sectors, seeking to identify ways the arts can partner with other civic interests. Planning participants spanned a diverse range that included longtime and new residents from all areas of the city, Millennial-aged students and workers, parents, educators, small business owners, artists, CalArts faculty and staff, multicultural leaders, realtors, developers, social services, the faith community, and seniors.

Key Findings of the Community Engagement

- Santa Clarita residents are personally very active in their arts and cultural interests.
- Santa Clarita loses audience to other cities for most types of cultural activities and has strong demand for additional offerings provided in the city.
- Respondents want more arts festivals, live performances, museums, informal performances, and independent film to be available in Santa Clarita.
- The community expresses satisfaction with the quality, variety, availability and affordability of current arts and cultural offerings, while providing valuable messages regarding areas of improvement.
- Santa Clarita residents express strong interest in celebrating history and cultural heritage as well as more sophisticated, contemporary experiences.
- There is consensus that Old Town Newhall is the cultural heart of the city but also a desire to have cultural activities available in other areas.
- Children are very involved in arts activities both in and outside of school.
- There is strong desire for enhanced arts and cultural opportunities for children and youth.
- There is demand for additional class offerings for both children and adults.
- Arts and culture are seen as an excellent way to promote diversity and inclusion.

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- It is important to acknowledge and support Santa Clarita's artists and creatives (e.g., design professionals, film industry professionals, owners of small businesses in the creative industries) as a foundation for the community's cultural development.
- There is very high support for the City taking the leadership role in arts and cultural development.
- Citizens want to play an active role in the continued development of Santa Clarita's cultural life.
- Community members seek better access to information about arts events and activities.

Vision Statement

The following vision statement is recommended as representing the community's collective definition of successful cultural development in Santa Clarita in the coming decade:

> *The City of Santa Clarita will be recognized as a "city of the arts," where arts and culture are valued by the community and sought out by visitors—a city with a vibrant cultural life, outstanding cultural programming and venues, and compelling public art, and a city where artists are valued and respected members of the community.*

Conclusions

The community engagement and vision lead to several conclusions about Santa Clarita's cultural identity and future.

First, Santa Clarita has articulated a vision of elevating its cultural life. As a relatively young community, located adjacent to one of the world's cultural capitals, Santa Clarita is coming of age in cultural terms. Its tastes and the scope of its cultural interests have expanded. Its population has grown and diversified. The community's vision is not merely for more but rather an evolution in the way arts and culture fit in the community: increasing the quality and sophistication of local offerings, enabling community creativity, celebrating diverse cultures, and going beyond children and families to meet the needs of young adults.

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Second, Santa Clarita is also in the process of becoming more than a suburb of Los Angeles. It is transforming into an exurban, regional place proclaiming its own distinct identity. In cultural terms, this is reflected in the community's desire to have more available locally, but beyond this, to establish Santa Clarita as an arts place and destination, and to build on its authentic identity as a Western frontier settlement, longstanding film industry location, and an increasingly sophisticated contemporary community.

Third, there is a voice in Santa Clarita favoring greater diversity and inclusion in its cultural life. While still a predominately White population, the community has become more diverse and, as is true throughout southern California, people of all backgrounds embrace cultural diversity.

Fourth, the community provided a strong vote of confidence for the City to continue its leadership position in the arts, while sharing it with partners and enabling creative activities of citizens and the creative community.

Lastly, while this plan is for more than City action, one focus is to define an appropriate role for the City in meeting the cultural needs of citizens. For the past two decades, the City has focused its municipal resources on building a basic cultural infrastructure for the community: the Arts Commission, a capable local arts agency (the Arts & Events Office), a suite of programs and events, a nascent public art program and carefully targeted investments in cultural facilities. The City can most effectively focus in the coming decade on strategies that meet the evolving cultural interests of citizens and that enable the community as a greater partner in cultural development.

The Plan

The Santa Clarita Arts Master Plan is organized according to three overarching themes and accompanying focus areas.

Theme 1. Enhancing Cultural Vitality in the Community

- Public Art
- Old Town Newhall Arts and Entertainment District
- Arts Education

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Theme 2. Strengthening Cultural Support Systems

- Governance of the Arts
- Cultural Facilities, Venues and Spaces
- Supporting Artists and Arts Organizations
- Arts Funding
- Creative Economy
- Marketing the Arts

Theme 3. Fostering Greater Diversity and Inclusion

- Celebrating Diversity

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Community Description

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Community Description

Santa Clarita is a suburb of Los Angeles and now the third largest city in Los Angeles County. Founded in 1987, the City is comprised of four areas: Canyon Country, Saugus, Newhall, and Valencia. Santa Clarita is part of a geographic region, the Santa Clarita Valley, which includes six additional and adjacent areas in the unincorporated Los Angeles County—Acton, Agua Dulce, Castaic, Stevenson Ranch, Val Verde and West Ranch. Santa Clarita has established a reputation for being a family-friendly, quiet and safe community, with an outstanding collection of quality of life amenities that include parks, recreation, community center and library facilities. The City is also home to signature events that include the annual Cowboy Festival, the AMGEN Tour of California bicycle race, and several youth sports events.

The Santa Clarita Valley has a rich and storied history that begins with its indigenous Native Americans and continues through an extraordinary confluence of early California ranching, mining, oil, railroads and movie making. The Tataviam tribe were the valley's first inhabitants, migrating into the Newhall area in the Fifth Century. In the 19th Century, the valley was the site of cattle ranching, the discovery of gold in 1842 in Placerita Canyon, and California's first oil well, in 1876 in Mentyrville. This tiny oil town was home to the longest running oil rig, which was not capped until 1990. 1876 was also the year in which the Southern Pacific Railroad completed the railway connection between San Francisco and Los Angeles with the Golden Spike ceremony at Lang Station, located in the valley, following an heroic engineering feat of digging the San Fernando Tunnel, still used by Metrolink and Southern Pacific trains.

In the early 20th Century, Santa Clarita began its long and continuing history with the film industry. William S. Hart, who lived in Newhall, was a film actor active during the 'teens and the 1920s and, during his career, the world's most famous actor. Known as "Hollywood's back lot," the valley provided desirable locations for Westerns, including Hart's, and was the home of early movie studios that included Melody Ranch and Disney's Golden Oak Ranch, both in Placerita Canyon. Many production studios are located in the valley and Disney is currently building new sound stages for ABC Studios at the Golden Oak

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Ranch. Over the decades, the valley has been the location for film and television productions spanning an extraordinary range from Gene Autry westerns to CBS' long-running television series NCIS, currently the world's most-watched television drama.

Santa Clarita has been recognized by the Los Angeles Economic Development Corporation as the most business friendly city in Los Angeles County, citing a desirable location along the Interstate 5, a well-educated workforce, favorable taxation policies, affordable lease rates, and a high quality of life. Home to a surprisingly diverse collection of business enterprises, the City identifies five growth clusters among its companies: advanced manufacturing; medical devices and biotech; digital media & entertainment; aerospace and defense; and information technology. Unemployment is among the lowest in Los Angeles County.

The Santa Clarita Valley is located in a beautiful natural environment of the high desert, ringed by several mountain ranges and canyons. The Santa Clara River and its watershed are the primary riparian system, flowing into the Pacific Ocean near Ventura. Although dry during much of the year, the river is in a relatively natural state, fed by seasonal rains. The City of Santa Clarita has made a major commitment to preserving and celebrating its natural environment in part through the creation by voter initiative in 2007 of the Open Space Preservation District. The District is a visionary and comprehensive addition to the City's Open Space, Park and Parkland Program and its goals are to preserve natural land from development, create more parks for community usage, and protect rare biological and geological regions. The special assessment paid by City property owners gives the City a seat at the table to purchase land that could otherwise be developed and put pressure on the City's natural resources. Additionally, the Open Space Preservation District greatly assists the City in preserving natural lands, retaining wildlife corridors, and completing the City's greenbelt.

The City of Santa Clarita is home to three institutions of higher education, each of which offers arts programs: California Institute of the Arts (CalArts), an internationally prominent art school; College of the Canyons, a vital campus of California's community college network; and Masters College, a nondenominational conservative Christian liberal arts school.

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Santa Clarita's Evolving Population

The City of Santa Clarita's population is distinguished by rapid and continuing growth. Total population has risen by more than a third from approximately 150,000 in 2000 to 213,000 in 2015. Population has been driven by infill development as well as annexation. Growth was among the fastest in Los Angeles County during the period 2000 to 2010. Some estimates project growth of the entire Santa Clarita Valley to about a half million people at build out, forming a true exurban area.

The population of the City of Santa Clarita has also grown more diverse, with Hispanics rising from 20% in 2000 to 30% in 2010. The African American and Asian American populations, while lower than Los Angeles County and California averages, also increased during that time period.

The City's Arts and Cultural Development

The City of Santa Clarita has provided arts and cultural programming since its early years as a municipality. The Cowboy Festival began in 1994 and Concerts in the Parks before that time. A next phase of municipal cultural development took place following adoption of the City's first cultural plan in 1998. A central recommendation of that plan was for the City to serve as the lead arts agency for the community. In line with this plan, the City created the Arts and Events Office in 2003 and formed the Arts Commission in 2009. The budget of the Arts & Events Office has grown to $2.2 million and programs have expanded in scope and scale to include new events, arts education, and grants.

Also in line with the recommendations of the cultural plan, the City has addressed the cultural facilities needs of the community by contributing funding towards three facilities, all of which are owned and operated by other organizations. In 2001, the City committed $2.4 million towards the $18.3 construction cost of the Santa Clarita Performing Arts Center at College of the Canyons, which opened in 2004 and has an 886-seat proscenium theater and a 100–seat black box space. Under the terms of the City's Memorandum of Understanding (MOU) with the College, the Performing Arts Center makes the theaters available each year for use by Santa Clarita arts organizations. The City also made two facility grants to small-scale theaters in Old Newhall: the Canyon

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Theatre Guild with 280 seats and the Repertory East Playhouse with 81 seats (formerly the Santa Clarita Repertory Theatre).

The Arts and Events Office currently has a budget of approximately $2.2 million. Just under half of this budget is spent on staff: there are 8 full time and about 30 part time staff, with emphasis on staffing for events. Also, the Arts and Events Office handles non-arts functions, such as some sporting and community events. The arts and culture portion of the budget of the Arts & Events Office is less than two-thirds of the total, or about $1.4 million, including staff and programs. Within the arts portion, the budget for Arts Grants is $60,000 and $45,000 is for Arts Programs that include performances, arts education, the Arts Exhibits Program (for shows in City Hall, the Library, community rooms and the Valencia Town Center) and other activities. The City pays the College of the Canyons $75,000 per year under the terms of its MOU regarding the Performing Arts Center in exchange for a specified amount of community use of the theater.

Arts events produced by the Arts and Events Office include the annual Cowboy Festival, the Art SLAMs/JAM Sessions, Senses and Concerts in the Parks. The public art program is currently voluntary and, under this approach, the City allocates amounts from selected projects in its Capital Improvements Program for art projects. The Arts & Events Office has overseen 16 projects since 2009. These projects are relatively small scale and the largest budget for a completed project to date has been $30,000.

Concerts in the Park are the City's longest-running program. Held at Central Park, they have become a well-established and attended feature in the community's cultural calendar. The location is prominent and provides an opportunity for community gathering. However, the park also offers some drawbacks as a venue, since it was not built for performances and requires construction of a portable stage. Also, concerts restrict the park's availability for sports and recreation on Saturdays throughout the summer.

The City has fostered arts leadership through the formation first of an Arts Advisory Committee and then the Arts Commission. The five-member Commission is an unusually active, "working" group. The Commission oversaw development of an Arts Blueprint in 2013, a substantive document that

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included analysis and policy recommendations in several focus areas. Each of five commissioners worked with staff on an area of interest. The Commission has begun work on a second phase of the Arts Blueprint but suspended this effort pending development of this Arts Master Plan.

Santa Clarita's Arts and Cultural Community

Despite its relatively short history as a City, Santa Clarita is home to a small but vital community of arts and cultural organizations and many individual artists and creative professionals. There are 48 nonprofit arts and cultural organizations registered with the IRS and located in the City, ranging from CalArts to small, community-based organizations. About a dozen report annual operating budgets greater than $100,000. The City funded seven local arts organizations through its Arts Grants program in 2013/14. Total contributed revenues of the City's Arts Grant recipients are modest, a collective amount of approximately $200,000, reflecting a challenging local funding environment that possesses few institutional arts grant makers. Perhaps reflecting this less institutional arts ecosystem, Santa Clarita's arts community includes a number of long-standing and highly active community based organizations, and they benefit from a substantial amount of volunteerism.

There is a collection of unincorporated or informal organizations in Santa Clarita that celebrate and preserve culturally specific traditions and art forms. There are also a number of non-arts nonprofit organizations, some of which provide arts programs in community settings. The City funded fifteen organizations through its Community Service Grants in 2013/14 and, of these grants, two were arts-related.

While there is no census or comprehensive directory of individual artists in Santa Clarita, there is clearly a strong presence of working artists of varied disciplines and media. Ten percent of respondents to the community survey conducted for this plan identified as professional artists. There is also a strong presence of creative professionals working in the fields of design, the film industry, and other commercial enterprises.

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Nonprofit Arts & Cultural Organizations in Santa Clarita

Source: National Center for Charitable Statistics (2013/14)

AHIMSA FESTIVAL FOUNDATION

ALLIANCE OF GERMANIC SOCIETIES OF PITTSBURGH

ARTREE COMMUNITY ARTS CENTER

BIG POND PRODUCTIONS INC

BROADWAY BOUND PLAYERS

CALIFORNIA INSTITUTE OF THE ARTS

CANTORI DOMINO

CANYON THEATRE GUILD

CULTIVATING CREATIVE MINDS

DHM PRODUCTIONS INC

E S C A P E

ENDEAVOR COMMUNICATIONS INC

FLUID WORKS FOUNDATION

FOUNDATION FOR US HISTORICAL MONUMENTS

HANDSON SANTA CLARITA INC

HISTORICAL MINIATURE GAMERS SOCIETY PACIFIC SOUTHWEST

KIDS INTERNATIONAL COMMUNICATION FOUNDATION

LITHUANIAN HERITAGE SOCIETY

MELODY RANCH MOTION PICTURE MUSEUM

NATIONAL FLUTE ASSOCIATION INC

NATIONAL SOCIETY OF THE DAUGHTERS OF THE AMERICAN REVOLUTION

RAGDOLL RESTORATION FOUNDATION

REEL LIFE MEDIA INC

REPERTORY EAST PLAYHOUSE

SANTA CLARITA ARTISTS ASSOCIATION INC

SANTA CLARITA BALLET COMPANY INC

SANTA CLARITA MASTER CHORALE INC

SANTA CLARITA PHILHARMONIC

SANTA CLARITA SHAKESPEARE FESTIVAL

SANTA CLARITA VALLEY CONCERT BAND

SANTA CLARITA VALLEY HISTORICAL SOCIETY

SANTA CLARITA VALLEY QUILT GUILD

SANTA CLARITA VALLEY YOUTH ORCHESTRA

SAUGUS COMMUNITY TELEVISION INC

SAUGUS HISTORICAL SOCIETY INC

SENIOR THEATER INC

SHOWDOWN STAGE CORPORATION

SOCIETY FOR THE PRESERVATION & ENCOURAGEMENT OF BARBERSHOP QUARTET SINGING AMERICA

SPOTLIGHT ARTS

SPURGEON ARCHIVE

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SWADESHI

SWEET ADELINES INTERNATIONAL

THE SOCIETY FOR ANIMATION STUDIES

THEATRE COMPANY OF SAUGUS INC

VINTAGE WINGS WEST

YOUNGVILLE HIGHWAY HISTORY ASSOCIATION INC

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What Do We Mean by "Arts and Culture"?

There are different meanings for the terms "arts" and "culture" and their meanings often change in different contexts. The Santa Clarita Arts Master Plan adopts an expansive, inclusive definition of arts and culture. It includes a range of cultural sectors: high or fine arts as well as popular, ethnic and commercial arts, and historic preservation. A range of people: visual and performing artists, craftspeople, designers, arts educators and cultural practitioners. And a range of cultural events: performances, exhibitions, festivals and celebrations. In addition, in Santa Clarita, it includes creativity found in the film industry and other elements of the creative industries. Adopting a broad notion of creativity as part of Santa Clarita's culture reflects a contemporary sensibility, in which people do not always distinguish between creativity and "the arts."

"Arts" has traditionally meant the fine arts: visual arts, music, theater, dance and literature. Choreographer Liz Lerman, winner of a 2002 MacArthur "Genius" Award, describes the shift to a contemporary definition as a vertical hierarchy becoming a level playing field. Using the dance field as an example, ballet used to be on the top of a pyramid, with dance forms such as folk dance and hip hop on the bottom. Now we see all art forms as having similar value but different focuses. Likewise, we now include in our definition of "arts" such art forms as crafts, ethnic, traditional, popular, design and electronic or digital arts.

"Culture" is most often defined in anthropological terms. A standard textbook definition is:

> *The system of shared beliefs, values, customs, behaviours, and artifacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning.*

(Bates and Plog, "Cultural Anthropology," McGraw Hill, 1990)

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This is not only a very broad definition, but also one that extends far beyond the boundaries of even an expansive definition of the arts and creativity. The field of arts and culture draws an indistinct circle around its central territory of the arts, and acknowledges other cultural expressions on a case-by-case basis. Community context is one useful key. For example, Charlotte, North Carolina, is the historic and regional home of stock car racing and the NASCAR circuit. Charlotte views this racing as a cultural form and offers tours and events celebrating the races, racing history, and the community's "racing culture." San José, California is acknowledged as the world's leading high-tech center, and this has created a special relationship with arts and culture in Silicon Valley. This is explored and celebrated in many ways, through such expressions as the ZERO1 Biennial of digital creativity. In Santa Clarita, culture certainly encompasses history and the community's Western heritage.

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Community Engagement Findings

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Community Engagement Findings

The Santa Clarita Arts Plan is based on extensive community engagement involving approximately 1,250 residents and workers. The community engagement process included:

- Stakeholder Committee
- Key person interviews
- Focus groups
- AMPED Arts Summit (Town Hall Meeting)
- Community survey

The plan's Stakeholder Committee (page 1) included community leaders from both the arts and non-arts sectors, seeking to identify ways the arts can partner with other civic interests. Planning participants spanned a diverse range that included longtime and new residents from all areas of the city, Millennial-aged students and workers, parents, educators, small business owners, artists, CalArts faculty and staff, multicultural leaders, realtors, developers, social services, the faith community, and seniors.

Key Findings of the Community Engagement

Santa Clarita residents are personally very active in their arts and cultural interests.

Virtually everyone in Santa Clarita pursues a creative interest: nearly all residents actively participate in arts and cultural activities as well as attend cultural events. Personal participation includes reading novels, taking photographs, and cooking creative dishes or meals. More than half pursue their interests as a hobby or a way to share with friends and family. Residents attend arts and cultural activities most often in community settings—community centers, libraries and places of worship. They also frequently attend live performances at theaters, neighborhood festivals, and informal venues such as a coffee shop, bar or park.

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Santa Clarita loses audience to other cities for most types of cultural activities and has strong demand for additional offerings provided in the city.

Respondents most often leave to attend museums, live performances, art galleries, independent films, arts festivals, and live performances at informal venues such as a coffee shop, bar or park. In fact, they leave Santa Clarita more often than they stay to attend cultural activities. The term for this is audience "leakage." Since people prefer to attend close to home, this is a strong indication of demand in Santa Clarita for nearly all types of cultural activities. It also demonstrates the need for additional cultural facilities and venues in Santa Clarita.

Respondents want more arts festivals, live performances, museums, informal performances, and independent films to be available in Santa Clarita.

In line with the audience "leakage" described above, respondents express the desire for more of these types of cultural activities in Santa Clarita. This desire has a strong communal dimension, since these activities involve bringing people together for a shared experience. Also noteworthy is the fact that the demand this represents is for both traditional arts attendance—live performances at concert halls or theaters—as well as informal arts attendance—coffee shops, bars, parks. This mirrors a national trend in which citizens seek a richness of experience, including arts and culture, found throughout daily life. While they enjoy ticketed performances and other conventional arts experiences, such as visiting a museum, they increasingly desire art that is spontaneous, participatory and readily available. Events and activities mentioned in this category include a more culturally vibrant Old Town Newhall, public art, art galleries and a local music scene.

The community expresses satisfaction with the quality, variety, availability and affordability of current arts and cultural offerings, while providing valuable messages regarding areas of improvement.

When asked to rate these four characteristics of arts and cultural offerings in Santa Clarita, 27% to 46% rate them as excellent or good, and 26% to 30% rate them as adequate. There are 24% to 45% who rate current offerings as fair or poor. Coupled with the many comments about the desire for higher quality and greater variety of offerings, these opinions underscore the opportunity to serve more of the community cultural interests with changes to the programs

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provided at the current venues, as well the demand for new programs and venues.

Santa Clarita residents express strong interest in celebrating history and cultural heritage as well as more sophisticated, contemporary experiences.

Santa Claritans equally value the past and the contemporary. More than three-quarters of respondents agree with these statements, and nearly as many also express the desire for more offerings that appeal to younger adults. This validates the idea that Santa Clarita is aware of its history and Western heritage, as well as having contemporary and next generation tastes. This may also reflect the community's long involvement with the film industry, which is both historic and contemporary.

There is consensus that Old Town Newhall is the cultural heart of the city but also a desire to have cultural activities available in other areas.

Planning participants consistently identified Old Town Newhall as the area of the city most associated with culture and the place that should be further developed into a vibrant cultural district. At the same time, while Santa Clarita is a relatively compact city, drive times have increased calls for arts and cultural programs closer to other areas of the city, such as Canyon Country and Saugus. This is especially true for children's activities, when parents must drive their children to a location beyond about a ten-minute distance. The desire for activities close to home reflects the general sentiment for informal activities in community settings throughout the city. Moreover, it does not negate the universal perception that Old Town Newhall is the cultural center of the city and that it is and should remain the primary focus of cultural activity.

Children are very involved in arts activities both in and outside of school.

Santa Clarita's children are as arts-involved as adults. Thirty-eight percent of households have children and 43% of survey respondents have children participating in the arts in school, at home or outside of school (e.g., at a community center, library, a private arts provider, church, etc.).

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There is strong desire for enhanced arts and cultural opportunities for children and youth.

Along with high arts participation rates for children in Santa Clarita, there is a strong community sentiment for providing them with more and deeper opportunities. This reflects a shared value that arts are important to a child's education and his/her development. It also reflects the strong value residents place on the arts and seek to impart to young people. Community leaders, parents and educators often articulated the desire to provide not merely more arts activities but richer, sequential and shared experiences that would develop young people's skills, knowledge and connectedness.

There is demand for additional class offerings for both children and adults.

There was strong demand for a broad range of class offerings. For children, the top three were visual arts, music, and dance. There is also significant demand for classes in theatre, digital arts, filmmaking, singing, creative writing and cultural traditions. For adults, the top choices were visual arts, cultural traditions, music and dance. There is also significant demand for classes in theatre, creative writing, digital arts, singing, and filmmaking.

Arts and culture are seen as an excellent way to promote diversity and inclusion.

Diversity and inclusion are core values for the City of Santa Clarita and its citizens. Since 1994, the City has had a Human Relations Forum that produces programs to eliminate all forms of discrimination and promote understanding and appreciation of human differences. Nonetheless, many acknowledge persistent divisions in the community arising in part from differences in race and class. This is a common issue in U.S. communities and often arises in cultural plans, since many view the arts as an effective tool to bring together people and communities, and most local arts agencies address cultural diversity in some way. Arts and culture are already used by the City and Santa Clarita's cultural organizations to celebrate diversity, bring together populations and foster increased cultural understanding. Planning participants believe in this approach and called for continued and expanded efforts to use arts and culture as a meeting ground for Santa Clarita's diversity.

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It is important to acknowledge and support Santa Clarita's artists and creatives as a foundation for the community's cultural development.

Many planning participants called out the central role of the artist in the cultural life of the community and expressed the desire for enhanced support. Santa Clarita already provides support for artists in myriad ways, from its public art program, to its Arts and Community Service Grants, to its concerts and events. Planning participants highlighted the opportunity to engage artists and creatives in multiple roles, such as serving in leadership positions, projects in the community, enhancing the arts scene, managing arts-related businesses, and providing arts education programs.

There is very high support for the City taking the leadership role in arts and cultural development.

87% of residents believe the City should fully support, or take a major part in supporting and expanding, arts and cultural opportunities in Santa Clarita. Their priorities for City action are to:

- Provide higher quality arts and entertainment opportunities.
- Support nonprofit arts and cultural organizations (facilities, funding).
- Support the development of artists in Santa Clarita (live/work space, rehearsals/performance space).
- Support after-school and summer activities for children/youth and families.

Citizens want to play an active role in the continued development of Santa Clarita's cultural life.

Santa Clarita's residents and workers are a relatively engaged population. While they support a lead role for City government in the community's cultural development, they also want to take an active role in that development and in implementing this plan. They mention providing arts programs to the community, teaching, sharing cultural traditions, networks, committees and public/private partnerships as examples of ways to participate. This is already seen in the community through such efforts as the group formed to renovate the Newhall Elementary School Auditorium, private investors creating arts-related businesses in Old Town Newhall and elsewhere, and culturally specific

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celebrations produced by community groups. One interesting possibility is City facilitation of private investment in arts-related businesses (e.g., City assistance in locating space, permitting assistance, and connecting investors with similar interests).

Community members seek better access to information about arts events and activities.

People have difficulty learning about opportunities that suit their interests. By a large margin, the greatest barrier to their participation is not hearing about what is offered (more than not being interested, traffic and parking, schedules, cost, etc.). While citizens acknowledge that there is a great deal happening, current marketing efforts are not sufficiently successful. Across-the-board, community members describe frustration in identifying useful sources of information and learning about activities in a timely manner. In fact, the most common way people learn about events is word of mouth. This is a common problem among US cities and it is a challenge to overcome the “noise” of many competing marketing messages in people’s lives.

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Arts Funding in California Cities

Sustainable arts funding is an important issue in this plan, as it is in virtually all arts master plans. Santa Clarita has thus far funded its arts programs primarily from its general fund revenues. What are the available arts funding mechanisms for California cities and where might the City of Santa Clarita look to increase and sustain its arts investments? The following are conclusions of a scan of some California cities.

Smaller California cities rely primarily on general funds and program revenues.

Cities that Santa Clarita might consider as comparable all rely on general funds for their arts programs. These cities include Ventura, Oxnard, Lancaster, Thousand Oaks, Glendale and Rancho Cucamonga. They also generate program revenues from admissions, class fees and other user fees.

Larger California cities rely more on a combination of tourism taxes, general funds and program revenues.

Larger municipalities, such as San Diego, San Jose, San Francisco, and Los Angeles County all receive a dedicated portion of their hotel taxes. Some continue to also draw on general funds and generate program revenues.

Nonprofit "Friends of" fundraising organizations in Southern California are almost all associated with a cultural facility.

"Friends of" fundraising organizations are an important source of both capital and operating funds for cultural facilities throughout California. For example, Glendale, Rancho Cucamonga, Thousand Oaks, and Walnut Creek all have nonprofit fundraising organizations that provided capital monies towards the construction and/or endowment of their cultural facilities. They also provide annual operating support, including grants to arts organizations for their use of the facility, that ranges from less than $100,000 to approximately $1 million. This reflects a fundraising truth that donors are often motivated by a commitment to a cultural facility and its role in the community.

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There are no United Arts Funds in California—organizations that conduct United Way-style fundraising from businesses, foundations, and individuals, and re-grant this money to the arts community.

United Arts Funds represent the type of arts funding organization that the City of Santa Clarita has been interested in forming. They utilize a communitywide appeal to businesses, foundations, individuals, and sometimes employee giving to raise funds for the arts, and then re-grant those funds to arts organizations, sometimes under a preset formula. These organizations have had great success in some communities in the East, South, and Midwest, notably Charlotte, North Carolina and Cincinnati, Ohio. They have not been successful in California and there are currently no United Arts Funds in the state. One can only speculate on the reasons why United Arts Funds have not prospered in California but it may reflect national trends for cause-related marketing by corporations (contributions intended to advance the business goals of the company, and not for primarily philanthropic purposes) and "venture philanthropy" (contributions where the donor retains a large share of control). Each trend is antithetical to the mission of a united fund, where funds are often re-granted to arts organizations for general operations and where the donor has little control over the use of their contribution.

There are a variety of additional municipal funding mechanisms in California for special purposes.

Additional funding mechanisms are familiar to those in the field of municipal finance and are sometimes adapted to arts purposes. These include general obligation and revenue bonds for capital projects and percent for art programs.

Sponsorships are an important source of revenues for special events and festivals.

Santa Clarita is already familiar with the use of sponsorships for the Cowboy Festival and other City events. They are a natural way to involve local businesses because of the confluence of interests presented by an attractive and visible cultural program.

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Grants from the State and Federal Governments, and from private foundations, are useful sources of one-time funding.

The California Arts Council, National Endowment for the Arts, other federal and state agencies, and some private foundations make grants to cities. It is important to note that these are not a reliable source of annual operating support. However, they can be valuable in capital projects, seed funding, and placemaking projects. Examples of potential grants for Santa Clarita include the National Endowment for the Arts Our Town program (http://arts.gov/grants-organizations/our-town/introduction) and Art Works program (http://arts.gov/grants-organizations/art-works/local-arts-agencies); grant awards in these programs typically range from $20,000 to $200,000. ArtPlace, a collaboration of private foundations and federal agencies, offers grants for creative placemaking (http://www.artplaceamerica.org); ArtPlace grant awards range from $50,000 to $500,000. The California Arts Council provides grants to local arts agencies through its Creative California Communities program (www.cac.ca.gov/programs/ccc.php); grant awards in the most recent year ranged from $23,200 to $67,900. While all these grant programs are competitive, a well-composed proposal that aligns with the priorities of the program can be successful, and many Californian and exurban cities receive grants each year.

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The Community's Vision for Cultural Development

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The Community's Vision for Cultural Development

Several visioning exercises were conducted as part of the planning process for the Santa Clarita Arts Master Plan. Visioning was done by the City Council and Arts Commission during a joint workshop, and by the Stakeholder Committee. In each of these sessions, participants were asked to identify elements of a vision for the community's cultural future, answering the question, "What would success look like?" Participants were asked to take a long view, perhaps ten years; to go beyond a list of needs or wants to focus on larger aspirations; and to identify the desired impact on the community resulting from successful cultural evolution. The collective vision articulated by these processes was corroborated and validated by the community survey and other community engagement.

The following vision statement is recommended as representing the community's collective definition of successful cultural development in Santa Clarita in the coming decade:

> *The City of Santa Clarita will be recognized as a "city of the arts," where arts and culture are valued by the community and sought out by visitors – a city with a vibrant cultural life, outstanding cultural programming and venues, and compelling public art, and a city where artists are valued and respected members of the community.*

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Conclusions

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Conclusions

The community engagement and vision lead to several conclusions about Santa Clarita's cultural identity and future.

First, Santa Clarita has articulated a vision of elevating its cultural life. As a relatively young community, located adjacent to one of the world's cultural capitals, Santa Clarita is coming of age in cultural terms. Its tastes and the scope of its cultural interests have expanded. Its population has grown and diversified. The community's vision is not merely for more, but rather an evolution in the way arts and culture fit in the community: increasing the quality and sophistication of local offerings, enabling community creativity, celebrating diverse cultures, and going beyond children and families to meet the needs of young adults.

Second, Santa Clarita is also in the process of becoming more than a suburb of Los Angeles. It is transforming into an exurban, regional place proclaiming its own distinct identity. In cultural terms, this is reflected in the community's desire to have more available locally, but beyond this, to establish Santa Clarita as an arts place and destination, and to build on its authentic identity as a Western frontier settlement, longstanding film industry location, and an increasingly sophisticated contemporary community.

Third, there is a voice in Santa Clarita favoring greater diversity and inclusion in its cultural life. While still a predominately white population, the community has become more diverse and, as is true throughout southern California, people of all backgrounds embrace cultural diversity.

Fourth, the community provided a strong vote of confidence for the City to continue its leadership position in the arts, while sharing it with partners and enabling creative activities of citizens and the creative community.

Lastly, while this plan is for more than City action, one focus is to define an appropriate role for the City in meeting the cultural needs of citizens. For the past two decades, the City has focused its municipal resources on building a basic cultural infrastructure for the community: the Arts Commission, a capable

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local arts agency (the Arts & Events Office), a suite of programs and events, a nascent public art program and carefully targeted investments in cultural facilities. In the coming decade, the City can most effectively focus on strategies that meet the evolving cultural interests of citizens and that enable the community as a greater partner in cultural development.

These conclusions can guide decision-making about cultural policy as the plan is implemented, as circumstances change, and as new opportunities or challenges arise.

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The Plan: Recommendation

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The Plan: Recommendations

The Santa Clarita Arts Master Plan is organized according to three overarching themes and accompanying focus areas.

Theme 1. Enhancing Cultural Vitality in the Community

- Public Art
- Old Town Newhall Arts and Entertainment District
- Arts Education

Theme 2. Strengthening Cultural Support Systems

- Governance of the Arts
- Cultural Facilities, Venues and Spaces
- Supporting Artists and Arts Organizations
- Arts Funding
- Creative Economy
- Marketing the Arts

Theme 3. Fostering Greater Diversity and Inclusion

- Celebrating Diversity

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Theme 1. Enhancing Cultural Vitality in the Community

1. Public Art

Public Art Overview

The City of Santa Clarita developed several public art projects in the late 1990's and early 2000's, and a more evolved public art program was initiated in 2009, with the formation of the Arts Commission. Since 2009, sixteen works have been commissioned for locations throughout the city. These projects have been created on a one-off basis, with varying budgets and funding sources. The City has not adopted a systematic, percent-for-art program to provide a long-term mechanism to fund public art, although two proposals to enact such a program were researched by staff. It was determined that the community was not ready to support the program at that time. The City has suspended its public art activities pending the completion of the arts master plan process.

During the planning process, several other issues relating to public art have emerged:

- The desire to make Old Town Newhall a showcase for public art.
- The need to develop a systematic approach to funding, commissioning, and approving public art, through the enactment of a percent-for-art ordinance for public projects.
- The opportunity to integrate public art and aesthetics into the City's infrastructure.
- The current approach to public art produces a series of "one-off" projects that do not reflect an overall vision for the role that public art can play in the artistic development of the city.

Since 1959, when Philadelphia passed the first percent-for-art requirement, more than 600 American cities and counties have established public art programs. These programs require that one to two percent of a capital improvement project be devoted to the commissioning or purchase of art to be included in new public projects. Increasingly, this requirement is being extended to new private commercial, industrial and residential development.

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These public art programs are instituted for several reasons. At the most basic level, public art can make public spaces more attractive and enjoyable. Public art can also reflect the history, values and aspirations of a community. In some cases, public art is used to identify neighborhoods or zones within a city, or to mark the entrances to the community. Often public art is used to increase the utilization of public facilities. For instance, dozens of transit agencies across the country have instituted public art programs and have recognized that interesting and well-designed facilities boost ridership.

Santa Clarita has many sites and public spaces that would benefit from art treatment, including the Old Town Newhall district, along major transportation corridors and roundabouts, in the City's parks, and at the entrances and gateways to the city and its neighborhoods. When Santa Clarita residents and workers were asked in the community survey what the City should focus on to meet residents' arts and entertainment needs, about one-third of respondents indicated a desire for more public art projects to enliven the cityscape. The Arts Commission has been interested in developing a public art program and has sponsored several events to begin to introduce public art to the community.

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Ways to Improve Public Art

1.1. The City should implement a public art planning and selection process that utilizes peer review and community input during the process to ensure that public art pieces meet the goals of providing enjoyable and attractive public spaces that reflect the character of the community.

On the face of it, implementing a public art program seems very straightforward: identify a site, select an artist, commission the design, and install the art. However, public art programs are actually procedurally complex and should be developed by means of thoughtful planning. The planning process can be a vehicle to prepare the community for new public art, with procedures to ensure meaningful community engagement with the projects and avoid unintended controversy.

The artist selection process should be similarly modeled after the current approach to projects that are reviewed by the Planning Commission. This model would allow for the Arts Commission to lead the artist selection process by selecting the artist and artwork concept for each identified public art project in the annual work plan, and provides an opportunity for the community or City Council to appeal the Arts Commission's decision. If an appeal is filed, it would be placed on the City Council agenda for consideration, and the City Council would make the final decision. These procedures should be codified in the Percent for Art ordinance that is proposed in Recommendation 1.3.

The artist selection process should include the following steps:

- The Arts Commission will identify public art projects in their annual work plan (Recommendation 4.2.). The work plan should identify public art projects for the coming year, with details about locations, themes, and the funding needed to successfully achieve the completion of the artworks. The public art section of the annual work plan would be created in conjunction with the Capital Improvement Projects program.
- The annual work plan would be reviewed by the Arts Subcommittee of the City Council (Recommendation 4.2.).
- The annual work plan would be reviewed and approved by the City Council.

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- The Arts Commission Chair will create an Ad Hoc Artist Selection Committee for each public art project. The Selection Committee should include five members, an Arts Commissioner, a professional public artist, a professional arts administrator, a local professional artist, and a community member.

- The Ad Hoc Selection Committee develops a Call for Artist (Request for Qualifications) for the project.

- The Call for Artists is shared with the Arts Commission for review and approval.

- The Call for Artists is released and publicized regionally and nationally.

- The Artist Selection Committee reviews the artist submittals for the project and selects three to five artists to develop their concepts for the project. The number of artists selected should be based on the budget and scope of the project.

- The selected artists are paid a portion of the total cost to develop their concepts for the project.

- The artists present their concepts to the Selection Committee, who selects one artist/concept to create the art piece. If the Selection Committee does not believe any of the concepts are acceptable, then a new Call for Artists will be released and the process will restart.

- The Ad Hoc Artist Selection Committee presents their selection to the Arts Commission for review and approval. If the Arts Commission does not approve the selected artist/concept, then a new Call for Artists will be released and the process will restart.

- For thirty days after the Arts Commission approval, any member of the community or City Council can file an appeal. If no appeal is filed, then a contract is signed with the artist and they begin to fabricate their art piece. If an appeal is filed, the project would go to the City Council to review the process and selected artist/concept. If the project is not approved by the City Council, then a new Call for Artists will be released.

The committee make-up of the Ad Hoc Artist Selection Committees allows for both peer review, through the representation of the professional public artist,

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the arts administrator, and the local professional artist, and provides a community voice through the local artist, the community member, and the Arts Commissioner. It is recommended that the professional public artist and the professional arts administrator be offered a stipend to cover their travel costs, as ideally these representatives would be from outside the Santa Clarita community.

1.2. The City should utilize existing neighborhoods to create thematic areas for public art projects, which will allow for a more consistent and cohesive inventory of artworks.

In reviewing the existing public art projects in Santa Clarita, it appears as if there has been an approach that has resulted in little cohesion in the themes of the pieces. The "one off" nature of the projects does not allow for the impact of the artworks to reach their full potential in creating engaging public spaces. A potential solution to this issue is to identify thematic approaches to the public art for various communities within Santa Clarita, and to make sure that the annual public art plan, and the resulting Call for Artists for each project, reflects the identified themes appropriate for each area where the artworks will be installed.

During the community engagement for this plan, several priorities for the future were identified, which can serve as themes for various areas of the community. Applying these priorities to the development of future public art projects, it is proposed that the following themes be utilized:

- The Newhall area will focus on public art pieces that celebrate Santa Clarita's history and cultural heritage.
- The Valencia area will focus on pieces that offer contemporary and abstract art pieces.
- The Saugus area will have pieces that celebrate youth and families, and should include works that highlight the cultural diversity of the community.
- The Canyon Country area will explore nature, the surrounding open spaces, and the environment.

These themes should serve as a guide for future permanent and temporary art pieces during the planning and selection process. It is important to note that these themes should not be restrictive in terms of medium or approach. To

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illustrate this point, a piece developed for Newhall could celebrate the history of the community, but be realized in a contemporary way through the piece's materials or artistic approach. The goal of these themes is to provide a context for the artists to react to, rather than to be a limitation on the creativity of the artists.

An exception to the above themes would be in the area of memorials or pieces that recognize the contributions of individuals or groups that have served the community. Projects that serve as memorials should not be restricted to any one area of the community. Santa Clarita is a community that values the service of others, be they veterans, police and firefighters, or community leaders, and it is essential that artworks that celebrate this service should not be limited to one area, but anywhere deemed appropriate. The themes should also not be applied to communitywide or regional art pieces, except as deemed appropriate in the planning process.

1.3. The City should enact a percent-for-art requirement for all new public capital improvement projects.

The development of a public art program has been one of the highest priorities expressed by the Arts Commission and key stakeholders. It is recommended that the City enact a percent-for-art ordinance to implement this program. This requirement should apply to all future City Capital Improvement Projects, including, but not limited to, all buildings, structures, streets, bridges, and utilities. It should apply to all new construction and any major renovations that create new or expanded uses for a facility or structure. To the extent permitted, monies generated under this ordinance should be able to be aggregated and/or transferred to any public art project.

1.4. The City should explore extension of the percent-for-art requirement to new private development including commercial, industrial and multi-unit residential projects.

The percent-for-art requirement could also be applied to all future private commercial, industrial and multi-unit residential projects with a permit valuation in excess of $1 million. If the private project developer prefers not to place public art within the project, the developer should have an option to deposit with the City an amount equal to 1.0% of the permit valuation as an in-lieu fee.

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Any such fees should be deposited in a segregated public art account for public art elsewhere in the city. Any proposals for public art projects in private development should have prior review and approval of the City's Arts Commission.

1.5. The City should consider issuing a Request for Qualifications for an "on-call" artist to work with various City departments and the Arts Commission to suggest aesthetic enhancement for small-scale public improvements.

Until the City adopts a percent-for-arts program, there are some opportunities to begin developing public art pieces in a modest way. Transportation projects present especially rich opportunities for art to enhance the built environment. They are highly visible. Everyone uses them. Without design embellishment, they are usually boring and banal. Potential projects include the entryways to the city, bridges, roundabouts, bus shelters, sidewalks, and sound walls.

It is proposed that City departments work with the Arts and Events Office staff to utilize artists to serve as "on-call" advisors on major City projects. This artist would not necessarily or likely produce any artworks. Rather, the artist would work with department staff to develop strategies to incorporate art or aesthetic elements into the projects in the early stages of design. Often this will result in fully integrated design elements. If a concrete wall is included in the project, the artist might suggest embedding a design into the concrete formwork. This approach involves minimal costs, with high aesthetic impact. Using an on-call artist for City projects might entail a budget of $10,000 - $15,000 annually, paying the artist $100/hour for their services on an as needed basis. This is a process that the City has used on several earlier projects.

1.6. The City should create a program of temporary public art.

One very successful strategy that has been used in communities beginning a public art program is to install temporary public art projects. Programs such as this have been implemented along the waterfront in San Diego, in downtown Salt Lake City and along the Arizona Canal in Scottsdale. The advantages of this approach are several: the community is introduced to public art in a context where there is no expectation of permanence. A wide variety of art in various media, themes, and styles can be presented at relatively modest cost. It

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provides an opportunity for local and regional artists to display their work in a public setting when that opportunity might not otherwise be available. Typically, the City provides the site and a base or plinth to receive the works. Artists submit designs that are reviewed by a jury of art professionals. Selected artists are paid a small honorarium to cover their materials and costs. The artists install the work that is displayed for a fixed period—six months to a year. At the end of the display period, the artist removes the artwork and a new round of projects begin. This would be an interesting approach to art in Old Town Newhall, along major thoroughfares, or in any of the City parks. This program would involve an initial investment to install the sculpture bases, and would require an annual budget of approximately $30,000 to $40,000 to manage the program and to install 10 to 15 temporary works. It may be possible to find a local sponsor to defray all or part of the cost of such a program.

Public Art Recommendations

1.1. The City should implement a public art planning and selection process that utilizes peer review and community input to ensure that public art pieces meet the goals of providing enjoyable and attractive public spaces that reflect the character of the community.

1.2. The City should utilize existing neighborhoods to create thematic areas for public art projects, which will allow for a more consistent and cohesive inventory of artworks.

1.3. The City should enact a percent-for-art requirement for all new public capital improvement projects.

1.4. The City should explore extension of the percent-for-art requirement to new private development including commercial, industrial and multi-unit residential projects.

1.5. The City should consider issuing a Request for Qualifications for an “on-call” artist to work with various City departments and the Arts Commission to suggest aesthetic enhancement for small-scale public improvements (estimated cost $10,000 - $15,000 annually).

1.6. The City should create a program of temporary public art (estimated cost $40,000 - $50,000 annually).

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2. Old Town Newhall Arts and Entertainment District

Description of the Current District

Old Town Newhall is Santa Clarita's arts and entertainment district, home to the Repertory East Playhouse, Canyon Theatre Guild, the William S. Hart Museum and the distinctive Old Town Newhall branch of the Santa Clarita Public Library.

Newhall was the earliest permanent settlement in the Santa Clarita Valley, established in 1876 in conjunction with the construction of the Southern Pacific Railroad. This area was a Western town founded on oil, mining and railroad workers. The community was a stop on the historic Butterfield-Overland Stage route through what is now the Newhall Pass. Newhall is also the site of the original ridge route, portions of which remain north of the City in the community of Castaic.

Old Town Newhall consists of 271 acres and is comprised of several parts: two flanking neighborhoods which are separated from one another by the railroad and Downtown; a 15-block Downtown and three existing commercial arterial corridors that each connects back to greater Santa Clarita. Within one mile of Old Town, there is the The Master's College and historic William S. Hart Park. Newhall was originally platted in 1889 into approximately 50 blocks with much of that pattern intact.

The Newhall District has been the subject of an area specific plan which was adopted in December 2005 and revised in May 2014. The Specific Plan area consists of a 20-block downtown served by Metrolink commuter rail, a commercial corridor in downtown, two flanking neighborhoods, and an industrial district. Upon build-out, the Specific Plan envisions up to 1,092 new residential units and nearly 1-million square feet of new commercial space. A portion of this growth will be attributed to new development, while some will also include revitalization of existing buildings.

There are several goals of the Specific Plan that are relevant to the development of Old Town Newhall as a vibrant arts district:

- Making great public places
- Making great streets

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- Increasing downtown residents

A number of projects were envisioned in the plan, several of which were completed before the demise of the redevelopment authority. The loss of the financing through the Redevelopment Agency has limited progress toward completing these projects.

- Mercado and Plaza: This proposed commercial building and civic space will appeal to the community at large in that no such feature exists elsewhere in the City. This building and civic space represent the collection of numerous merchants offering products such as fresh produce and specialty items ranging from food and produce to clothing and cafes.
- Museum: This component of civic infrastructure is probably the most exciting and the most challenging to realize because it is regional in scope. However, this museum will serve to broaden the appeal of Old Town Newhall among the greater community of Santa Clarita. Possible types include a Children's or Science-oriented Museum.
- Hart Park Gateway and Entrance: The physical relationship between Old Town and Hart Park is weak and proposed for enhancement by the Plan. This project will visually and mentally extend each place into the other.
- Main Street Retail and Independent Cinema: The presence of a three to six screen cinema and associated retail will enliven the north end of Main Street while announcing to the regional traffic passing by that something exciting is offered in Old Town Newhall.
- Transit-Oriented Housing: There are a few sites, east of the Metrolink Station, in the East Newhall neighborhood, and on Main Street that will provide much needed transit-oriented housing with great proximity to the overall downtown area. This neighborhood is one of several areas in the Plan expected to receive development of the type that appeals to those wanting to live near transit.
- William S. Hart Park: This facility, immediately adjacent to Old Town Newhall, contains 265 acres of which 160 are deeded to the County as 'wilderness.' The Park is the former ranch of Mr. Hart and was previously named "Horseshoe Ranch." The Park consists of the wilderness acreage, a picnic and camping area with an equestrian trail, a barnyard animal area including a 20-acre bison preserve, a 1910 ranch house, a collection of 19th century buildings known as Heritage Junction, and Mr. Hart's

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personal residence "La Loma de Los Vientos" (The Hill of The Winds). The Specific Plan seeks to pay further tribute to this legacy and does so in two major ways: a) by addressing the Park's Newhall Avenue frontage and, b) by relocating a historic building to provide a visitor's center to Old Town and Hart Park.

- Pardee House: The Pardee House (c. 1890) is proposed to be relocated from Heritage Junction, to the northwest corner of Newhall Avenue and Pine Street. Prior to being moved to Heritage Junction, the building was initially used as a 'Good Templars Hall' in 1890 in Newhall.
- Creative Industry District: Production in the arts, culture and entertainment industry is one of the most dynamic segments of the Los Angeles County economy. Frequently, artists and craftspersons in these industries are seeking large-scale industrial live-work space that can serve flexibly as workshops, exhibition space, and as a primary residence. The residential component in this area is purely in service to the business and/or operation on a particular property. Creative industries are compatible with existing industrial activities but suitable locations that recognize this as a compatible land use are increasingly scarce. It is proposed that the existing industrial tracts (blocks 49a and 49b) east of Pine Street and south of the railroad tracks be dedicated to such activity, in a manner that would attract tenants from throughout the region.

All of these projects have the potential to contribute to a lively and vibrant Main Street and several of them will help establish the arts and entertainment district as a destination for residents and visitors alike. A number of projects have been completed to date, these include:

- Old Town Newhall Library: 30,000 square foot, state-of-the art LEED certified facility which opened September 29, 2012.
- Veteran's Historical Plaza: Public plaza hosts annual special events.
- Streetscape Improvements: Landscaping and hardscape improvement and pedestrian-friendly amenities provide great opportunities for sidewalk dining, on-street parking for shoppers and a great backdrop for hosting special events.
- Old Town Newhall Roundabout: Completed January 2014 to allow for smoother travel to and from Old Town Newhall, while lessening traffic and emissions.

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- Pedestrian Improvements: Sidewalks feature landscaped parkways and trees for a charming, pedestrian-friendly aesthetic that buffers the sidewalk from traffic lanes.
- Creekview Park: Five-acre community park with great amenities and play areas.
- Newhall Community Center: This facility hosts over 30,000 community members annually who are enriched through a wide array of leisure, educational, and arts and cultural programming and events.
- Newhall Metrolink Station: The transit station serves 250 train riders and 530 public transit riders each weekday and provides parking for Old Town Newhall.
- Small Business Incubator: A collaboration of the City, College of the Canyons and the Small Business Development Center to support creative and technology focused start-up companies.
- Hart Park frontage/facade project.

The Old Town Newhall district is already an important site for arts and entertainment programming. Recent events sponsored by the Old Town Newhall Association include the Old Town Newhall Car Show, Street Chalk Art, Vintage Christmas, OTN Antique Appraisal, and an Octoberfest celebration. Increasing the level of programming will serve to make Old Town Newhall a more desirable and “sticky” destination for a day or an evening out.

The Specific Plan has several recommendations that will be especially important in establishing the Arts and Entertainment District: the proposed museum, the creative industry center and the inclusion of public art.

Ways to Improve the District

The City has designated Old Town Newhall as its Arts and Entertainment District and has invested in its development in a variety of ways over a sustained period of time. It has provided funding for two of the small theaters on Main Street, built the new library, done streetscaping, and provided arts programming. An independent movie theater is planned for Main Street. Nonetheless, the consensus of planning participants and City staff is that the District is not yet fulfilling its potential as the cultural heart of the city.

There are several things that must happen if Old Town Newhall is to become a more fully realized arts and entertainment district. It needs one or two additional

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"anchor" cultural organizations, such as a museum and the elementary school auditorium. It needs the presence of working artists. It needs strong public art to establish its arts character. And it needs enhanced arts and entertainment programming. This programming should be eclectic, catering to a wide variety of interests—everything from food truck rodeos to ethnic festivals to crafts fairs to pop-up galleries to live music events. The City should actively facilitate and promote these activities, ensuring that permitting and regulations do not impose barriers.

2.1. The City should explore taking management of the renovated Old Town Newhall Elementary School auditorium and actively program it.

This WPA era auditorium has been the subject of community planning for more than twenty years and the charming proposed 583-seat auditorium has great potential to become one of the needed anchor cultural institutions in Old Town Newhall. It is owned by the Newhall Elementary School District, which has secured bond funding to partially fund its renovation. A community group has commenced a $600,000 campaign to complete the needed renovation budget. The School District prefers to not operate the theater although it does want to use it for instructional purposes and is contemplating converting the school into an arts magnet.

There are compelling reasons why the City is an excellent choice to manage the Newhall Elementary School Auditorium. The City can be a neutral broker representing the whole community's interests in scheduling its use by community organizations. It also affords the City a relatively inexpensive way to obtain a cultural facility that is historically significant, reinforces the community's unique character, supports the revitalization of Old Town Newhall, and provides much-needed programming for children and families.

The theater can be a venue for presenting by the City arts staff as well as a facility used by local arts organizations. It could also be the site for part of the film festival that is recommended later in this section of the plan.

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2.2. Explore planning for a museum in Old Town Newhall.

Part of the challenge in creating a successful arts district is achieving the critical mass of activities and venues to ensure that the visitor can have a variety of cultural experiences. A museum would be a second anchor cultural institution. This museum has been recommended in the Old Town Newhall specific plan, which suggests that it could take one of several forms: a center of innovation and creativity, an art museum, a history museum, or a children's discovery museum. A children's museum would guarantee that there are family-oriented activities in the district. Depending on the nature and size of museum planned, capital costs could range from $10 million to more than $100 million, and annual operating costs could range from approximately $1 million to $4 million.

2.3. Develop an ongoing program of public art placement in Old Town Newhall.

The Old Town Newhall specific plan identifies several goals for such a program, "In order to create a clearer image for Newhall, public art is to focus on the historic, cultural, and natural character of this community and/or its region." Whatever program is developed, it must provide a balance of traditional and contemporary art styles. Public art projects will have many beneficial effects in Old Town Newhall. It will:

- Unify the community
- Create useable and desirable public spaces
- Improve streetscapes and other public corridors aesthetically
- Provide interest to the open space corridors

The specific plan also suggests that the City initiate a program for encouraging public art in both public and private development in the district. It suggests requiring public art for projects that meet certain thresholds (e.g., 15,000 square feet). An option would be to establish a fee (e.g., 1% of the project's value) that is due at certificate of occupancy and collected by the City for deposit into an Old Town Newhall Public Art Fund. This fund would collect fees from all development over 5,000 square feet with the objective of producing public art in various locations throughout Old Town. The recommended

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citywide percent-for-art program would fulfill this strategy in the Old Town Newhall specific plan.

One useful approach would be to implement a program of temporary public art along Main Street. This approach would allow the presentation of a concentration of public art relatively quickly and at modest expense. This strategy is explained more fully in the Public Art section of this plan.

2.4. Begin development of a creative live/work facility in Old Town Newhall.

The visible presence of artists and art making are essential to the success of the arts district, Experience in many cities has demonstrated the power of artist concentrations to revitalize neighborhoods. This facility can become a hub and gathering place for creative professionals in Santa Clarita. As noted above in an excerpt from the Old Town Newhall specific plan, the district is singled out as a desirable location for businesses in the creative industries including specific industrial tracts for live/work spaces. Live/work projects are typically financed through a variety of sources: municipal and other governmental sources, foundations, tax credits and other incentives, as well as financing amortized by the rental or sale of the spaces.

There are nonprofit developers that specialize in arts facilities, such as Artspace (http://www.artspace.org) and PLACE (http://welcometoplace.com). Such a developer would be an effective choice to explore the feasibility of a specific project and to potentially serve as the lead developer. An excellent local example of their work is Working Artists Ventura (WAV, http://www.wavartists.com). Opened in 2010, this mixed-use development in downtown Ventura's cultural district includes 69 units of affordable live/work space for artists, a small performance/exhibition space and retail businesses. The total cost was $57 million, of which the City of Ventura provided $2.5 million, primarily in the form of land and planning costs.

2.5. Provide incentives for art galleries in Old Town Newhall.

The Old Town Newhall Art and Entertainment District should be a place of "art commerce," where residents and visitors can purchase the art of local and regional artists. At the same time, running an art gallery is a tough business; it takes time to establish a reputation and a regular clientele. A gallery owner

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must find the right roster of artists to appeal to potential customers. A critical mass is crucial: a single gallery may struggle, while a group of galleries will prosper. The City should identify strategies to provide incentives to gallery owners to locate in Old Town Newhall. One way this effort might be jump-started would be to provide space for an artist co-op gallery, where the gallery would be operated and managed by the artists themselves. Another strategy might be to work with CalArts to establish a gallery highlighting work of their students.

2.6. Develop a film festival drawing on Santa Clarita's heritage and ongoing relationship with the film industry, and utilizing the collection of small venues in and near Old Town Newhall.

The idea of a film festival has been widely discussed among cultural stakeholders and city planners in Santa Clarita. It is a natural fit with the valley's long and continuing history with filmmaking. It also draws inspiration from the success of the City's first cultural festival, the Cowboy Festival, which has become a staple of the national cowboy and Western heritage event calendar. A film festival, centered in Old Town Newhall, could also tie together the significant collection of small venues located in and near Old Town Newhall. These include:

- Exploration of an independent cinema at the corner of Main Street and Lyons Avenue.
- Canyon Theatre Guild (280 seats), located on Main Street.
- Repertory East Theatre (81 seats), located on Main Street.
- Newhall Elementary School Auditorium (not renovated yet, 583 seats), located on Walnut Street, between 11th and 12th Streets.
- Hart Hall, a restored historic barn building in William S. Hart Park adjacent to Old Town Newhall (200 seats).
- Heritage Park, adjacent to Hart Hall, a small Western town that includes the Old Train Station (Old Depot) and several other old buildings.
- Near Newhall: the Walt Disney Company is in the process of building new sound stages for ABC Studios at the Golden Oak Ranch a few miles away.

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- Not in Newhall: the UCLA Film Archives, which has two screening rooms, is a $250 million facility nearing completion in a location near CalArts.

The City should contract with a qualified programmer to create the concept and plan for a film festival. This type of festival could meet a broad range of Santa Clarita's audience interests—Western heritage, film history, sophisticated contemporary, families and children—and over time it could become a regional or national attraction. One idea is to not limit the festival to a brief time period but continue themed programming based on the specific venues throughout a longer season of events, which would also serve to activate the Old Town Newhall Arts and Entertainment District. The film festival also has strong potential appeal for sponsorships.

2.7. Explore development of Santa Clarita Valley historic assets as a collection of attractions, including Old Town Newhall, William S. Hart Park, and further development of Mentryville and other sites (Newhall Pass, St. Francis Dam site, golden spike railroad site, old filming locations).

As described in the Community Description chapter, Santa Clarita has a compelling history of Native American settlement, early California and Western history, and a century-long relationship with the film industry. There are many historic assets in the city that celebrate this heritage and tell the stories of the valley's history. Examples are located in and near Old Town Newhall—the William S. Hart Park, Melody Ranch Studio, Cowboy Festival, Santa Clarita Valley Historical Society, and history-themed businesses—with additional places located throughout the valley. Community engagement for this plan illustrated that residents and workers are well aware of this history and believe it should form a part of the community's cultural development, along with providing more sophisticated and contemporary fare and offerings that appeal to younger adults. Developing these historic properties and programs could advance these interests and bring broader attention to Santa Clarita. This is a visionary and authentic direction for Santa Clarita, one that fits the community's aspirations and is worthy of pursuit. It is also a far-reaching and potentially large investment that will necessitate additional research and planning to fulfill. The potential benefits of investing in ways to leverage the valley's historic assets

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include promoting Santa Clarita as a cultural destination, increasing tourism, and greater support for the City's cultural programs.

Old Town Newhall Arts and Entertainment District Recommendations

2.1. The City should explore taking management of the renovated Newhall Elementary School auditorium and actively programming it.

2.2. Begin exploration of a museum in Old Town Newhall.

2.3. Explore an ongoing program of public art placement in Old Town Newhall.

2.4. Begin development of a creative live/work facility in Old Town Newhall in partnership with private and/or nonprofit developers.

2.5. Explore providing incentives to create a concentration of art galleries in Old Town Newhall.

2.6. Explore development of a film festival drawing on Santa Clarita's heritage and ongoing relationship with the film industry, and utilizing the collection of small venues in and near Old Town Newhall.

2.7. Explore development of Santa Clarita Valley historic assets as a collection of attractions, including Old Town Newhall, William S. Hart Park, and further development of Mentryville and other sites (Newhall Pass, St. Francis Dam site, golden spike railroad site, old filming locations).

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3. Arts Education

Arts education for children is a priority for Santa Claritans. Parents and other residents share a strong belief in the value of the arts as part of a child's whole education. The positive outcomes for students studying the arts are well-documented as is their essential value in promoting 21st Century workforce skills. The five school districts serving Santa Clarita all offer some level of arts education in partial fulfillment of the California Visual and Performing Arts curriculum standards, and four of the school districts participate in Arts for All, the countywide agency promoting K-12 arts education and widely regarded as a national model. In addition the College of the Canyons sponsors a K-12 Consortium to foster arts education in the public schools and the Santa Clarita Valley Education Foundation provides some support for arts education programs. Many local arts organizations and other nonprofits in the community provide arts education programs. All three institutions of higher education in the city—CalArts, College of the Canyons and Masters College—offer arts programs.

Education and arts education are a value that is broadly shared in the community. Residents and workers, and their children, personally participate in, and approve of, arts learning at high levels. They express a strong demand for arts classes of a very broad range of disciplines. Arts education emerged as a theme in this plan, including as a priority for City action. Survey respondents indicate a high demand for arts classes of a broad range of disciplines. Stakeholders engaged in this planning effort all acknowledge that, while valued, more arts education is needed and that the Arts Master Plan should address this topic. The public schools have not yet achieved implementation of the state mandated curriculum standards and some arts educators reported personal challenges in providing their classes within the current educational environment.

The City's Arts and Events Office provides a variety of arts education programs, including artist residencies in schools, performances to expose students to the arts, and youth competitions. While these programs each serve a purpose, they are not based on a needs assessment or organized around a strategic goal. Yet there is every reason for the City to participate in arts education. Arts education is perhaps the only curriculum area that requires a connection between the schools and the arts community. Fulfilling California's Visual and

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Performing Arts Standards arguably require the participation of professional artists and arts organizations that demonstrate, model and instruct arts processes and understanding for students. Communities throughout the U.S. that have made systemic improvements in public school arts education have generally adopted a collective impact model, such as the one advocated by Arts for All. The City of Santa Clarita can best leverage its efforts in support of the community's desire to improve arts education by participating in a cooperative effort, building on COC's current K-12 Consortium. The City's presence and leadership are an essential ingredient for success.

It is likely that a citywide arts education collaborative would identify specific needs and strategies the City could best fulfill. In other communities, this role is often to facilitate connections between the schools and arts resources in the community, building on the many arts community relationships held by the Arts and Events Office and its networks.

Arts Education Recommendations

3.1. Convene a citywide arts education collaborative to assess arts education needs in the schools and identify joint strategies, building on the College of the Canyon's K-12 Consortium. Participants can include the City, school districts, College of the Canyons, COC's K-12 Consortium, CalArts, Masters College, arts educators, arts organizations and the SCV Education Foundation.

3.2. Align the City's arts education programming with needs identified by the collaborative.

3.3. Expand the curriculum of arts classes offered for children, youth, and adults through the City Parks, Recreation, and Community Services Department, and consider developing more sequential classes that build advanced skills and communities of interest.

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Theme 2. Strengthening Cultural Support Systems

4. Governance of the Arts

The City of Santa Clarita's Arts and Events Office is located within the Community Services Division of the Parks, Recreation, and Community Services Department. This Office has responsibility for arts programming, grants, and public art, as well as coordinating special events (both arts related and non-arts related). The program is supported by approximately 38 full- and part-time staff members and has an annual budget of $2.2 million.

In December 2009, the City of Santa Clarita created the City's first Arts Commission to provide leadership, vision, and commitment to cultural arts development in the City. This five-member commission is comprised of art-minded individuals and is responsible for advising the City Council, City Manager, and City staff on arts matters including public art and art programs and events throughout the community. The authorizing legislation for the Arts Commission enumerates certain specific duties:

A. Advise the City Council and the Director of Parks, Recreation, and Community Services, or City Manager, in all matters pertaining to arts programming and public art, and to cooperate with other governmental agencies and civic groups in the advancement of sound arts development and arts planning and programming.

B. Formulate general policies on the arts for approval by the City Council.

C. Advise the City Council, with the Director of Parks, Recreation, and Community Services, or City Manager, on development of arts events, facilities, programs, and improvement of arts services.

D. Make periodic inventories of arts services that exist or may be needed; interpret and convey the needs of the public to the City Council, and to the Director of Parks, Recreation, and Community Services, or City Manager.

E. Aid in coordinating arts services with programs and revenue enhancement of other governmental agencies and voluntary organizations.

F. Interpret the policies and functions of the Parks, Recreation, and Community Services Department for the public.

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G. Advise the Director of Parks, Recreation, and Community Services, or the City Manager, in the preparation of the annual budget of the Department and the preparation of a long-range arts program plan. (Ord. 09-13 § 1, 8/25/09)

The roles and responsibilities of the Arts Commission have been the subject of considerable discussion and some frustration, particularly on the part of the Arts Commission members. It should be noted at the outset that ALL City policy and budget authority rests with the City Council. Any Commission created by the City Council is advisory in nature and has no independent policy, program or budget authority. Having noted that, best practices in the field suggest that it should be an unusual circumstance for the City Council to override the recommendations of its advisory Commission. It should also be noted that best practices in the field dictate the utilization of expert peer panels to recommend grants funding and to select public art.

The following represents the best and standard practices in the arts and cultural field in defining the respective roles:

<u>City Council</u>

- Appoints Arts Commission members
- Authorizes budgets for arts and cultural programs
- Approves arts policies and arts program guidelines
- Authorizes contracts for grants and arts services
- Responds to citizen input and concerns

Qualifications:

- City residency
- Overall vision for the City
- Election by the citizens

<u>Arts Commission</u>

- Articulates vision for arts and cultural development
- Recommends policy and program guidelines
- Recommends grant allocations, public art selections, etc.
- Ensures appropriate citizen participation in arts programs

Qualifications:

- City residency
- Civically engaged
- Passionate about the arts
- General knowledge of the arts

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Peer Panels

- Reviews grant applications, public art proposals, etc.
- Conducts aesthetic and quality review
- Recommends artists/arts groups for grants, or public art projects

Qualifications:

- Appointment by the Arts Commission
- City residency not required
- Professional level expertise in one or more arts disciplines

These practices have proven to be successful in many communities due to clarity in the respective roles and reliance on the authority and expertise of each entity in fulfilling their duties. In the recent joint workshop for the City Council and Arts Commission, there appeared to be broad agreement between the two bodies concerning their vision for arts and cultural development in Santa Clarita.

There have been suggestions that the Arts Commission create a Foundation to do private fundraising to support the arts. An earlier feasibility assessment suggested that such an effort would not be successful in Santa Clarita. While this approach has been successful in other communities, that success has been the result of a strong philanthropic culture and strong private sector arts leadership in the city. Those conditions do not exist in Santa Clarita.

Governance of the Arts Recommendations

4.1. Adopt a three-tier process of developing arts grants and public art projects, utilizing outside peer panels.

4.2. The Arts Commission should develop an annual arts work plan as a part of the annual goal-setting process, and submit that plan to the City Council for review.

4.3. Conduct an annual joint workshop session with the City Council and the Arts Commission to define priorities and issues, in advance of creating an annual arts program work plan.

4.4. Create a standing City Council subcommittee for the arts, comprised of two council members, whose role is to provide an ongoing link between the City Council and Arts Commission, and to reinforce implementation of the plan.

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5. Cultural Facilities, Venues and Spaces

The community identified a variety of needs for cultural facilities, venues and spaces during this planning effort. Cultural facilities have also been the subject of other City plans, including the 1998 Cultural Arts Master Plan and the 2014 Old Town Newhall Specific Plan. As discussed in the Community Description section, the City has invested in a range of cultural facilities and places over the past twenty years or so, including the Santa Clarita Performing Arts Center at College of the Canyons, two theaters in Old Town Newhall, the Old Town Newhall Arts and Entertainment District, historic park assets, and others. The City has also used its existing facilities, such as City Hall, the public libraries and the Activities Center as venues for art exhibits. Cultural facilities are major investments and, as noted in that section, the City has to date primarily chosen to contribute towards cultural facilities owned and operated by others, as an efficient partnership strategy that leverages greater use of scarce public dollars. This strategy has served the public well, generating a collection of vital venues for cultural programming. The City's Thursdays@Newhall series is one such example.

In line with the community engagement for this plan, cultural facilities are defined here in a broad manner to include not only theaters but also other traditional performing and visual arts buildings (community arts centers, museums, galleries, etc.). For Santa Clarita, this definition must also include informal venues, such as coffee shops, music clubs and parks. Of course, the Old Town Newhall Arts and Entertainment District includes a range of cultural facilities, formal and informal, and is discussed in its own section. Finally, it should also be noted that public spaces, such as streets and sidewalks, parkland, shopping centers and parking lots have all been programmed to be vital temporary cultural facilities. Santa Clarita's chalk art festival is one such example.

The fundamental finding of this plan in relation to cultural facilities is that the public demand for cultural programming will require additional cultural facilities. The desires for higher quality programming with a regional draw, informal art experiences throughout everyday living, further development of the Old Town Newhall Arts and Entertainment District, programming for younger adults—all have implications for cultural facilities, in its broadest definition.

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Perhaps the longest-standing and commonly expressed desire with respect to cultural facilities is an amphitheater. An amphitheater, capitalizing on Santa Clarita's beautiful natural surroundings, favorable weather and the Southern California tradition of outdoor performances, was a recommendation of the 1998 Cultural Arts Master Plan. An amphitheater could also serve as a venue for the City's Concerts in the Park series, replacing its Central Park location, and support the continued evolution of that well-loved program. An amphitheater was sometimes mentioned as a venue that could serve as a regional attraction and not only one focused on the local community. The best focus, size and location of an amphitheater are still open questions and a specific facility plan is needed to make sound decisions about what would probably be a large investment.

An intriguing possibility is for the City to facilitate private investors that seek to create arts venues in the community. Examples would be the arts-related businesses currently located in Old Town Newhall. Business owners participating in this plan discussed the challenges they faced in starting what they consider to be "passion projects" and not merely profit-driven business enterprises. The assistance requested includes help identifying available properties, with permitting, and other compliance issues. Adopting a City policy and attitude of welcoming and facilitating creative businesses in Santa Clarita would be an excellent signal to those in the business community with an arts purpose to locate and thrive in the City. It would also help establish Santa Clarita as an arts destination and allow the City to direct arts uses in a targeted manner. Old Town Newhall is obviously an excellent location for such businesses but they belong throughout the city. There is a specific desire in the community for more music venues—clubs, bars and non-alcoholic coffee shops—to support a thriving local music scene.

Another facility need arising in the planning process was a community arts center, with a performance venue, gallery space and classrooms. This type of facility is common throughout the U.S. and often becomes a well-used center for community arts. These facilities are focused first and foremost on the needs of local artists and arts organizations, and community based arts activities. They are designed less around the tastes and requirements of the general audience.

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In line with the desire for higher quality programing with a regional draw, there was some interest expressed in a larger performing arts venue, with a size that is larger than the current 868-seat Santa Clarita Performing Arts Center at College of the Canyons. Indeed, theaters that present Broadway entertainment, commercial music acts, and other higher profile artists generally require capacities or 2,500 seats or much larger. While there may be a market for such a facility, it would be the most expensive option for the City to undertake both in terms of capital and ongoing operating costs. It is not the highest priority use of public resources, given the other priorities identified in this plan.

The overall cultural facilities question in this plan is how the City can best address the community's needs. The challenge of a community arts center is that it serves a small number of organizations and is not in line with the community's expressed interest in higher quality professional events that would serve as a regional draw. The challenge with a large performing arts center is primarily its cost. The community's desires can probably most efficiently be filled through a combination of other facilities, e.g., the Newhall Elementary School Auditorium, the current Performing Arts Center, an outdoor amphitheater, development of more small-scale and informal venues, and other facilities that may become available in the community.

In addition, the City is currently planning a new library in Saugus and intends to include an arts classroom or other space for cultural uses in that facility. This is an excellent and cost efficient way to provide needed cultural programming in that area of the city. A study is underway to explore the best range of uses for this space.

Other important cultural facility possibilities are discussed elsewhere in this plan and are cross-referenced here. They include the Newhall Elementary School Auditorium, and art galleries and a museum in Old Town Newhall.

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Cultural Facilities Recommendations

5.1. Develop a plan for an outdoor amphitheater in a park, addressing its optimal focus, location, size and operating structure.

5.2. Facilitate private investors to create arts-related businesses, e.g., music clubs, ceramics studio, art galleries, small performance venues, film festival, etc., by providing assistance such as communicating the City's interest in arts-related businesses, identifying available properties, and helping with permitting, and other compliance issues.

5.3. Explore future development of a community arts center, oriented to the needs of community-based arts organizations and lifelong learning in the arts.

5.4. Explore future development of a larger regional performing arts center.

5.5. Include one or more cultural spaces and uses in the planned Saugus Library.

2.1. Cross-reference: Newhall Elementary School Auditorium.

2.2. Cross-reference: Museum in Old Town Newhall.

2.4. Cross-reference: Artists like/work in Old Town Newhall.

2.5. Cross-reference: Art galleries in Old Town Newhall.

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6. Supporting Artists and Arts Organizations

Santa Clarita is home to a small but vital community of arts and cultural organizations and many individual artists and creative professionals. The community of nonprofit arts and cultural organizations operates on mostly small budgets and with a high reliance on earned income and a strong showing of volunteerism. The pathways to organizational growth and development for these organizations are made more difficult by the environment in which they operate. Contributed dollars are relatively difficult to raise in a younger community with less-well-established traditions and institutions for arts philanthropy. Few have paid professional arts administrators on staff.

One of the important functions a local arts agency, like the Santa Clarita Arts & Events Office and its Arts Commission, can fill is to help build the capacity of local arts and cultural organizations. Capacity building simply refers to any improvements that allow an organization to better fulfill its mission. This can be as simple as a new computer system or as complex as creating a more effective board of directors. The challenges and solutions for each organization are highly individualized; one size does not fit all, at all, in this context. The City already provides capacity building assistance in the form of its funding program, which provides a modest but renewable form of annual financial support. The City also provides marketing assistance through the newly created online communitywide arts calendar (http://santaclaritaarts.com). And the City pays an annual amount to the Santa Clarita Performing Arts Center at College of the Canyons to make available a certain amount of dates for use by local arts groups. The issue for this plan is to define what is the next phase of support that will most effectively enable local nonprofits to make organizational progress.

An important next step for the Arts & Events Office is to provide individualized technical assistance in areas that are of particular relevance for a given organization. For example, an organization needing better online marketing could benefit from a grant made available for this purpose. There are also shared needs that could be addressed through a citywide program, such as leadership training and placement for business people on the boards of directors of local arts organizations. The partnership of the Riordan Leadership

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Institute and the Executive Service Corps (http://www.escsc.org) in Los Angeles are an example of this type of program.

Individual artists also benefit from professional development and there is an increasing number of communities that provide business and career training to artists, often treating them as entrepreneurs. There are many resources available in Southern California and online to assist artists with business and career development. Local examples are the Center for Cultural Innovation (http://www.cciarts.org), Arts for LA's Artists Opportunities listings (http://www.artsforla.org/forum/1), and Side Street Projects (http://sidestreet.org).

In addition to training and information resources, arts organizations in Santa Clarita would benefit from a City arts grants program with greater financial muscle. While funding is not the whole solution to organizational development, strategic funding is certainly an important component. The current Arts Grants budget of $60,000 with grants averaging $7,500, focused on providing programs, is inadequate to the task of building the capacity of its community of nonprofits. There are two reasons for this. First, the total grants budget is low in comparison with national averages. The national average for government support is 9% of an individual arts organization's total revenues (Source: Americans for the Arts 2014). In Santa Clarita, total revenues of current grantees is approximately $1.6 million, and the total revenues of the nonprofit arts community in the valley is much greater. Nine percent of $1.6 million is $144,000. Second, capacity building projects, as distinguished from program support, often involve expenses above-and-beyond the operating budget of the organization, money used to support improvements to the organizational infrastructure (better fundraising, marketing, information systems, etc.). Capacity building also often necessitates a sustained, multi-year effort. This suggests that the City create a separate grants category for this type of project.

Supporting Artists and Arts Organizations Recommendations

6.1. Increase the total Arts Grants budget (incremental increases to a benchmark of $144,000 or approximately 9% of total annual arts organization revenues).

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6.2. Create a new capacity building category of grants for arts and cultural organizations, including assistance for unincorporated and culturally specific groups (estimated cost $10,000 annually).

6.3. Make available business and career training for individual artists, drawing on the resources available in the region and online (estimated cost $10,000 annually).

6.4. Explore development of a leadership training and placement program for business people and other community leaders to serve on boards of directors of arts and cultural organizations; this can perhaps be best accomplished through a partnership with an existing leadership organization in the County (estimated cost $10,000 annually).

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7. Arts Funding

Currently, the City provides a budget of approximately $2.2 million for the Arts & Events Office. This budget supports both arts and non-arts programming. Staff estimates that 60 to 65% of the budget including staffing can be attributed to arts and culture related activities. This amounts to about $1.4 million annually. This includes significant support for the Cowboy Festival, which is considered a cultural event.

Sports comprise about 20% of the budget. Events supported with this funding include:

- AMGEN Tour of California bike race
- Wings for Life World Run (Red Bull nonprofit for back injuries)
- Santa Clarita Century bike ride
- Santa Clarita Marathon (largest City produced sports event)

There are also other, non-arts community events that are part of the Arts & Events Office budget. A partial list includes:

- Day for Kids
- Haunted House
- Fourth of July Parade
- Fourth of July Fireworks
- Revved Up car shows

Much of the City's Arts and Events Office budget is devoted to staffing for the production of large events, such as the Cowboy Festival, Santa Clarita Marathon, Thursdays@Newhall, Concerts in the Park and Fourth of July. The Arts & Events Office handles about 200 events a year in total. Events staff also does permitting and coordination for non-City produced events. This accounts for the relatively large size of staff. Two staff positions could be fully considered to be arts staff.

At the present time, the Arts and Events Office is primarily a programming and event coordination agency. In addition to its full schedule of events, the agency administers a modest grants program, provides some arts education, manages the voluntary public art program, staffs the Arts Commission and other

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activities. It does not engage in some functions that are often found in the portfolio of other local arts agencies, such as technical assistance support for local arts nonprofits, professional development for artists, creative economy programs, leadership development, cultural facilities management, etc. This reflects the City's priority placed over the past two decades on building a fundamental city arts infrastructure and a focus on visible community events. As discussed in the Conclusions section, it is clearly time to expand the scope of the agency in line with the vision articulated by the community.

Implementation of even some of the recommendations in this plan will require an increased budget for both programming and staff.

When the Arts Commission was formed in December 2009, the City Council asked that one of the first tasks to be undertaken was the formation of an arts foundation for Santa Clarita, which would serve to increase funding opportunities for the community. The Arts Commission formed a committee to study this issue, including researching nonprofit arts support organizations in other cities, testing the feasibility among potential donors and calculating the likely cost of launching such an endeavor.

In its report on this subject, the Commission suggested that an "Arts Foundation could be a vital part of developing the arts and culture environment in Santa Clarita. It could serve a valuable role in building the capacity of our local arts groups. However, the development of the Arts Foundation will need to be approached with realistic expectations, and will probably require some level of support from the City of Santa Clarita for several years. It will also require getting the right board members to lead the group and will need the buy-in and support of other groups, including the education and business communities and other government agencies." It concluded that the minimum investment during the initial years would be $200,000, supporting 2-3 staff positions.

There are several challenges. While Santa Clarita has a large number of nonprofits (both arts and non-arts), there does not seem to be a strong culture of institutional philanthropy (philanthropic foundations) in Santa Clarita. This pattern is common in suburban communities, especially those in the shadow of a major cultural city, such as Los Angeles. There are many generous individuals

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but there is inevitably significant "leakage" of philanthropic giving to the institutions in the larger city. At the same time, arts and cultural organizations in suburban cities cannot compete with the range and quality of programs that would attract major gifts. Finally, the development of major new private donors requires cultivation over a period of time. Few, if any, results could be expected in the early years.

As was noted in the Commission's Foundation report: "A quick review of non-governmental contributions for the seven arts organizations that applied for the 2011/12 Arts Grants program shows the total of individual, corporate, and foundation giving was $152,573, or less than the projected annual operational costs of the Arts Foundation. This is the biggest challenge for the Arts Foundation concept. It has often been said that once the Arts Foundation is formed, there will be funding available. Under the current conditions in Santa Clarita, and with the reality that most funders will not support an organization in its first three years, it is hard to see how to build the Arts Foundation in a way that leads to success. It should be noted that even beyond the first three years, funders are looking to support organizations that have demonstrated community support at a level that is at least as big as the funding requested, and this could be difficult to achieve."

The authors of this cultural plan agree with this assessment. Perhaps a better approach might be to begin by creating an Arts and Business Leadership Council. This organization could develop leadership for the nonprofit arts groups in the city, identify potential funding and sponsorships, and potentially be a leadership group for one or more of the major initiatives proposed in this plan, such as the artist/creative live/work space or the museum in Old Town Newhall. Private funders are much more inclined to support specific projects, rather than the arts generally.

7.1. The City should assist in the formation of an Arts and Business Leadership Council, with the Santa Clarita Economic Development Corporation, the SCV Chamber of Commerce, and the Valley Industrial Association.

Despite the fact that significant new private sector funding support is not likely in the short term, additional funding will be required if this plan is to be implemented. Modest amounts will be needed for program enhancements and

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augmented staffing. Significant dollars will be needed for some of the proposed capital building and renovation projects, as well as seed funding for the recommended film festival.

As is noted in the Arts Funding in California Cities section of this plan, smaller cities tend to support the arts through general fund allocations. In mid-sized and larger cities, some form of dedicated revenue stream tends to be the source. In many California cities, that source is often the Transit Occupancy Tax (TOT). This could be an alternative to general funds in Santa Clarita.

In 2012, the room tax translated roughly to an additional $25 million generated from local hotel-room sales. And the tax on occupied hotel rooms produced 10 percent—or nearly $2.5 million—in tax revenue for Santa Clarita's general fund. In 2012, there was a 2.7 percent increase in hotel occupancy, and a 3.1 percent increase in the Average Daily Rate.

One approach would be to phase in a contribution from the revenues of the TOT. Suppose the City dedicated one-half of the growth in TOT revenues to the arts until some predetermined threshold has been reached, perhaps 10% of the total TOT stream. In today's dollars, that would translate into $250,000 in new arts funding. Given the strength of the current economy and the growth in hotel occupancy, it is conceivable that this threshold could be reached within several years.

7.2. The City should consider allocating to the arts a portion of the proceeds from the Transit Occupancy Tax, to supplement other sources of funding, such as the general fund and the recommended percent-for-art program.

Arts Funding Recommendations

7.1. The City should assist in the formation of an Arts and Business Leadership Council.

7.2. The City should consider allocating to the arts a portion of the proceeds from the Transit Occupancy Tax, to supplement other sources of funding, such as the general fund and the recommended percent-for-art program.

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8. Creative Economy

Santa Clarita is home to a vital collection of businesses in the creative industries as well as the creative professionals who work in this field. This is most readily apparent in the strong presence of the film industry. However, Santa Clarita's creative industries encompass a broad array of people and businesses. There is no single definition of the creative economy. Nonetheless, it is useful to consider this portion of the economy as having creative enterprises (e.g., design firms and film studios) and creative occupations (e.g., musicians and landscape architects). These two categories encompass non-creative elements: creative enterprises include workers in non-creative jobs (e.g., a museum guard or clerical staff at an architectural firm) and creative occupations include workers in non-creative enterprises (e.g., a graphic designer at a construction firm or an arts instructor at a university). But creative enterprises and occupations combine to form the creative economy in any given region.

Santa Clarita has not yet studied its creative industries to assess their scope, characteristics or impact. A graduate student at the Center for Management in the Creative Industries at the Claremont Graduate University prepared a report on Santa Clarita's creative economy in 2013 for the Arts Commission. The report observes that there are strong indications that the creative industries comprise a significant segment of the Santa Clarita Valley's economy and its growth sectors. The Santa Clarita Valley Economic Development Corporation identifies six targeted industries, each of which intersect with the creative economy:

- Digital Media and Entertainment
- Aerospace & Defense (Research & Design)
- Medical Devices (Device Design, Testing and Research)
- Advanced Manufacturing (Product Design)
- Information Technology (Software Development)
- Tourism (Cultural and Recreational Events)

The report also observes that there are three agencies devoted to economic development of the City and valley: City of Santa Clarita Economic Development Division, Santa Clarita Valley Economic Development Corporation and College of the Canyons Economic Development Division. They collaborate

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effectively in economic development efforts and, as an example, the first two agencies have successfully positioned the valley for film industry enterprises. There are seven movie ranches, two film studios and more than 20 sound stages located in the Santa Clarita Valley. The Walt Disney Company, which has been filming on the Golden Oak Ranch in the valley since the 1950s, is in the process of building new sound stages for ABC Studios at the Ranch. Again, there are no studies documenting how many City residents are employed in the media industries but it is widely observed that industry professionals are a presence in the City.

Despite the presence of major creative corporations, such as the Walt Disney Company, it is axiomatic that "creative businesses are mostly small businesses." This underscores the importance of economic development in this field that addresses basic small business development needs.

Given the apparent presence and impact of the creative industries in Santa Clarita and the lack of information and planning in this area, the City should undertake targeted research and planning for this element of its economy. In addition, there are several steps the City can take that are often considered to be essential in promoting growth of these industries. The first is convening the creative professionals in the community. Creative economy organizations throughout the nation have started and continued networking events, conferences and other activities that bring together "creatives" (artists and design professionals, film industry professionals, owners of small businesses in the creative industries) to facilitate connections and identify shared needs.

In addition, small business services adapted to the needs of small creative businesses are widely regarded as valuable. These services can include business or career training for individual artists, assistance for investors seeking to start a small creative enterprise (e.g., art store, design firm, music venue or recording studio), or access to capital for start-up businesses in creative fields. Many of these services are already available to people in the valley, yet they are either not suited to the specific needs of creatives or their availability is simply not well known.

The City should convene creatives and identify common needs and interests. Potential services could include networking, access to small business supports,

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facilitation for investors interested in creative businesses, online directory and an opportunities list.

Creative Economy Recommendations

8.1. Create periodic convenings for Santa Clarita's creative industries based on shared needs, beginning with a high profile conference or event.

8.2. Adapt and provide small business development services for the formation and growth of small creative businesses.

8.3. Develop a creative industries directory for Santa Clarita that identifies businesses and people in the creative economy, and lists resources and opportunities (estimated cost $15,000).

8.4. Consider development of an economic development plan for Santa Clarita's creative economy.

8.5. Participate in regional efforts to develop the creative economy.

2.4. Cross-reference: Artists live/work facility in Old Town Newhall.

5.2. Cross-reference: facilitate private investors to create arts-related businesses.

6.3. Cross-reference: business and career training for individual artists.

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9. Marketing the Arts

Citizens express the desire for better access to information about arts and cultural offerings in the community. Despite the multitude of events and activities, people have difficulty in consistently locating things that interest them and miss opportunities that have passed because they were not aware of them. As discussed above, this is a common problem among US cities and it is a challenge to overcome the "noise" of many competing marketing messages in people's lives. The Arts Commission has recognized this need and recently developed an online communitywide arts calendar (http://santaclaritaarts.com). Other arts calendars for the valley include:

Visit Santa Clarita (http://visitsantaclarita.com/things/arts-culture/)
Arts & Events Office Events Calendar (http://arts.santa-clarita.com/events/)
Santa Clarita Guide (http://santaclaritaguide.com/CalendarOfEvents.php)

The challenges persist despite the availability of these resources and the community clearly needs a comprehensive marketing program to connect its residents, workers and visitors with their cultural interests. This would have the added benefit of strengthening the organizations and businesses providing events and activities. Many other cities have addressed this challenge. The most successful programs include several essential elements:

- A comprehensive arts and event marketing website, such as the Artsopolis platform (http://www.artsopolisnetwork.com), the "Philly Fun Guide" (www.phillyfunguide.com), and the CNY Arts Calendar (http://gotocnyarts.org). A key feature is that people and organizations providing arts events only enter their event information in one database, which is then made available to all sites. Partnerships are formed with the existing arts calendars; in Santa Clarita this might include the existing websites mentioned above. A comprehensive website becomes the primary "backbone" of information in their regions. Some serve as the event database for local/regional newspapers for instance as well as tourism and visitors bureaus. Also, these platforms extend far beyond advertising ticketed arts events. They take a broad view of "arts and culture," extending to commercial, community, educational, amateur and even sports activities. They can also provide listings for space rentals.
- A mobile application and robust social media to accompany the online listings.

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- Themed programming. Convening interested organizations, venues and agencies can identify a shared theme for a month or a year. Participants—arts organizations, creative businesses, restaurants, venues, artists—are encouraged to align their programming and co-market it under the themed banner.
- Cross-promotions, such as restaurant tie-ins, ticket samplers, discounts and contests.
- Earned revenue services, such as a box office service, advertising program, and other fee-based services to help fund the marketing program over time.

Santa Clarita's existing arts marketing resources provide an excellent platform on which to build a stronger, more comprehensive marketing program for the arts, in line with the model elements described above. This will require staff resources, a consistent promotional effort to increase visibility and use of the online resources, and collaborative efforts with providers (e.g., themed programing, cross-promotions, etc.). In Philadelphia, the PhillyFunGuide sends a highly successful weekly e-blast/online discount promotion for arts events to more than 250,000 subscribers. In Santa Clarita, an arts marketing program could become the go-to resource for youth arts, for example, by developing a communitywide listing of arts classes, events and other activities for youth and their families. There are many other opportunities to more effectively market the arts with strategic communications, for the purpose of better connecting residents with their cultural interests.

Marketing the Arts Recommendation

9.1. Develop a comprehensive, communitywide arts and cultural marketing program, in consultation with and building on the existing arts marketing resources in the community ($25,000 annual marketing costs plus potential half-time staff or contract program).

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Theme 3. Fostering Greater Diversity and Inclusion

10. Celebrating Diversity

Diversity and inclusion are core values for the City of Santa Clarita and its citizens. Since 1994, the City has had a Human Relations Forum that produces programs to eliminate all forms of discrimination and promote understanding and appreciation of human differences. Nonetheless, many planning participants believe that there are persistent divisions in the community arising in part from differences in race and class. In addition, Santa Clarita's population is changing, with an increasing presence of diverse cultures and forms of artistic expression. This is a common issue in communities throughout the U.S. and often arises in cultural plans, such as the Santa Clarita Arts Plan. In fact, addressing cultural diversity is one of the most common functions of a local arts agency. The arts are often viewed as one of the most effective ways to bring people and communities together. Diversity programs in other cities range from multicultural festivals, to training efforts designed to help nonprofit arts organizations diversify their boards of directors, to arts education focused on multicultural arts.

Arts and culture are already used by the City and by Santa Clarita's cultural organizations to celebrate diversity, bring together populations and foster increased cultural understanding. Planning participants support this approach and called for continued and expanded efforts to use arts and culture as a meeting ground for Santa Clarita's diversity.

Diversity is defined here as encompassing acceptance and respect. It means understanding that each individual is unique, and recognizing our individual differences. These can be along the dimensions of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religious beliefs, political beliefs, or other ideologies. Arts and culture are especially suited to promoting this understanding, given their relationships with individual expression and cultural identity. Also, cultural events and activities are well-established tools for bringing people together across differences and in finding common ground.

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Inclusion in this context refers to efforts to welcome and embrace diverse participants into a cultural activity. This can require changes to programming, marketing, venues, the social dimension of events, and other characteristics. Changes are designed to meet the cultural interests of new participants and to reduce barriers to crossing perceived boundaries. Familiar examples of ways to encourage inclusion are seeing "people who look like me" on the stage, allowing audience members to use social media during performances ("posting while watching"), making events more social (especially important for Millennials), and marketing designed for social media. Such efforts make it easier for new audience members to participate. Inclusion can also mean events intended to celebrate and share cultural identity, such as multicultural festivals and exhibits of culturally diverse artists.

During this planning process, participants came forward to be involved in this topic and to join efforts to foster diversity and inclusion as part of implementation of the plan.

It is best to view this topic as not only a set of recommendations but also a theme or value to be reflected throughout all recommendations in the plan.

Celebrating Diversity Recommendations

10.1. Create a Diversity and Inclusion Subcommittee of the Arts Commission to promote relevant programming, awareness and opportunities.

10.2. Explore projects that address diversity and inclusion through the City's Arts Grants and Community Services Grants.

10.3. Increase culturally diverse programming produced or supported by the City, such as community festivals celebrating cultural diversity and/or a citywide multicultural festival.

10.4. Make available technical assistance services to culturally specific organizations and support their organizational development.

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Table of All Recommendations

Theme 1. Enhancing Cultural Vitality in the Community

1. Public Art Recommendations

1.1. The City should implement a public art planning and selection process that utilizes peer review and community input to ensure that public art pieces meet the goals of providing enjoyable and attractive public spaces that reflect the character of the community.

1.2. The City should utilize existing neighborhoods to create thematic areas for public art projects, which will allow for a more consistent and cohesive inventory of artworks.

1.3. The City should enact a percent-for-art requirement for all new public capital improvement projects.

1.4. The City should explore extension of the percent-for-art requirement to new private development including commercial, industrial and multi-unit residential projects.

1.5. The City should consider issuing a Request for Qualifications for an "on-call" artist to work with various City departments and the Arts Commission to suggest aesthetic enhancement for small-scale public improvements.

1.6. The City should create a program of temporary public art.

2. Old Town Newhall Arts & Entertainment District Recommendations

2.1. The City should explore taking management of the renovated Newhall Elementary School auditorium and actively programming it.

2.2. Begin exploration of a museum in Old Town Newhall.

2.3. Explore an ongoing program of public art placement in Old Town Newhall.

2.4. Begin development of a creative live/work facility in Old Town Newhall in partnership with private and/or nonprofit developers.

2.5. Explore providing incentives to create a concentration of art galleries in Old Town Newhall.

2.6. Explore development of a film festival drawing on Santa Clarita's heritage and ongoing relationship with the film industry, and utilizing the collection of small venues in and near Old Town Newhall.

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2.7. Explore development of Santa Clarita Valley historic assets as a collection of attractions, including Old Town Newhall, William S. Hart Park, and further development of Mentryville and other sites (Newhall Pass, St. Francis Dam site, golden spike railroad site, old filming locations).

3. Arts Education Recommendations

3.1. Convene a citywide arts education collaborative to assess arts education needs in the schools and identify joint strategies, building on the College of the Canyon's K-12 Consortium. Participants can include the City, school districts, College of the Canyons, COC's K-12 Consortium, CalArts, Masters College, arts educators, arts organizations and the SCV Education Foundation.

3.2. Align the City's arts education programming with needs identified by the collaborative.

3.3. Expand the curriculum of arts classes offered for children, youth and adults through the City Parks, Recreation and Community Services Department, and consider developing more sequential classes that build advanced skills and communities of interest (potential cost of $5,000 - $10,000 as "seed capital" to experiment with new classes).

Theme 2. Strengthening Cultural Support Systems

4. Governance of the Arts Recommendations

4.1. Adopt a three-tier process of developing arts grants and public art projects, utilizing outside peer panels.

4.2. The Arts Commission should develop an annual arts work plan as a part of the annual goal-setting process, and submit that plan to the City Council for approval.

4.3: Conduct an annual joint workshop session with the City Council and the Arts Commission to define priorities and issues, in advance of creating an annual arts program work plan.

4.4. Create a standing City Council subcommittee for the arts, comprised of two council members, whose role is to provide an ongoing link between the City Council and Arts Commission, and to reinforce implementation

5. Cultural Facilities Recommendations

5.1. Develop a plan for an outdoor amphitheater in a park, addressing its optimal focus, location, size and operating structure.

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5.2. Facilitate private investors to create arts-related businesses, e.g., music clubs, ceramics studio, art galleries, small performance venues, film festival, etc.

5.3. Explore future development of a community arts center, oriented to the needs of community-based arts organizations and lifelong learning in the arts.

5.4. Explore future development of a larger regional performing arts center.

5.5. Include one or more cultural spaces and uses in the planned Saugus Library.

2.1. Cross-reference: Newhall Elementary School Auditorium.

2.2. Cross-reference: Museum in Old Town Newhall.

2.4. Cross-reference: Artists like/work in Old Town Newhall.

2.5. Cross-reference: Art galleries in Old Town Newhall.

6. Supporting Artists and Arts Organizations Recommendations

6.1. Increase the total Arts Grants budget (incremental increases to a benchmark of $144,000 or approximately 9% of total annual arts organization revenues).

6.2. Create a new capacity building category of grants for arts and cultural organizations, including assistance for unincorporated and culturally specific groups (estimated cost $10,000 annually).

6.3. Make available business and career training for individual artists, drawing on the resources available in the region and online (estimated cost $10,000 annually).

6.4. Explore development of a leadership training and placement program for business people and other community leaders to serve on boards of directors of arts and cultural organizations; this can perhaps be best accomplished through a partnership with an existing leadership organization in the County (estimated cost $10,000 annually).

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7.1. The City should assist in the formation of an Arts and Business Leadership Council.

7.2. The City should consider allocating to the arts a portion of the proceeds from the Transit Occupancy Tax, to supplement other sources of

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funding, such as the general fund and the recommended percent-for-art program.

8. Creative Economy Recommendations

8.1. Create periodic convenings for Santa Clarita's creative industries based on shared needs, beginning with a high profile conference or event.

8.2. Adapt and provide small business development services for the formation and growth of small creative businesses.

8.3. Develop a creative industries directory for Santa Clarita that identifies businesses and people in the creative economy, and lists resources and opportunities (estimated cost $15,000).

8.4. Consider development of an economic development plan for Santa Clarita's creative economy.

8.5. Participate in regional efforts to develop the creative economy.

2.4. Cross-reference: Artists live/work facility in Old Town Newhall.

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6.3. Cross-reference: business and career training for individual artists.

9. Marketing the Arts Recommendation

9.1. Develop a comprehensive, communitywide arts and cultural marketing program, in consultation with and building on the existing arts marketing resources in the community ($25,000 annual marketing costs plus potential half-time staff or contract program).

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10.4. Make available technical assistance services to culturally specific organizations and support their organizational development.

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Implementation

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Implementation

The Santa Clarita Arts Master Plan is a plan for the City as well as partners in the community. While the City will be the lead agency for most recommendations, it cannot fulfill the community's vision for cultural development without collaborative efforts from such others as the school districts, the three institutions of higher education, the business community, artists, arts organizations, and other groups. Indeed, these people and organizations were all involved in the creation of this plan and have already contributed to its content.

As the Arts Funding section of the plan describes, funding for much of the plan will be provided by a combination of City funds. Additional resources will be provided by partner organizations, matched by grants, and earned through fees for services and admissions. It is anticipated that some recommendations will attract private funding from area businesses, regional and national foundations, and federal government programs. Potential arts grant sources include the National Endowment for the Arts (in particular, the Art Place and Our Town programs), the California Arts Council, and private foundations. In fact, the development of this plan provides an excellent basis for grant proposals, since it is grounded in the assessment of community needs and demonstrates increased public commitment to fulfilling those needs. Several of the recommendations (e.g., artists live/work, Old Town Newhall cultural district, marketing program, etc.) will generate revenues. For example, the recommended arts marketing program can include an online box office, advertising, and other fees for services that can offset the cost of the program. As another example, an artists live/work development would include rental or sales revenues as part of its business model. Moreover, many of the recommendations involve partnerships and collaborations, which can bring non-City resources to shared initiatives, such as sponsorships, staff support, inkind resources, and volunteers.

It is anticipated that the Arts Commission will serve as an oversight body for implementation of the plan. It should assess progress towards fulfillment of the recommendations each year and convene an open community town hall meeting to report the status of implementation, facilitate discussion about

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current arts priorities, and provide opportunities for community members to participate in implementation efforts. It should also provide assistance, advocacy and encouragement for implementation during the year. Through its recommended Council subcommittee and annual work plan, it can communicate with Council about recommended next steps, budget priorities and other advice.

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Planning Participants

Interviewees and Discussion Group Participants

SITE VISIT #1 (January 2015)

CITY COUNCIL

Mayor Marsha McLean
Mayor Pro-Tem Bob Kellar
Councilmember Dante Acosta
Councilmember TimBen Boydston
Councilmember Laurene Weste

ARTS COMMISSIONERS

Chair Gary Choppe
Vice Chair Patti Rasmussen
Commissioner John Dow
Commissioner Dr. Michael Millar
Commissioner Susan Shapiro

CITY EXECUTIVE TEAM

City Manager Ken Striplin
Assistant City Manager Frank Oviedo
Director of Community Development Tom Cole
Director of Parks, Recreation, and Community Services Rick Gould
Deputy City Manager/Director of Administrative Services Darren Hernandez
Director of Public Works Robert Newman

STAFF VISIONING

Recreation and Community Services Manager Ingrid Hardy
Arts and Events Administrator Phil Lantis
Arts and Events Supervisor Jeff Barber
Arts and Events Supervisor Mike Fleming
Arts and Events Coordinator Donna Avila
Arts and Events Coordinator Dave Knutson
Arts and Events Coordinator Kyle Schnurr
Arts and Events Coordinator Jenni Shadle
Communications Manager Gail Morgan
Communications Specialist Evan Thomason
Communications Graphic Artist Andy Scott
Economic Development Associate Denise Covert
Public Works Management Analyst Alex Hernandez
Human Services Administrator Hope Horner
Website Coordinator Kathleen McGrath
Recreation Graphic Artist Pablo Cevallos

STAKEHOLDER COMMITTEE

(See roster, Page 1)

Attachment: Santa Clarita Arts Master Plan (Rev Draft 2-3-16) (1489 : SANTA CLARITA ARTS MASTER PLAN)

SITE VISIT #2 (April 2015)

REALTORS and DEVELOPERS

Rebecca Mendoza (Keller Williams Reality)
Steve Arklin (Owner Rancho Deluxe Movie Ranch)
Norris Whitmore (Owner Norris Construction)
Jim Bizzelle (Vice President Newhall Land)

PROFESSIONAL ARTISTS

Idelle Tyzbir
Martha Wilcox
Cecily Willis
Sandy Fisher (Past Arts Commissioner)
Pablo Cevallos (City staff, works as Graphic Artist for Recreation Division)
Jaylene Armstrong

ARTS NONPROFITS

Sherry Klahs (Santa Clarita Master Chorale)
Mark Elfont (Santa Clarita Philharmonic)
David Stears (Santa Clarita Shakespeare Festival)
Bob Hernandez (ARTree Community Arts Center)
Glenna Avila (CalArts Community Arts Partnership)
Elizabeth Burson (ESCAPE Theatre)
Don Pittman (ESCAPE Theatre)
Christy Smith (Newhall Family Theatre - formerly the Newhall Elementary Auditorium)
Norma Wardon (Santa Clarita Artists Association)
Jeanne Iler (Santa Clarita Artists Association)

FUNDERS and BUSINESS OWNERS

Erin Hopkins (White Fig Design)
Sue Bird (Old Town Newhall Association)
Bobbi Jean Bell (OutWest)
Rima Raulinaitas (CASI Ceramic Artist Studio)

SOCIAL SERVICES NONPROFITS

Bryan Lake (Boys and Girls Club)
Laura Mayo (Special Olympics)
Tim Davis (Bridge to Home)
Denise Tomey (Carousel Ranch)
Sharlene Duzick (YMCA)
Cheryl Jones (Child and Family Center)
Leon Worden (SCV Historical Society)

Attachment: Santa Clarita Arts Master Plan (Rev Draft 2-3-16) (1489 : SANTA CLARITA ARTS MASTER PLAN)

ARTS EDUCATORS

John Vincent (Photography teacher at Hart High School)
Bret Lieberman (Special needs teacher at Canyon High School)
Brent Christensen (Theatre teacher at Hart High School)
Christine Hamlin (Assistant Superintendent, Saugus Union School District)
Priscilla Nielsen (Visual Art teacher at Arroyo Seco Junior High School)
Drew Jorgensen (CalArts Community Arts Partnership)
Ann Unger (Executive Director SCV Education Foundation)
Linda Candib (College of the Canyons K-12 Outreach Program)
Kathy Harris (Assistant Superintendent, Sulphur Springs School District)
Lisa Bloom (Director of Instruction & Special Programs, Castaic Union School District)

RELIGIOUS LEADERS

Kim Patrick (Real Life Church)
Rev. Garrett Craw (Christ Church Santa Clarita)
Julius Harper (Santa Clarita Christian Fellowship)
Gary Lindberg (Jesus Christ Church of Latter Day Saints)

CULTURAL LEADERS

Gloria Locke (SCVTV and many other community projects)
Amber Martinez (Santa Clarita Ballet Folklorico)
Ron White (Owner Entertainment Services)
Claudia Acosta (Santa Clarita International Program (Sister Cities) & COC Professor)
Jack Shine (Habitat for Humanity)

CREATIVE ECONOMY

Stephanie O'Connor

PHONE INTERVIEWS

Denise Grande (Los Angeles County Arts Commission)
Rachel Mendoza (Los Angeles County Arts Commission)
Jeannene Przyblyski (Provost at California Institute of the Arts)
Dr. Dianne Van Hook (Chancellor of College of the Canyons)

Attachment: Santa Clarita Arts Master Plan (Rev Draft 2-3-16) (1489 : SANTA CLARITA ARTS MASTER PLAN)

Arts Summit (Town Hall) Participants

April 6, 2015
103 Total

John Alexopoulos
Phil Alhouse
Li Ang
Wallis Annenberg
Yoonhee Aprahamian
Mark Archuleta
Glenna Avila
Lisa Barr
Noel Bermudoz
Sue Bird
Lisa Bloom
TimBen Boydston
Cheryl Cameron
Margaret Cockerell
Curtis Colver
Rod Cusic
Eileen Daniels
Paul Daniels
Hilary Darling
Jeremiah Dockray
Erik Dunton
Karla Edwards
Mark Elfont
Laurie Finkelstein
Sandy Fisher
Dianne Foderaro
John Fortman
Hadassah Foster
Lena France's
Maureen Furniss
Teresa Garcia
Meryl Goudey
Raymond Guiterrez
Justin Hogan
Douglas Holiday
Dawn Hovhannisyan
Jeanne Iler
Alyssa Janney
Joseph Jasik
William Kelman
Chandra Khan
Janet Kubler
Raymond Kutylo
Erica Larsen
Michele Lecrivain
Michelle Lecrlvain
Moire Lendering
Sister of Moire Lendering
Gloria Locke
Bob Locke
Tom Lund
Sal Mannino
Patrick Mannion
Darryl Manzer
Howard Marcovitch
Cheri Marcovitch
Caroline Martin
Marilyn McDonale
Bruce McFarland
George Mcguinness
Patte McKee
Michael Millar
Rosemary Moffat
Aaron Morquecho
Selena Narayanasamy
Sarah Nelson
Stephanie O'Connor
Sara Owinwo
Scott Parker
Leighton Pierce
Don Pittman
Elizabeth Power Robison
Jeannene Przyblyski
Shirley Pundt
Nadine Rambeau
Rima Raulinaitis
James Robinson
Carol Rock
Frank Rock
CJ Sarachene
Karen Schnurr
Phillys Scorza
Kristy Shadle
Diana Shaw
Chris Shoemaker
Jacqueline Sofen
David Stears
Leslie Tamaribuchi
Idelle Tyzbir
Andrew Tyzbir
Ann Unger
Melissa Valencia
Mr. Valencia
David Veal
Robert Wannamaker
Norma Warden
Rosalind Wayman
Marlowe Weisman
Brittney Westover
Martha Wilcox
Leon Worden
Eileen Zeidner

Attachment: Santa Clarita Arts Master Plan (Rev Draft 2-3-16) (1489 : SANTA CLARITA ARTS MASTER PLAN)

City of SANTA CLARITA

Arts Master Plan

Research Appendix

Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

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Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

Community Survey Report

Santa Clarita Community Survey Results Summary

The Survey details

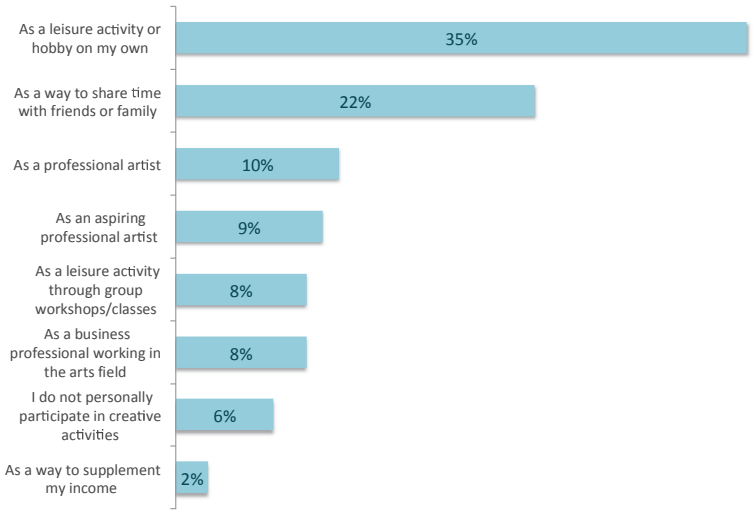
- The survey and all data was managed and housed on a CPG managed survey website. The survey link was distributed by the City of Santa Clarita through multiple organizations' email lists and public city lists.
- The survey was available to all residents from March 9, 2015 through May 15, 2015. A total of 1,056 participants completed the survey (including intercept surveys).
- Results were analyzed with Statistical Package for Social Sciences (SPSS 23.0) and are based on the responses received for each question. Significant differences are noted where applicable.

Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

Arts and cultural activities respondents do...

65% Read novels, sort stories, or poems
63% Took photographs
51% Cooked creative dishes or meals
31% Painted or drew pictures, or did print-making or collage
29% Made crafts such as jewelry, sewing, knitting, or quilting
27% Danced socially or with a group
27% Played a musical instrument
18% Worked with fiber arts such as knitting, sewing, embroidery
17% Made videos, short films or animation
17% Sung in choir, with a group, or solo
13% Made sculptures, woodwork, or ceramics
13% Wrote novels, short stories, or poems
13% Played live music or performed rap
13% Acted in plays, musicals, or theatre
10% Wrote music, composed lyrics
9% Made digital illustrations or 3-D digital art
5% Performed in storytelling events or poetry slams
3% Choreographed dance, ballet, modern, etc.

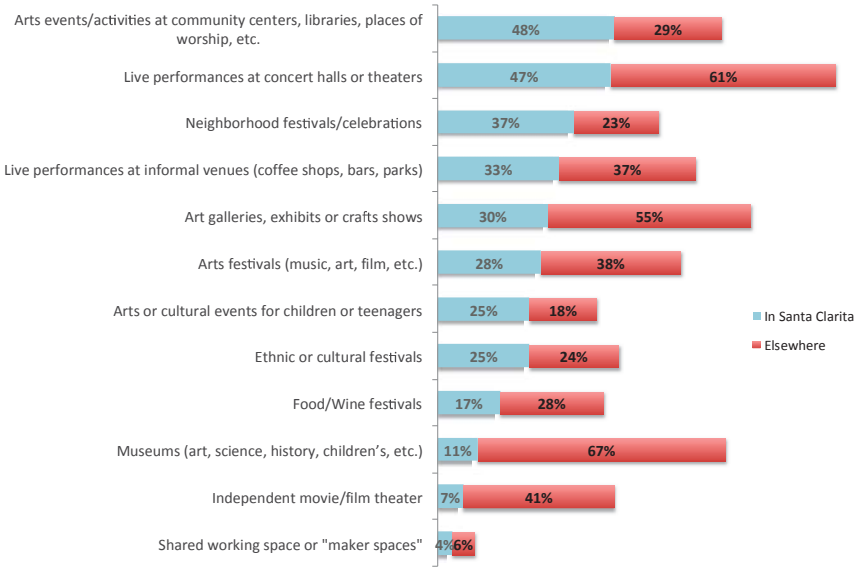
Why they participate in arts and cultural activities...



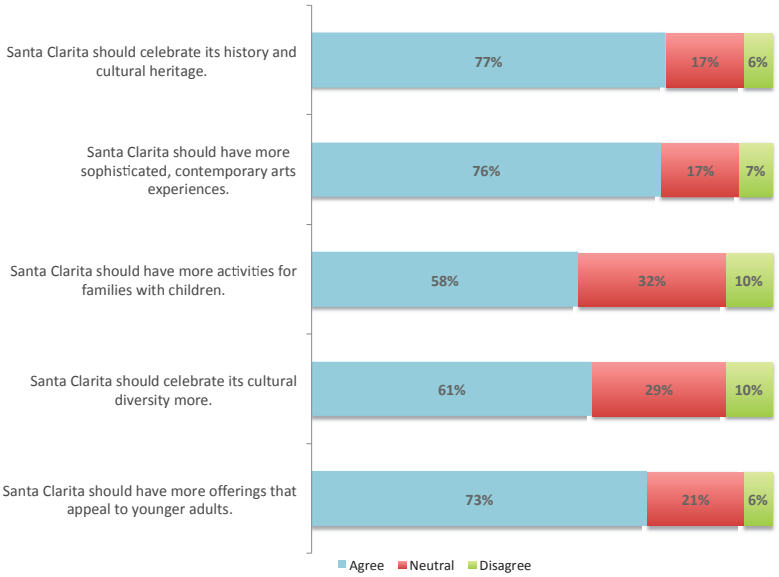
Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

What respondents are attending...

In Santa Clarita and Elsewhere



Priorities for the future



Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

Notable Quotes

"[We need] A culture to serve as a way for our young adults (18 to 25 year olds) to participate and experience some sort of 'night life' and activities. It seems those falling in this age bracket must leave the Santa Clarita Valley in order to participate in fun and entertainment."

"[We need] A complex with an outdoor amphitheater and an indoor theater with rooms for classroom, rehearsal space and visual art galleries with activities for children and adults offering a wide variety of music, theater, dance and visual art."

"[We need] More activities that are focused on youth (local elementary schools), showing them the value of the arts in our culture and the work force."

Vision: "Old Town Newhall would be come a vibrant center of the arts, with restaurants, galleries, theaters, a community arts center, the library, etc...but opportunities in other parts of the city would also be starting to grow. "

Vision: "Santa Clarita artists would be able to find numerous, quality opportunities to create and display their work -- through galleries, or small restaurant/clubs that display art work, open mic nights, etc. There would be affordable space available for emergent artists and artistic groups to meet and work or rehearse and then to share their work with an audience. There would be an independent movie theater.

More Quotes

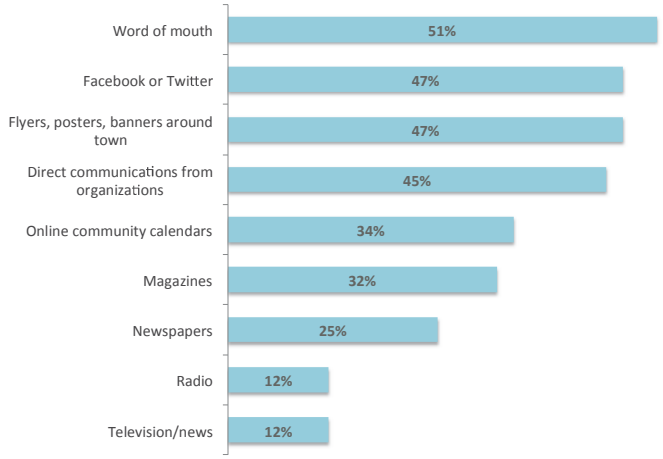
"The city of Santa Clarita is biased when it come to art. I grew up a graffiti artist, and yes it is a valuable art and skill. its how many such as I learned to paint - it kept me out of trouble and danger and even saved my life. Now I paint, draw and sculpt. Yet I don't fit into many of the art gallery shows or events in Santa Clarita valley. The reason why is because I design/create environments, creatures, characters and places only one can dream of. That is not accepted in the city. In the end I hate the arts in Santa Clarita because it doesn't embrace every form of art."

"[The City] Working in harmony with the communities they serve instead of displacing or excluding the local community; different types of events geared toward children, families, young working professionals, and seniors at a better price; better theatre space for our current companies; events in a wider area of town that just Main St. and the mall."

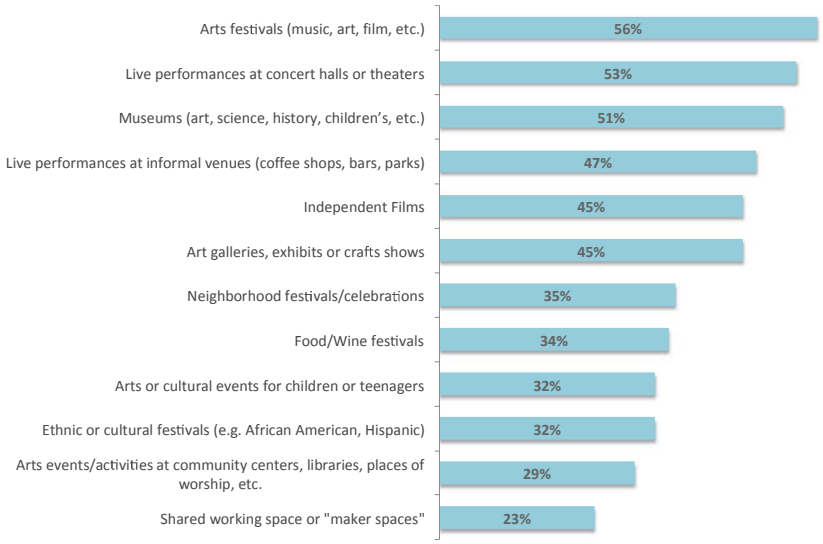
"I like that the city is trying to be more arts oriented, however I feel that the offerings are not very sophisticated and very 'small town'."

Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

Where respondents find information about arts and cultural activities...



What respondents want more of in Santa Clarita...



Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

What people like in Santa Clarita's cultural life...

- Cal Arts
- Canyon Theater Guild
- Santa Clarita Children's Choir
- Concerts in the Park
- Cowboy Festival
- Live music at farmers market
- Luna Fest
- Performance Center at College of the Canyons
- Performing Arts Center
- Repertory Playhouse
- Santa Clarita Ballet Academy
- Santa Clarita Master Chorale, Canyon Theatre Guild
- Senses on Main events
- Taste of the Town

What is loved...

About Santa Clarita's cultural life

- Community feel
- Local community performances
- Family centered culture
- Celebrating of local artists and local places
- Film and theatre culture

What is aspired to...

For Santa Clarita's cultural life

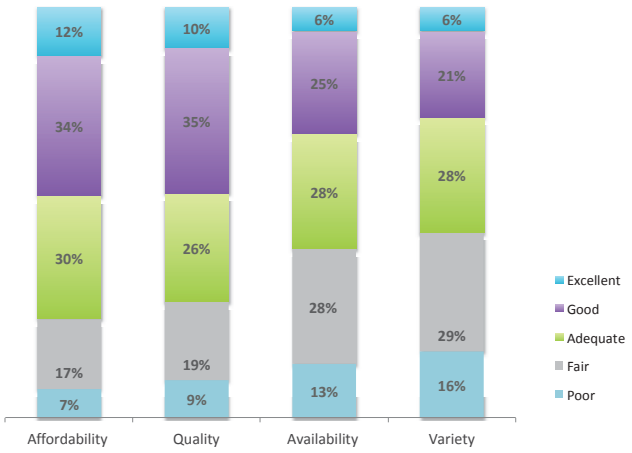
- Support of more contemporary forms of art
- More updated, unique arts experiences
- A comprehensive portal for happenings
- Higher quality offerings that appeal to younger audiences and diverse audiences

Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

Desired new spaces and places…

- *A multi-purpose cultural center* where people can create, participate, perform, and share.
- A independent/ foreign film theater
- Active arts spaces and maker spaces
- More visible art in the community
  - Public art
  - People creating art
  - Integrated into daily life
- An amphitheater
- A larger performing arts center

Rating of arts and cultural offerings in Santa Clarita

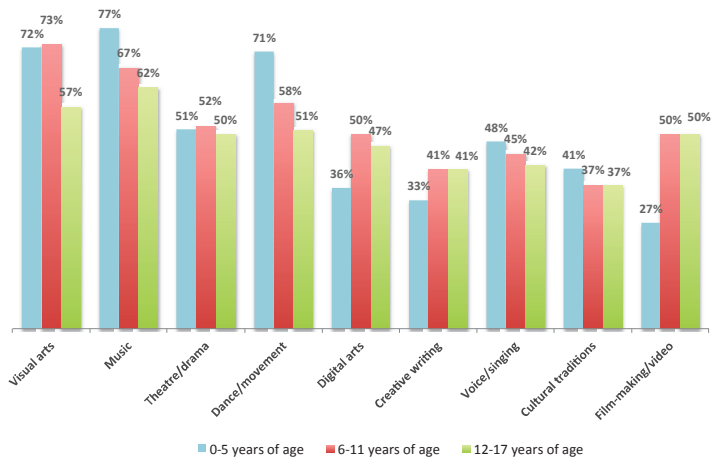


Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

Arts participation by children in household

- 43% of the respondents have children who participate in arts and cultural activities.
- Where children participate..
  - 0-5 years of age
    - 78% at home
    - 61% in school
    - 64% outside of school
  - 6-11 years of age
    - 67% at home
    - 73% in school
    - 77% outside of school
  - 12-17 years of age
    - 56% at home
    - 73% in school
    - 69% outside of school

Arts class preferences for children



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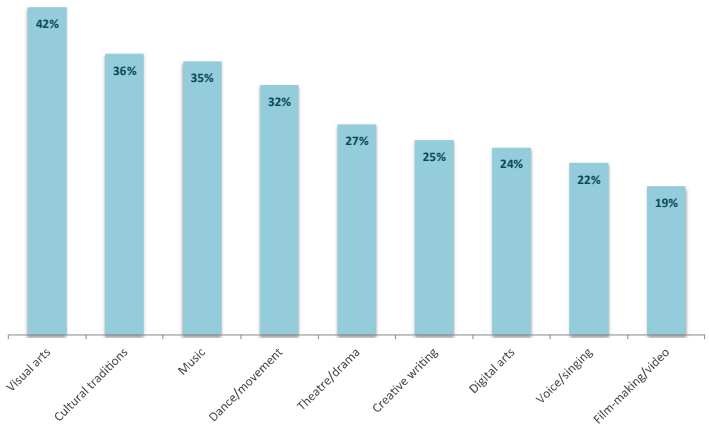
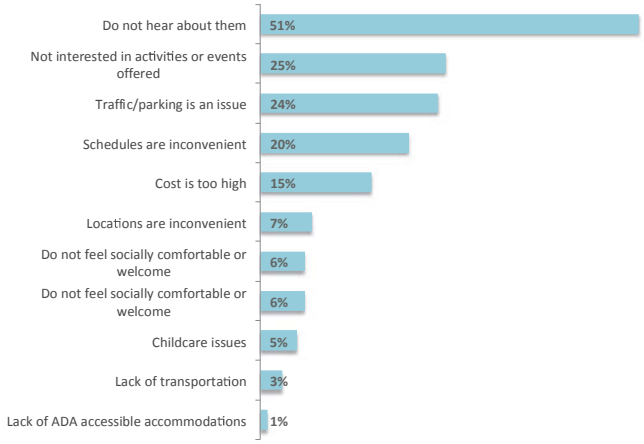
Arts class preferences for adults (themselves)



Barriers to participation in cultural activities



Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

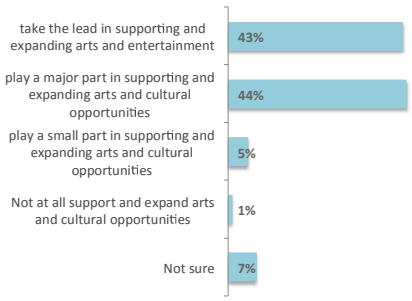
Priorities for the City should be …

#1 - Provide higher quality arts and entertainment opportunities

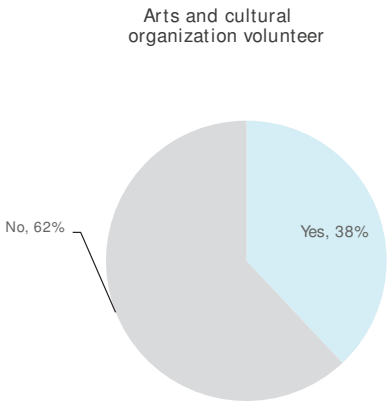
#2 - Support the development of artists in Santa Clarita

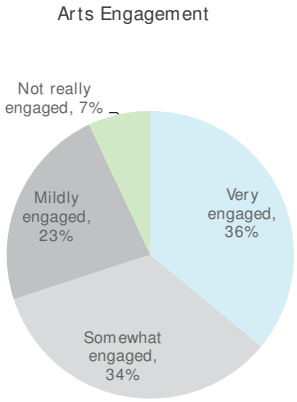
#3 - Support nonprofit arts and cultural organizations

The City should…



Respondent profile





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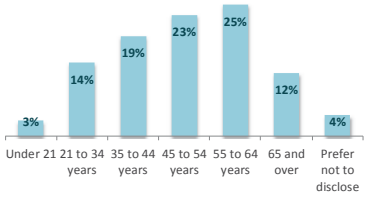
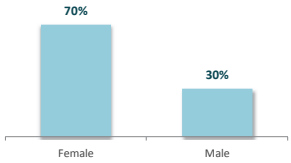
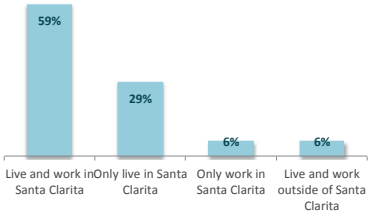
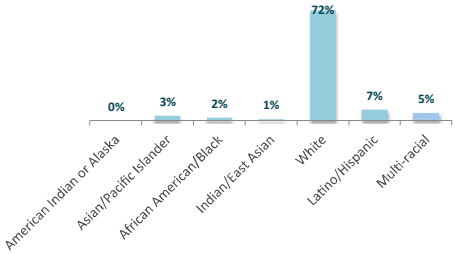
Respondent profile









Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

Summary of Visioning Exercises

Several visioning exercises were conducted as part of the planning process for the Santa Clarita Arts Master Plan. Visioning was done by the City Council and Arts Commission during a joint workshop, and by the Stakeholder Committee. In each of these sessions, participants were asked to identify elements of a vision for the community's cultural future, answering the question, "What would success look like?" Participants were asked to take a long view, perhaps ten years; to go beyond a list of needs or wants to focus on larger aspirations; and to identify the desired impact on the community resulting from successful cultural evolution. The collective vision articulated by these processes was corroborated and validated by the community survey and other community engagement.

City Council Members' Vision Ideas

- Incorporate Santa Clarita Valley film history WOWS with popular filming into regional and national film festivals
- Arts Commission as decision makers
- A great arts district in Old Town Newhall
- Public/private partnerships
- Arts funding
- Arts of all types being appreciated and valued – funded
- Dedicated funding stream
- In time – creation of funding for the arts
- Adequate funds for quality public art
- A successful arts foundation
- Cultural arts valued as essential
- Insure we maintain a high degree of community involvement
- Involvement of all forms of art – dance, performing, visual, etc.
- A children's museum
- Children's art museum
- Fine art museum
- A historical and cultural museum
- Veteran memorial projects and venue

Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

- Use art to attract tourism with themes (of) film, history, events – create funding with art
- Vibrant cultural tourism
- Arts tourism
- Create regular outdoor venues to attract art opportunities for all kinds of tourism & local viewing & shopping
- A sense of overall artsy community identity
- Develop a sense of place with high quality public art that reflects our history and natural surroundings
- Facility that creates: tourism, films historical, Native American, old west, museums
- East side performing arts with an (Arts) Center – emphasis on kids
- Amphitheatre
- Fairgrounds and convention center for large scale events – making Santa Clarita an arts destination
- Venue for an arts complex, such as exists in Paso Robles
- Affordable 500-seat arts venue for non-profits
- Outdoor Towsley performance space runs out of dates
- Public art venue for young artists along trails and public places
- Outdoor performance venue – amphitheater

Arts Commissioners' Vision Ideas

- Continued development of a creative economy
- Arts as an economic engine
- Development of a diverse community of artists and arts supporters who know each other and work together
- Arts Roundtables
- Home to a community of working artists
- Arts as a vital part of community identity
- Progress toward a cultural identity, where the resources, history and potential specific to this PLACE are engaged
- An arts district or districts where the community and visitors can gather
- Cultural arts center

Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

- Facilities and venues to attract and host "large/top" acts, e.g. convention center/concert venue
- Vibrant arts district
- Cultural museum
- Designated art funding as part of City budget
- Autonomous Arts Commission with granting authority
- Foundation or fundraising mechanism
- Line item budget for cultural arts
- Significant corporate sponsorship/endowment/interest (e.g., Getty, Norton-Simon, etc.)
- Culture of arts philanthropy
- Dedicated, sustainable government funding stream (TOT, facilities tax, percent for arts, etc.
- An environment in which serious artists contribute to community life and feel valued
- Artists and arts organizations contributing strongly to community
- Arts touching lives of everyone in community
- Strong arts education
- National cultural arts destination
- Arts network includes higher education
- Community embraces arts institutions like Cal Arts and both benefit and partner
- A Santa Clarita "Art Brand"
- Arts destination
- Annual art event much like cowboy poetry (e.g., "Art Night" old Pasadena)
- Lively and growing cultural offerings and events for residents and which draw visitors from other communities
- Better outreach for events (e.g., banners, bus stops)
- Regional art event on scale of Cowboy Festival
- Adult cultural activities that go beyond bands
- More public art projects
- Vision of public art in Santa Clarita Valley
- Separation of Parks/Recreation and Arts
- Diverse, large-scale public art

Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

Stakeholder Committee Member's Vision Ideas

- Rotating art/traveling exhibits
- Major public art
- Light displays (in) Old Town Newhall, Westfield, business parks, streets/urban
- Cal Arts/Pixar/Disney character program
- Clearly articulated public art ethos
- Building community
- Accessibility – both financial and cultural experiences
- Santa Clarita that values the arts with its pocket(book) – "You understand the values of an organization by where it spends its money."
- Existing art organizations and arts education valued, nurtured and celebrated
- Arts education is valued here
- More obvious arts integration (design of SCV events, community)
- Multi-generational involvement
- No division between arts and entertainment
- Less pollution & traffic (fewer reasons to need to leave for cultural fulfillment)
- Our community walking the walk, not just talking – we have had lits of arts events fail for lack of attendance
- Residents more connected and involved in their community (less fragmentation)
- Multi-cultural arts that the community can learn from (embrace diversity)
- "Santa clarity Art Night"
- Bands at bars/restaurants/lounges
- Vibrant nightlife where one can enjoy live music and dancing
- Vibrant nightlife
- Celebrating imagination
- Eclectic offerings
- Think big and bold
- Thought-provoking art
- Arts that are interactive or inspire action – less passive
- Diversity equals interesting

Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

- Improvement in all aspects of community life when art and artists are integrated
- Ample opportunities for people of various ages and backgrounds to be enriched by art that represents various backgrounds
- (Becoming a) fine arts/learning/performing community
- Education: 1) Deep involvement (performance) in K-8, feeding into 9-12; 2) Arts integration (by the) high school district (into) core topics (curriculum)
- Creative education
- Expansion of COC gallery to be a teaching museum – Cal Arts, too
- Spoken work/poetry readings
- Presentation of local history
- Convergence and celebration of the various cultures in SC in Old Town Arts and Entertainment District (music, dining, galleries, etc.)
- Performances: identity, embrace present. Art from our Valley's many cultures
- Artists and "non-artists" interact in ways that enrich both groups
- Collaboration with County, national and global arts organizations
- Collaborations with local groups
- Partnerships and collaboration between organizations and artists
- Santa Clarita sets the example for a rich cultural arts community for toher growing cities
- Residents brag about cultural of the community
- Santa Clarita as a destination for arts
- Young people move here because it is cool
- Cultural arts identity
- Arts and entertainment magnet city
- Artists are celebrated here
- Draw visitors through word of mouth
- Community that supports and expects arts and artists that enrich community
- Art is part of life for Santa Clarity residents
- Less of a "bedroom community" – become more of a place
- The arts are everywhere
- Entertainment destination

Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

- Outdoor performance venue/amphitheater
- Comedy club
- Performance venue – non-traditional
- Community gathering space to enjoy multiple disciplines/types of art
- Public market (similar to Phoenix)
- Outdoor amphitheater

Frequency of Specific Topics:

Arts as identity of Santa Clarita	15
Arts are valued by the community	12
Cultural tourism/arts destination	9
Vibrant arts scene	9
More/better public art	8
Arts funding by the City	7
Amphitheater/large performance venue	7
Museum/children's discovery center	7
More arts programming	6
Support for artists and cultural organizations	6
Arts education	6
Cultural Arts Center	5
Arts Foundation/private philanthropy	5
Cultural diversity	4
Arts district	3
Film Festival	3
More partnerships/collaborations	3
Strong, effective Arts Commission	3
Emphasis on history	2
Development of creative economy	2
Marketing/outreach	1

Vision Statement:

The City of Santa Clarita will be recognized as a "city of the arts," where arts and culture are valued by the community and sought out by visitors – a city with a vibrant cultural life, outstanding cultural programming and venues, and compelling public art, and a city where artists are valued and respected members of the community.

Attachment: Santa Clarita Arts Master Plan RESEARCH APPENDIX (1489 : SANTA CLARITA ARTS MASTER PLAN)

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AMPED Arts Summit Notes

A town hall-style community meeting was conducted as part of the planning process for Santa Clarita's Arts Master Plan. The meeting was titled the AMPED (Arts Master Plan) Summit and was held on Monday evening, April 6 at the Santa Clarita Activities Center, and was attended by approximately 175 people. The agenda included welcoming remarks from Mayor Marsha McLean and an overview of the planning process, provided by the planning consultants. Attendees then assembled in small groups for discussion on selected topics, with a separate table for additional topics not already identified. The following is a summary of the key ideas from each topic table.

Santa Clarita Arts Master Plan AMPED Summit Topic Themes

1) Arts education and lifelong learning in the arts

    a) Communicate art opportunities through a website, public awareness, APP, SC Weekly and all social media.

    b) Partnership with Art Organizations, Schools, and Non-Profit Organizations.

    c) Desire creative funding for PTA, Schools, and Parents.

2) Public and private arts funding

    a) A shared facility that all groups can use.

    b) The City needs to give or play a strong role for finical support of the arts.

    c) Securing corporate and private funding for the arts is getting harder for non-profits.

3) Arts facilities

    a) A complex (multi –use facility) that has room for performing and visual arts, gallery space, and class rooms for workshops, etc.

    b) Amphitheater.

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c) Small venues that could hold up to 500 people...with parking.

4) Next steps for public art

a) Utilize a variety of spaces for public art.

b) Have temporary public art pieces that are surprising and unexpected.

c) More communication about the public art pieces, such as history of the pieces, information about artist, and location of the art piece.

5) Arts programs for children and families

a) Desire for a multipurpose/multi-use facility for art programs to be accessible to all and for it to house various art forms (visual, music, theater, etc.).

b) Better communication or a way for people to learn about the different programs offered in the entire valley.

c) Multicultural art festivals or venues/events for youth and families to experience the arts in its many forms.

6) Arts and entertainment programming for adults

a) More small venues (i.e. coffee shops, cafes, etc.) where local artists and musicians can perform.

b) A website, calendar, or app where all local art and music events are listed (both small and large scale events).

c) More events geared toward young adults. Provide more offerings that are aimed toward Millennials.

7) Newhall Arts District

a) Live/Work spaces for artists at low cost, Cooperative work space for artists to work and hold open houses or art walks.

b) Cultural arts center and outdoor space or town square for visual and performing arts, a gallery space, workshops, café, world class art museum/gallery.

c) Incentives for property owners in Downtown Newhall to lower rent, rent property to art friendly businesses, for artists to move

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there so that Downtown Newhall can become a destination point to discover.

8) Celebrating Western heritage

a) The cultivation of our western heritage, not limited to the Cowboys.

b) The importance of collaborating with other agencies (i.e. The SCV Historical Society, Cal Arts, etc.) to bring City events that celebrate our western heritage.

c) The need for markings/identification of buildings that are designated "historical".

9) Advancing the arts community

a) The need for an Arts Venue (Arts Center) that would have gallery space, performance space, and office space. This shared space would accommodate both visual arts groups and some performance groups to some degree.

b) Second was the idea that the non-profit arts groups in town should build alliances both regionally and locally to facilitate growth.

c) Lastly, the groups at the table discussed the idea of better marketing for the arts. If more people in the valley knew about art events, there would be more attendance, and more art consuming (purchase of art and ticket sales to events), then currently occurs.

10) Support for individual artists

a) Need an Art Facility (multi-use art (all) center, gallery, and work space) to gather for arts, education, and entertainment.

b) Improve on and help bridge the communication gap (every aspect) between artists and community to raise awareness of happenings, establish a network of artists/professionals, and to increase the visibility of the arts and artists.

c) Santa Clarita to have a strong supportive system of individual artists, and offer them more affordable opportunities and venues to display their artwork (feel valued as an artist living in Santa Clarita).

11) Programming with/for Millennials

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a) Communicating or marketing correctly to Millennials.

b) Letting programming be more cutting edge; to not worry about the older population judging them on what they believe is creative or art.

c) Social media connection or an APP to let people see what is happening right then. With possible alerts for things happening that night.

12) What topic(s) do you feel are important and are not on the Summit's topic list? What can you tell us about this topic? How might the Santa Clarita Arts Master Plan contribute towards a solution?

a) Central location where all art venues can advertise their programs, meetings, etc. Current website needs to be updated and maintained.

b) We need a building in Santa Clarita dedicated to the display of visual art. Partner with other museums such as LACMA to rotate art.

c) Art consumption in Santa Clarita is evolving and we need places where were adults can go for entertainment. Most events are geared towards families.

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Santa Clarita Arts Master Plan

Vision Statement

The City of Santa Clarita will be recognized as a "city of the arts," where the lives of residents, artists, and visitors are enriched through artistic and cultural experiences.

Attachment: Revised Vision Statement (1489 : SANTA CLARITA ARTS MASTER PLAN)