

THE ECONOMIC AND CULTURAL IMPACT OF

The Arts in California:

Local Officials Tell Their Communities' Stories



ABOUT THE

California Arts Council

TWENTY-FIFTH
ANNIVERSARY



California
Arts Council

Mission Statement

The mission of the California Arts Council is to make available and accessible quality art reflecting all of California's diverse cultures; to support the state's broad economic, educational, and social goals through the arts; to provide leadership for all levels of the arts community; and to present effective programs that add a further dimension to our cities, our schools, our jobs, and our creative spirit.

Core Strategies

1) The California Arts Council will continue to expand its support of quality of arts throughout California.

2) The California Arts Council will use its resources to increase the effectiveness of its program categories and the efficiency of its operations.

3) The California Arts Council, as a complement to its grant programs, will build the capacity of the agency and the field it serves to better address emerging issues and technological change.

4) The California Arts Council will foster statewide arts leadership.

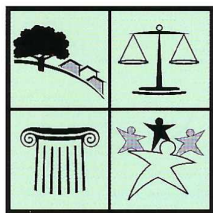
For more information about the California Arts Council programs, services and news updates, visit www.cac.ca.gov.

Become a licensed art lover. The California Arts Council is pleased to offer a California coastline license plate designed by world renowned California artist Wayne Thiebaud. Your \$30 contribution will help fund arts education and local arts programming in the state that would not otherwise be possible. Call (800) 201-6201 for an application.

ABOUT THE

Institute for Local Self Government

Established in 1955, the Institute for Local Self Government (ILSG) is a nonprofit, nonpartisan organization committed to making California a better place to live and work. As an affiliate of the League of California Cities, ILSG engages in research and education to promote and strengthen the processes of self



INSTITUTE for LOCAL
SELF GOVERNMENT

governance at the regional, local and community levels.

ILSG seeks to assist local public agencies build vibrant, livable communities by:

- Encouraging local self governance through well informed public officials and the citizens they serve; and
- Serving as a catalyst for responsive collaborative processes that address important public needs.

Because of its unique relationship with local government officials, ILSG is uniquely positioned to identify, analyze and publicize innova-

tive civic programs that make California a better place.

ILSG works to identify ideas and innovations that help local agencies respond to their constituents' concerns. ILSG also develops the tools, such as briefing papers, suggested ordinances, findings, checklists and other materials, necessary to transform policy concepts into reality. Its programs provide local officials with the nuts-and-bolts guidance they need to effectively respond to the needs of their communities.

For more information about ILSG and its programs, visit www.ilsg.org.

Introduction

Welcome to *The Economic and Cultural Impact of the Arts in California: Local Officials Tell Their Communities' Stories*, the first collaboration between the California Arts Council and the Institute for Local Self Government. The purpose of this publication is to provide compelling, in-depth information about the value of the arts in California communities, highlight outstanding examples of local programs and share additional resources that local community leaders can use.

During the past year, we have explored cities and counties, both large and small, that have integrated art into their respective communities. These communities have discovered that the arts help to revitalize their communities, celebrate cultural diversity and attract tourism. The arts develop essential skills such as creativity, perception and imagination to fuel California's technology, entertainment and communications industries. They provide resources for our youth, address issues of self-esteem and motivation, reduce absenteeism, and promote tolerance and teamwork. The arts bring people together to celebrate, educate and preserve the contributions of the state's diverse cultures integral to California's artistic landscape. The arts also reveal ourselves to us, showing us who we are as individuals and communities.

This publication is divided into four sections, each of which examines a different aspect of the role of the

arts in communities: economic, environmental, community building and cultural. A cross-section of communities throughout the state are highlighted. Contact and website information for the projects described in this publication, as well as additional resources, appear on pages 20 and 21.

This is the year of the arts, as the California Arts Council celebrates its 25th year with the motto, "The arts are everywhere." We hope that *The Economic and Cultural Impact of the Arts in California: Local Officials Tell Their Communities' Stories* will inspire local officials and community leaders to launch or expand their own community's arts program, by providing practical examples of the abundant ways that the arts can enrich our communities and our lives.

Juan M. Carrillo

**Chief of Grant Programs
California Arts Council**

The arts help to revitalize communities, celebrate cultural diversity and attract tourism.

Table of Contents

The Arts Bring a Competitive Edge to Local Economies	2
Public Art: Changing the World Around Us	7
Bringing People Together Through the Arts	12
Cultural Planning: A Work in Progress	16



THE ARTS BRING A COMPETITIVE EDGE TO Local Economies

“**A**rt does more than hang on the wall or bow before a curtain. Art interacts with an audience, changing society and changing with it ... The arts are a competitive advantage for California. They further define and enhance the creative genius and character of California. The creative resources in the state maintain cutting edge quality and establish a basis for economic strength.” — *The Arts: A Competitive Advantage for California*, KMPG Peat Marwick, 1994.

Cities and counties are finding that nonprofit arts organizations contribute significantly to California's economic growth and job creation. The KMPG study referenced above, commissioned by the California Arts Council, revealed that the arts contribute far more to the economy, in income and jobs, than they receive in private contributions and public funding. The arts:

- Directly and indirectly support more than 115,000 California full-time and part-time jobs and add \$1 billion in income to the state economy;
- Receive \$254.4 million in grants and donations. As a return on this investment, arts organizations and audiences generate more than \$2 billion of spending in California;
- Are a strong magnet for cultural tourists visiting from out of state. Direct and indirect spending by

such tourists was \$288 million on in-state transportation and lodging, generating \$158 million in income and 4,200 jobs; and

- Add more than \$77 million in state and local income and sales tax revenues.

Although KMPG reports that the arts represent a relatively small part of California's total economy, nonprofit arts organizations spur growth and creativity in the state's commercial sector, and nurture its world-dominant position in communications, entertainment and technology.

“Arts activities transcend and transform whole industries ... Talented people take their skills with them to every job in every industry in which they work ... The nonprofit sector, in essence, acts as a research and development arm for California motion picture and television, design, advertising, media and the new emerging multimedia indus-



Dean Lesher Regional Center for the Arts,
Walnut Creek

tries.” — *The Arts: A Competitive Advantage for California*.

Local officials are also finding that the arts make a community more attractive and enhance its quality of life. Walnut Creek and Santa Monica are two cities whose efforts to provide a community arts focus earned them Livability Awards from the U.S. Conference of Mayors.

“Whether it’s a city in a large metropolitan area with established and heavily funded art programs, or a long-established program in a smaller city, or people who have interest in exploring the arts with no established programs, the arts can make an impact and create an excellent return on an investment,” says Gary Schaub, director of cultural services for the City of Walnut Creek.

The arts make a community more attractive and enhance its quality of life.

Walnut Creek’s Regional Arts Center Evolved With the Community

“The arts must be part of a community’s investment strategy,” asserts Schaub. “It is one of the amenities a city can offer that creates its identity and becomes an important tool for business investment. The arts pay important economic, educational and social dividends for cities.”

Walnut Creek’s Dean Leshner Regional Center for the Arts took 15 years to establish. The 72,000-square-foot arts center, requiring a \$21.5 million total city investment, is the region’s cultural centerpiece. It embodies the community’s enthu-

siastic spirit as a result of the collective process from which it evolved.

The arts pay important economic, educational and social dividends for cities.

The facility houses a number of facilities and programs, including three theaters, the Bedford Gallery, a resident theater company and the largest community arts education program in Northern California. The center presents nearly 650 events each year. It draws 250,000 visitors to neighboring downtown retailers and restaurants each year. From 1988-92, Walnut Creek reported a 33 percent increase in the sale of food products and retail goods during arts center events.

Ruth Howard, wife of Walnut Creek’s mayor in the 1960s, planted the seeds to bring art to the city, and Dean Leshner, publisher of the Contra Costa Times, ‘primed the pump’ with his financial support and extraordinary leadership. Their combined efforts led to the development of the city’s arts center.

The facility builds upon the city’s tradition of support for the arts. The city established its first theater in an old warehouse owned by the Walnut Growers Association, which stood empty during the off-season. When the association vacated the building in 1967, the city purchased it and transformed the facility into a 449-seat theater and an art gallery. The “Nut House,” as it became known, presented community symphonies, art exhibits and theater performances.



Drummers at a Santa Monica festival make a dynamic contribution.

Walnut Creek encouraged developing partnerships with nonprofit organizations and businesses to build up a healthy infrastructure for the arts.

The Nut House remained the center of arts activity, and its popularity and number of activities increased until the late ‘70s. Leshner then offered financial support to stimulate the art center’s development. Walnut Creek wanted to become a significant banking and retail center and needed to develop the city amenities necessary to attract business. The Dean Leshner Regional Center for the Arts opened in 1990 with seed money from the city, additional funding from individuals, businesses and corporations, and a challenge grant from the National Endowment for the Arts. Since its opening, the center has significantly expanded in size and capacity and continues to increase its activities each year.

Throughout the process, Walnut Creek encouraged developing

partnerships with nonprofit organizations and businesses to build up a healthy infrastructure for the arts. This effort to develop public-private partnerships continues because Schaub believes they are an absolute necessity.

The Santa Ana arts district consists of more than 20 city blocks, including the museum district, midtown and the Artists Village.

Santa Ana Lured Artists and Everyone Followed

Orange County is a metropolitan area rich with artists and art venues, from its inland cities to its coastal shores. Santa Ana, the county seat, once stood in the shadows of its more prestigious and arts-rich neighbors to the south: the cities of Irvine, Newport Beach and Laguna Beach. Santa Ana's downtown was dominated by crime and urban blight, and completely void of the arts. Today, Santa Ana embraces art as a catalyst to spur economic development, and offers a dizzying array of choices in museums, performing arts, galleries and artists' studios. The city council took steps to establish an official arts district in 1995, and adopted the motto, "A Place for Art."

"Nonprofit arts organizations enrich our lives in ways that cannot be measured in dollars and cents. The programs made possible by these organizations excite our hearts and minds. They also help us understand our rich cultural heritage and in



The Artists Village in Santa Ana features distinctive signage.

doing so bring us together as a community." — James Doti, president, Chapman University, and project director, *The Economic Impact of Nonprofit Arts on Orange County*, 1998.

Don Cribb, the founder and longtime president of the Santa Ana Council for Arts and Culture, spearheaded the arts movement in Santa Ana. In 1988, he told city officials, "If you bring artists to Santa Ana, everyone else will follow." Despite numerous obstacles, *they did*. Cribb's perseverance inspired a local awakening of the arts. Cribb brought visiting artists to the community, and worked with local media to generate press coverage of the arts and stimulate public interest. At the same time, the city made a commitment to invest in the renovation of the Bowers Museum for Cultural Art, which added to the growing community interest in the arts. Cribb's efforts demonstrate the importance of garnering support for the arts from key city officials and through the local press.

The Santa Ana arts district consists of more than 20 city blocks, including the museum district, midtown and the Artists Village. The Artists Village was rezoned to accommodate live-work housing for artists' studios and lofts. Nine historic downtown buildings were renovated and occupied by arts-related activities. "Some of the finest architecture in Orange County now houses theaters, restaurants, dance companies and studios," says Jim Gilliam, arts administrator. Due to popular demand, plans to make additional units available for purchase outside the boundaries of the Artists Village are currently under way.

Other new developments include the city's purchase of the 45,000 square-foot Grand Central Art Center to anchor the Artists Village, a mix of artist live-work spaces for graduate art students, with a gallery, theater, studio and classrooms.

East Village Workshop, formerly an auto repair facility, caters to the needs of industrial artists. Parker's Garage, once a new car showroom, now houses the Orange County Center for Contemporary Art. Additional museums have opened and a high school for the performing arts relocated its campus to Santa Ana. Each new arts facility brings more restaurants, theaters and other businesses to the area.

The Arts Bring Jobs and Revenue

Santa Monica has actively pursued art as an economic development strategy. The community's total economic activity attributable to nonprofit arts and entertainment is estimated at \$407 million, or 7 percent of the city's \$5.7 billion economy,

accounting for 26,000 jobs. The secondary impact of the arts, culture and entertainment-related businesses in Santa Monica adds \$863 million annually to the estimated gross revenues, and another 18,200 jobs. In 1994-95, 3.7 million people attended art festivals and galleries (source: *Economic Impact Report of the Arts in Santa Monica, 1997*).

**“Everywhere you look,
you see art.”**

Coinciding with the economic impact report’s release, the city acknowledged the positive effect of the arts on its economy, and dramatically increased its arts and culture budget. “It made people sit up, take notice and say we are a destination for the arts,” says Maria Luisa de Herrera, cultural affairs manager for the Santa Monica Cultural Affairs Division. Arts funding increases each year and the city remains a strong advocate.



Santa Monica has actively pursued art as an economic development strategy.

Santa Monica’s Face-Lift Sets It Apart

“Everywhere you look, you see art,” says de Herrera, explaining that art plays a visible, important role in the city’s redevelopment. “It is giving a different look to Santa Monica. Because we neighbor Los Angeles, we ask ourselves, ‘how do we remain distinctive?’”

The city has long maintained an arts presence. As Santa Monica evolved, so did its arts community. In response to grassroots efforts, the city council established the city’s first arts commission (which later became the city’s cultural affairs division) in 1984. The city also passed a percent for art ordinance, a tool used by communities to underwrite the cost of art (for more information, see “Tips on the Planning Process,” page 11). The city provides organizational support for local arts and cultural organizations through a grant program.

The 3rd Street Promenade is a colorful district of art galleries, retail and restaurants. Bergamot Station, a local former factory, began renovation in the mid ‘90s, and is now the site of 30 art galleries. The renovated Santa Monica Pier hosts an immensely popular and long-standing summer concert series.

During 2000-01, \$30 million worth of public projects with arts components will be completed. “It’s hard to separate the art from the \$10 mil-

Santa Monica’s BIG Project, 2000, designed by Jody Pinto with Wallace, Roberts, Todd

The Arts in San Diego

Arts and Culture Organizations Provided San Diego With More Than:

- ▶ \$4 MILLION IN TAX REVENUES FOR THE CITY;
- ▶ \$4.5 MILLION IN TAX REVENUES FOR THE STATE;
- ▶ \$55.8 MILLION IN REVENUE FROM TICKET, ADMISSIONS AND GOODS;
- ▶ \$180 MILLION OVERALL IMPACT ON THE ECONOMY;
- ▶ \$43 MILLION IN CHARITABLE CONTRIBUTIONS;
- ▶ 3,628 FULL-TIME EQUIVALENT JOBS; AND
- ▶ 12,000 VOLUNTEERS.

Source: *Arts and Culture in San Diego, A Community and Economic Study for 1999*, City of San Diego Commission for Arts and Culture and the Arts and Culture Coalition.

lion budget for Pico Boulevard, because the art is part of the design, so the art budget really is \$10 million,” observes de Herrera. Public works projects include streetscape improvements on Pico Boulevard, a main thoroughfare; a downtown transit mall; and a five-year project to redesign and upgrade the beachfront promenade and facilities south of the Santa Monica Pier to Palisades Park, with artists’ works integrated into the design.

“The programs made possible by these organizations excite our hearts and minds.”



San Francisco Civic Center Courthouse Jury Assembly Room by Lewis deSoto

‘Are you going to trust the process overall, even if you don’t support every single project?’ There will be things you like and some you don’t. The two go hand-in-hand.”

“Without an artist, it may be good design, but it isn’t really art.”

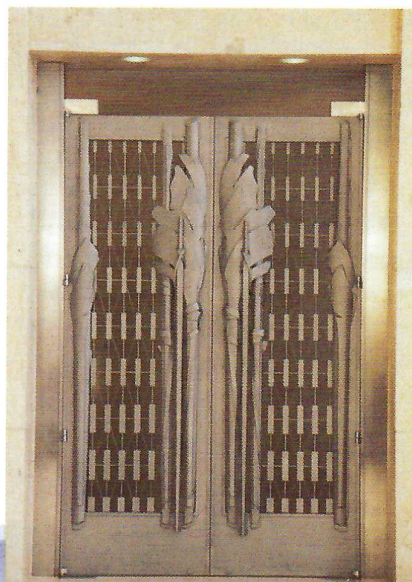
San Francisco Blends Art And Infrastructure

“We have public art projects in courthouses, libraries, fire stations, police stations, and within our transit systems. We are trying to affect the way the environment feels. When the artist has a good sense of place, they can have a major impact on how people experience the space,” Newirth observes.

He describes the jury assembly room in San Francisco’s Civic Center Courthouse as one that gives due respect to the jurors and the judicial process. Lewis deSoto designed the jury assembly room, including furniture and windows, and Albert Paley designed the entry

lobby doors and handles. Both men are well-known artists who work in a variety of media. The style of furniture reflects the past, and windows are etched with historical images, underscoring the jury’s role throughout American history. Art helps connect citizens to the importance of their civic contributions.

In the North Beach neighborhood, public art is being developed in cooperation with the Parks and Recreation Department. Artist Vicki Sauls celebrates the activities at a swimming pool with a double life-size sculpture of a swimmer with arms outstretched, nine feet above the entrance. Cast faces of local swimmers of various ages and ethnic



backgrounds donning goggles will be mounted on the lobby wall’s exterior.

Supervisor Sue Bierman, a 30-year member of the San Francisco Planning Commission, is one arts champion who speaks on behalf of neighborhood arts. Each member of the San Francisco Board of Supervisors has championed individual arts projects at various times.

Art helps connect citizens to the importance of their civic contributions.

Richmond Uses Art to Focus on Its History

The City of Richmond is relatively new to public art projects, passing a percent for arts ordinance in 1997. Nonetheless, the city learned early the importance of involving neighborhood groups. “We begin working with the community in the beginning of the planning stages to develop a wish list and then select priorities,” says Rigney. The Public Art Advisory Committee is composed of community representatives, artists and arts professionals to guide the development of the program. Richmond’s ordinance allows funds to be pooled from several capital improvements projects to locate art throughout the city and its underserved neighborhoods. A mini-grant program offers funding of \$100 to \$1,000 to hire performers and professional artists who work with neighborhoods to create art and purchase materials.

San Francisco Civic Center Courthouse entry doors by Albert Paley

The city learned early the importance of involving neighborhood groups.

Richmond's most ambitious undertaking is the Rosie the Riveter Memorial at the former Kaiser Shipyards — the first in the nation to honor American women's labor during World War II. At that time, the shipyards were the largest and most productive in the nation. Officially dedicated on Oct. 14, 2000, as the Rosie the Riveter World War II Home Front National Historic Park, the historic site includes:

- The Rosie the Riveter Memorial, a 441-foot path to the water's edge designed by visual artist Susan Schwartzberg and landscape architect Cheryl Barton. Its length corresponds to that of the ships manufactured there. Also featured are visual elements reminiscent of the shipyards, and words and images recounting stories of women and the home front;
- Small parks that use public art to describe different perspectives and interpretive information related to the local home front experience; and
- The "Home Front Visitor's and Educational Center," highlighting nationwide home front activity.

Through collaboration with the Richmond Museum of History, this public art project takes on a life of its own. Rosie the Riveter is also an outreach program, offering area high

Rosie the Riveter Memorial by Cheryl Barton and Susan Swartzberg



Richmond's Century Crossing 1900/2000 by John Wehrle spans a freeway.

school students the unique opportunity to meet and interview "Rosies."

Rosie the Riveter's website (www.rosietheriveter.org) displays a wealth of historical information, project highlights and more.

Sacramento Builds Art Into Its Environment

"I think our art is a reflection of our city ... The art is very provocative and interesting and reflects what is happening here now," says Michelle Walker, executive director of the Sacramento Metropolitan Arts Commission. "I think attitudes have changed and people are willing to embrace something different."



Between its percent for art ordinance and a construction boom, Walker expects Sacramento's landscape to change during the next two years as work is completed on public projects. Public art is being installed in high visibility downtown office buildings and facilities, and in neighborhoods through school outreach programs and resident artists.

Through public art, artists make highly visible contributions to their communities.

Sacramento International Airport's Terminal A opened in 1998 and includes several major public art installations. Stained glass windows designed by local artist Gregory Kondos represent one project in the airport's \$1.2 million public art budget. The transom windows span 450 feet across the full width of the terminal to illustrate the nearby Delta area landscape.

County Supervisor Muriel Johnson, a founder of the Sacramento Metropolitan Arts Commission, is

San Diego Uses Innovative Public Art Policy for Capital Improvement Projects

For most capital improvement projects involving public art, San Diego uses the following approach.

- ▶ THE PUBLIC ART PROGRAM AND CITY DEPARTMENT STAFF NEGOTIATE, ON A CASE-BY-CASE BASIS, HOW MUCH ART IS APPROPRIATE TO INCORPORATE INTO DESIGN AND BUILDING PROJECTS.
- ▶ ARTIST INVOLVEMENT IS REQUIRED AS PART OF THE BIDDING PROCESS FOR POTENTIAL LEAD ARCHITECTS OR ENGINEERS.
- ▶ THE ARTIST MAY BE SELECTED DIRECTLY BY THE LEAD ARCHITECT OR ENGINEER, THROUGH A NOMINATING COMMITTEE AND INTERVIEW PANEL PROCESS, OR BY OPEN COMPETITION. WHEN A PROJECT BENEFITS MOST FROM AN ARTIST'S LEADERSHIP AND VISION, THE ARTIST MAY LEAD THE ENTIRE EFFORT, SELECTING AND HIRING THE ARCHITECT, LANDSCAPE ARCHITECT AND ENGINEER.
- ▶ THE ARTIST'S CONCEPTS ARE INCLUDED WHEN THE OVERALL PROJECT DESIGN IS FIRST PRESENTED TO THE "CLIENT" CITY DEPARTMENT AND THE RESPECTIVE COMMUNITY, INCORPORATED IN THE CONSTRUCTION DOCUMENTS AND BID AS AN INTEGRAL PART OF THE CONSTRUCTION; OR THE ARTIST MAY BE COMMISSIONED TO CREATE ARTWORK FOR A SPECIFIC LOCATION.
- ▶ THE ARTIST RECEIVES A FEE FOR DESIGN AND NEGOTIATES FEES FOR OVERSIGHT OF FABRICATION AND INSTALLATION AS NEEDED, INSTEAD OF A PERCENTAGE FOR ART BEING SET ASIDE AS A BUDGET FOR ARTWORK.
- ▶ FUNDS ARE MANAGED BY THE CLIENT CITY DEPARTMENT WITH TECHNICAL OVERSIGHT PROVIDED BY PUBLIC ARTS PROGRAM STAFF.

Source: The Artist and the Urban Environment, Public Art Commissioned by the City of San Diego.



"Samson" by Brian Goggin, Sacramento International Airport

especially proud of the public art in Terminal A. "The windows welcome visitors to Sacramento, emphasizing that art is important to us," she declares. "We've watched the arts grow in Sacramento. It is exciting. Art is everywhere now."

"The art is very provocative and interesting and reflects what is happening here now."

Marcy Friedman, an artist and art collector, explains, "I have learned that you treat public art as you treat a museum collection that is also subject to extreme elements. Everything needs to be thought out and curated as a collection ... What do we have and what would we seek to raise the stature of Sacramento?" Friedman was appointed a member of the California Arts Council by Governor Davis in February 2000. As a Sacramento Metropolitan Arts Commission member, she helped to select and commission many of the public art installations in Sacramento, and also chairs the Crocker

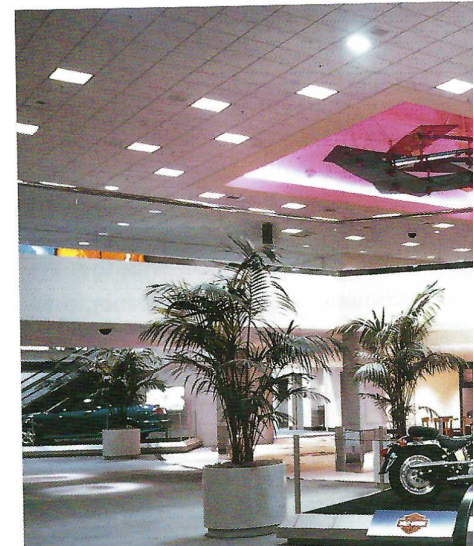
Art Museum Association board.

Walker describes Friedman as one who takes the time to research and learn what is involved for the community. "She brings a sensibility to any project when she is coming from a point of knowledge," says Walker. "That's what makes a leader for the arts."

San Diego Takes a Different Tack

San Diego's innovative approach integrates the artist into all phases of design and construction, with more than 80 public art projects initiated since 1988. According to Gail Goldman, former public art director of the City of San Diego Commission for Arts and Culture, "One successful project begets the next." Goldman is currently a consultant with Gail Goldman Associates Public Art Planning and Project Development.

San Diego's public art projects often reflect the character of each neighborhood. Local resident Linda Pennington provided the leadership to make an icon out of the Euclid Tower in City Heights, which became a centerpiece for revitalizing the community. Cynthia Bechtel,



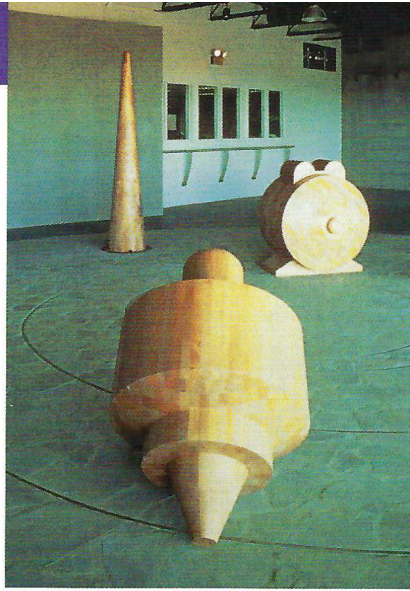
Christina Montuori and Mark Messenger painted the facade and installed ceramic tiles in bright geometrics to restore the building, while preserving its architectural integrity.

Goldman believes in the enormous importance of teaching youth to understand the environment, and that artists have a significant role in that education. By integrating artistic design and educational programs about environmental awareness into its waste water treatment plants, the city has earned national recognition and numerous awards.

Situated on 40 acres of Southern California coastline, the Point Loma Waste Water treatment plant recently completed a \$200,000 project to support a comprehensive plan for enhanced landscaping, architectural and aesthetic improvements. For the first time in this country, an artist was hired as the lead consultant to assemble and manage a team of design professionals by a municipality for a major public works facility.

Respect for the Artist's Role

While new and emerging artists often bring fresh ideas to public art, they may lack intricate knowledge



Sculptures by Richard Turner at Metro Biosolids Center, San Diego

of the process. Richmond cultivates the talent of its local artists by asking artists selected for public art projects to serve as mentors. The city also offers periodic technical assistance workshops so artists can further develop their skills.

Through public art, artists make highly visible contributions to their communities. As opportunities for public art continue to evolve, the artist's role changes with them. Integrating art into design creates more interesting, inviting communities for people of diverse cultures and interests.

"My job is to change the way people think," says Goldman. "I believe success is measured by the level of acceptance — supporting the opportunity for artists to contribute to the urban environment. It is important to build a respect for artists and the role they play in making a difference for the community." ■

"Chromatic Oasis" by Christopher Janney, Sacramento International Airport

Tips on the Planning Process

A "percent for art" ordinance on publicly funded construction projects is the most commonly used method for financing public art, allowing many cities and counties new opportunities to showcase public art as the face of the community changes. Public art is developed and implemented in conjunction with the overall design and construction of each project. Examples of public art ordinances from California cities and counties are available by calling the California Arts Council at (916) 322-6555.

- ▶ INCLUDE COMMUNITY MEMBERS FROM THE BEGINNING OF THE PROCESS BY BRINGING IN PEOPLE WHO LIVE OR WORK NEAR A FACILITY WHEN PRESENTING A CONCEPT AND SOLICITING ARTISTS. AT LEAST ONE COMMUNITY REPRESENTATIVE SHOULD SIT ON THE ARTIST SELECTION PANEL TO EXPRESS INTERESTS AND CONCERNS.
- ▶ INCLUDE THE ARTIST(S) FROM THE PROJECT'S START TO GET THE BENEFIT OF THEIR VISION AND EXPERIENCE.
- ▶ CONSIDER PARTICIPANTS' COMMENTS. ADDRESS THEIR CONCERNS, NEEDS AND EXPECTATIONS.
- ▶ STAY CURRENT ON WHAT THE ENGINEER AND ARCHITECT ARE DOING, THROUGH FREQUENT CONTACT AND DISCUSSION.
- ▶ SET A REALISTIC BUDGET AND CAREFULLY REVIEW SUBMITTED BIDS TO ENSURE THE PROJECT STAYS WITHIN BUDGET.
- ▶ WORK WITH THE AGENCY'S ATTORNEYS TO ENSURE THAT CONTRACTORS' AGREEMENTS SET TIME AND COST PERFORMANCE MEASURES CONSISTENT WITH THE AGENCY'S OBJECTIVES.
- ▶ GARNER SUPPORT FROM OTHER PUBLIC OFFICIALS TO KEEP THE PROJECT MOVING FORWARD WITH MINIMAL DELAYS.



Bringing People Together

THROUGH THE ARTS

Although the expression of art begins with an individual's vision, the process can reach out to many community stakeholders to create a blend of assets, strengths, histories and cultures. Building community through the arts becomes the collective expression of the area's identity. This section describes three ways that communities come together through the arts: local festivals, public-private partnerships and projects that engage residents.

Festivals Build a Sense of Community

Celebrating the arts through festivals, often inspired by cultural heritage, music or local agriculture, is one way that communities strengthen the links and relationships between people. These celebrations build a sense of community and bring together local residents and visitors. Festivals, and the parades that sometimes accompany them, often become a community's signature event. Hundreds of festivals are held throughout California every year, generating tremendous community participation and ample opportunities for partnerships, education and understanding other cultures. Spring and summer usher in a wave of festivals, such as the Delta Pear Festival and the Yuba County Dried Plum Festival.

Eureka's Kinetic Sculpture Race,

an event where art and engineering collide, is now duplicated in several cities around the world. Participants dress in costumes and provide human power on wheels to drive large sculptures across a variety of terrain during Memorial Day weekend. "It is a zany, well-loved festival," says Debbie Goodwin, executive director of the Humboldt Arts Council, a county arts agency.

Leadership from the public and private sectors is critical.

Santa Barbara celebrates its own version of Carnivale in June. The Summer Solstice, a completely non-commercial parade with theatrical, dance and music events, is a 25-year tradition. "It is a totally authentic Santa Barbara festival," says Patrick Davis, executive director of the



Children participate in hands-on performing arts at a festival in Santa Monica.

Santa Barbara Arts Commission, "Everyone finds a part of themselves that is an artist and they can express it." At least 1,000 participants each year invest two months building nonmotorized papier mâché floats around a designated theme, and develop the music and dance to accompany the two-hour parade.

These celebrations build a sense of community and bring together local residents and visitors.

Festivals also generate tremendous revenue from cultural tourism when the community becomes a popular destination for a day or weekend trip. KMPG Peat Marwick studied seven California festivals in *The Arts: A Competitive Advantage for California* to determine their economic impact. More than 90 percent of the visitors surveyed stated going to the festivals was an important reason for visiting the area that day. Attracting new customers into local stores, restaurants and hotels funds community revitalization efforts by using the increased revenues. Nearly 85 percent of the visitors to the Monterey Jazz Festival were from out of town. And with a minimal \$70,000 investment, Half Moon Bay Art & Pumpkin Festival drew \$10.5 million in two days, using 1,000 volunteers to organize the event.

An Essential Component: Public-Private Partnerships

The synergy of collaboration is also evident through public-private part-

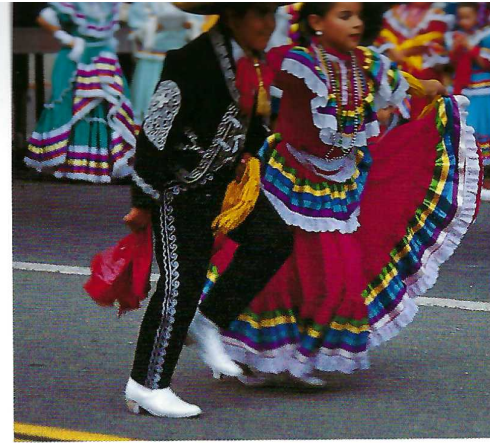
A lively parade kicks off activities at a Santa Monica festival.

nerships and artists' residency programs. Although Davis often finds public-private partnerships challenging to implement, he believes there really is no substitute for them. Even when there appears to be a shortage of financial resources, leadership from the public and private sectors is critical. "You must go in knowing the public sector has a real responsibility and the community has enormous resources," says Davis.

The challenge of building community is similar in both large and small communities. However, the key to successful arts programming lies in the value people place on the arts. The funding and human resources to transform artistic vision into reality naturally follow. Two areas that place enormous value on the arts as part of their culture are the Humboldt County/Eureka area and the Santa Barbara region.

Humboldt Engages the Community

Humboldt County is fortunate, because the community has very strong business partners, and 55 percent of area residents consider themselves artists, according to Goodwin. When the Humboldt Arts Council undertook the daunt-



Ballet Folklorico dancers entertain the crowd at a Cinco de Mayo festival.

ing task of saving the local Carnegie Library, which was slated for demolition, and converting it to an art museum, they believed from the outset that the community would be supportive.

Festivals also generate tremendous revenue from cultural tourism when the community becomes a popular destination for a day or weekend trip.

In 1996, a \$1.5 million capital campaign was initiated to create a state-of-the-art 13,000-square-foot exhibition and meeting center, setting a new standard for the region. This endeavor was quite an accomplishment for Eureka, a small, rural community with a median income of \$26,000. Construction began in March 1999, culminating with a huge celebration on opening day, Jan. 1, 2000. The former library is now the Morris Graves Museum of Art, named for an internationally known local artist. "This was truly

a grassroots effort from the beginning,” says Goodwin. “People gave money who had never before given money to the arts and are now strong supporters.”

Everyone in the community was invited to contribute suggestions on how to use the library building, and rallied around the cause. General Hospital in Eureka, Tri-City Publishing and Humboldt Bank contributed time and talent to develop and implement the marketing campaign, raising the project’s visibility. For residents who purchased bricks for the sculpture garden, the bank

Arts Champions Lead the Way

The Humboldt County Arts Council enjoyed three decades of Board Member Emeritus Sally Arnot as a docent, while she was involved in arts in schools and arts in public places. Goodwin reports that Arnot never stopped and her service to the community benefited several generations.

Santa Barbara’s Mayor Harriet Miller is another advocate whose tireless leadership has time and again led to substantial support for public art and arts organization funding through redevelopment dollars and other sources. “She understands the economic consequences of investing in the arts,” says Patrick Davis. “If you have an arts champion who also understands the process of developing the arts, they identify opportunities we would otherwise miss.”

“Integrating arts into other disciplines continues to be a big issue for us,” adds Davis. “A champion understands when art has a role and when it doesn’t ... It takes an arts champion to see the fit.”

offered free checking accounts for life as a donation incentive. “It took longer to build than we had anticipated, but that built ownership of the project,” Goodwin explains. The Humboldt Arts Council is now engaged in a \$2 million endowment campaign to sustain the museum and its arts programs.

Arts Programs Offer Youth Something Different

Humboldt Arts Council offers a wealth of opportunities for youth to participate in the arts through its Art for Youth and Families Program. Individual projects focus on education, enrichment and development of skills, prevention and intervention, and cultural diversity and pride. As a result, local arts agencies are engaging youth in open studios, museums, dance, theater, music and choir.

“People gave money who had never before given money to the arts and are now strong supporters.”

By working with a consultant in social services, Goodwin explains, the arts council decided a multidisciplinary approach was needed to address the needs of the community’s youth. “We use artist residencies to bridge arts to non-arts areas, such as probation and juvenile justice. Our strongest advocates are heads of probation departments. They say the arts are the only things that actually work,” remarks Goodwin.

The North Coast Cultural Trust Community Arts Grants is one



Works by Glen Berry at the Morris Graves Museum of Art, Eureka

program under the education umbrella providing extracurricular arts education by bringing artists into schools. Through this program, artists have worked with schools on a wide variety of projects, including the following:

- Weitchpec Elementary School Parent Teacher Organization developed a community mural with an intergenerational theme, involving students and the community;
- United Indian Health Services educated youth and families about life goals, life skills and tribal history through art activities;
- Hoopa Valley Youth Center provided classes and workshops in dance, percussion and theater. The students created a production focusing on youth health and intervention issues and then performed at other schools and for a local radio broadcast; and
- Trinidad School District students documented the lives and work of local artists, linked their web pages to the local chamber of commerce website and linked student artwork to a school website.

Local arts agencies are engaging youth in open studios, museums, dance, theater, music and choir.

Santa Barbara Resident Artists Engage Youth

Santa Barbara blends its economic future, its architecture, its history, its public life and the arts into a lifestyle. Noted arts designer Michael Pittas says “infrastructure of the spirit” is what gives Santa Barbara its place in history. “Santa Barbara is more than a place, it really is a state of mind,” says Simon Eisner, an urban designer.

Santa Barbara is also unique because the city contracts with the county-operated Santa Barbara Arts Commission to serve both entities. The arts commission offers a number of residency programs to engage youth in the arts while connecting them with area history and native people. The county is home to local artists who offer both artistic vision and the historical and environmental

expertise to create a series of residency programs and art activities connecting its history and people.

The Chumash Maritime Association includes those who live in the Santa Barbara area and nearby Channel Islands. The Chumash Indians once inhabited the Santa Barbara area. Canoe building as a native art form was all but lost until recently. A group of artists teach young people, ages 13-18, how to build wooden canoes called *tomols*. The artists add an interpretive component so the students learn about the history of Central California’s coast and how it is intertwined with the Chumash and their canoes. “The canoe was an inspirational element and key transportation for the Chumash,” describes Patrick Davis.

Once the canoes are built, the participants take paddling trips along the coast. “Our job is to create a cultural ecology unique to Santa Barbara County, and the Chumash are very important to that,” says Davis.

Another residency program brings arts to youth. “City at Peace” is an after-school program for students referred by the juvenile court system or the School Attendance Review Board in Lompoc, Santa Maria and Santa Barbara. The program, originally funded by a grant from the James Irvine Foundation and the Santa Barbara Foundation for the Arts and Civic Culture, uses the arts to improve the quality of life and reduce the county’s juvenile delinquency problem.

Local resident artists visit individual schools each weekday to present a

different area of the arts: filmmaking, visual arts, theater arts and music. During the 10-month program, students produce live theater to perform publicly at the Santa Barbara Amphitheater in the spring. By telling their stories through theater, students learn to deal with family issues. Each story is selected from incidents in their own lives with enough dramatic appeal to act out. During the production, the students direct their own stories.

“Kids find their voice and the results are extraordinary,” says Davis. “They are able to get their lives together and go on.” One of the productions, “Home is a Four Letter Word,” is a play about violence and families.

At the same time, youth participate in ongoing mediation training, and attend two three-day retreats. As a result of their training, they become qualified to train their peers at school and are called on by the court system to be mediators for family issues.

“Kids find their voice and the results are extraordinary.”

Davis is often asked how they are able to get the youth to participate and his answer is simple: “They hear their voice and get validation of their experience.” ■

Chumash Maritime Association members row a tomol off Santa Barbara’s coast.



Cultural Planning:

A WORK IN PROGRESS

In every community's evolution, ideas bloom in the hearts and minds of residents who seek the arts to revitalize neighborhoods, provide personal enrichment and set their community apart from other places. Those individuals then gather to develop a collective vision and create what eventually becomes a cultural plan to shape their community's identity. A cultural plan is a document used to guide decisionmaking. The goal of a cultural plan is to identify a community's cultural assets and suggest ways to build upon existing and potential assets. Cultural planning is always a work in progress. Whether it is giving birth to a new idea or rediscovering the past, it involves bringing people together to identify the unique assets and needs of their community.



A student learns about imagery at the Merced Multicultural Arts Center.

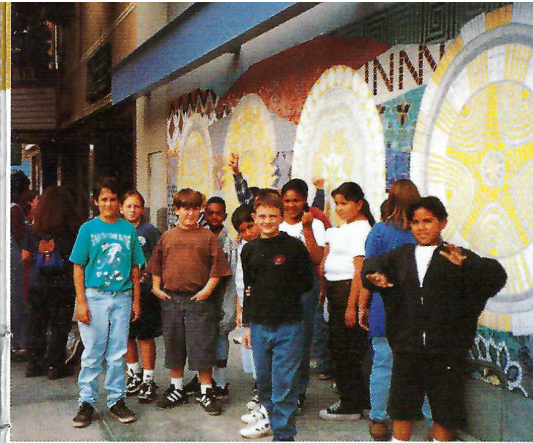
Cultural planning puts people first and engages residents of all ages, diverse ethnic groups, businesses, community organizations and civic leaders to create partnerships and share resources. The process enables participants to engage in discussion about cultural issues, goals and priorities. Cultural planning is the key to identifying opportunities for creating vibrant communities. While each community may engage in similar steps, creating a cultural blueprint is a process that yields distinctly different outcomes for each community.

“City and county arts agencies that develop a cultural plan report many benefits. The primary role of a planning process is to identify the arts

needs of a community and the services that could address those needs. But for local arts agencies, the planning also becomes a blueprint for fund raising from public and private sectors. Statistics gathered by the Americans for the Arts, the national service organization for local arts agencies, show that agencies with cultural plans are more successful at leveraging funds and growing their agency's budget,” says Juan Carrillo, chief of grant programs for the California Arts Council.

Methodical Approaches Yield Remarkable Results

Merced and Tracy, cities of similar size in Central California, both identified the need for a cultural arts



Students gather around a mural at the Merced Multicultural Arts Center.

center. However, their approaches and outcomes differed dramatically as they responded to the needs of their respective communities. Merced used cultural planning as a tool to revitalize its downtown, while offering diverse cultural activities to engage the community. In Tracy, the return of art education programs to area schools was the springboard for a community needs assessment, which identified the need for a regional arts center. “Artistic opportunities for our children will not be available in the future unless we do something to improve the quality of our infrastructure,” says Ann Langley, president of the Tracy Arts Leadership Alliance.

Cultural planning puts people first.

Tracy Uses Community Input, Partnerships to Drive Process

Tracy’s challenge is to serve an increasing population, while respecting both its rural landscape and position as a prime residential area for San Francisco Bay Area commuters. The city hired a consultant to develop the cultural arts development plan, after community members spent a year studying other

cities’ facilities to identify what ideas leaders might want to emulate in Tracy. Another year was devoted to a needs assessment and community outreach process. The city partnered with the Arts Leadership Alliance to implement the plan, officially adopted in April 1999. “The best things that happened to us are the result of what we gained through our partnerships,” Langley observes.

Decisions became much easier because the community had participated in the process.

The needs assessment was a critical part of planning, because no one knew what the study findings would be. The best arts programs for Tracy were not going to come from a cookie-cutter approach.

“One of the best pieces of advice we got was to not hurry the process and do as much research as you possibly can in advance, because it is necessary for the citizens to understand what is involved. The long-term health of the new facility was our primary concern. We needed to bring people in and build bridges. Those activities are as important, if not more important, than the planning process — the partnerships must be formed before the brick and mortar,” says Langley.

Every household in Greater Tracy received written surveys asking about their vision for the arts. The response was overwhelming. Decisions became much easier because the community had participated in the process. “The synergy that was

created and the benefit was so broad, it engaged people of all ages,” remarks Langley.

“The people of Tracy want to feel enriched and attached to their community. Tracy wants to retain an identity and ties to its past,” she adds. “Facilities are driven by

Key Components in Cultural Planning

Developing a broad-based cultural plan is the first step for community leaders and public officials as they look at creating the best possible cultural arts opportunities for their community’s future. The following components are critical to creating a viable cultural plan.

Cultural Planning: A process that brings the community and the leadership together to articulate the community’s cultural future.

Cultural Infrastructure: Enables communities to draw on the resources necessary for a successful arts program: partnerships in the public and private sectors and within the community; artists, arts institutions and facilities; and financial support to bring in and sustain the arts.

Organization’s Fiscal Stability: Refers to financially sound arts organizations, able meet the demands for increased programs.

Qualified Leadership and Support: Supportive local agency administrators and elected leadership educated on the benefits of the city/county departments’ strategy.

Programming: Showcases a community’s unique assets and attributes.

Information provided by Sonia Tower, executive director, Ventura Office of Cultural Affairs, and committee chair for the cultural planning interest area of Americans for the Arts.

In Closing: A Summary

The arts can provide an important economic stimulus for California's communities, generating a wealth of opportunities for artists, community residents and tourists. California's rich heritage and cultural diversity, impressive landscapes and thriving industries create an unparalleled foundation for supporting the arts to celebrate, enrich, educate, pull people together and create a strong sense of place. Art provides the opportunity to make an impact on those engaged in the process as well as those experiencing the outcomes. As elected officials work with key community leaders, arts champions and local volunteers to plan their community's future, integrating the arts into infrastructure has proven to be a strategic investment yielding substantial returns. ■

Resource List

The Cities Tool Kit — A Guide to Local Arts Agency Development:

This guidebook, published by the California Assembly of Local Arts Agencies (CALAA), provides cities with information and resources on the formation of an arts council, art commission, or office of arts and culture. CALAA is a not-for-profit membership organization championing local arts agencies and their development as essential to the cultural, educational and economic vitality of California's communities and the well-being of its citizenry.

In partnership with the California Arts Council, CALAA offers California cities a free copy of the Cities Tool Kit. To order, call CALAA at (415) 441-5900 or visit the website at www.calaa.net. Additional copies

are available for \$15 plus \$5 for shipping and handling.

Americans for the Arts: The nation's leading arts information clearinghouse has a 40-year record of objective arts industry research. As the region's pre-eminent arts advocacy organization, it is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. The website, www.artsusa.org, describes publications, upcoming events, research and information, and "Clearinghouse," a new online database. Americans for the Arts is located in Washington, D.C. For more information, call (800) 321-4510.

Acknowledgments

Interviewees

Humboldt County/Eureka

Debbie Goodwin, executive director,
Humboldt Arts Council; (707) 442-0278;
www.thepalette.com

Los Angeles

Donald Spivak, deputy administrator,
Los Angeles Community Redevelopment
Agency; (213) 977-1682;
www.ci.la.ca.us/CRA/index.htm
City of Los Angeles, Cultural Affairs
Department; www.culturela.org/index.htm

Eric Hayashi, former executive director,
Japanese American Community and Cultural
Center; (213) 628-2725; www.jacc.org

Merced

Joan Sortini, executive director, Merced
County Arts Council; (209) 388-1090;
www.arts.merced.ca.us

Richmond

Virginia Rigney, arts coordinator, City of
Richmond Arts & Culture Commission;
(510) 620-6797; www.ci.richmond.ca.us;
and www.rosietheriveter.org

Sacramento

Michelle Walker, executive director,
Sacramento Metropolitan Arts Commission;
(916) 264-5558

Supervisor Muriel Johnson, County of
Sacramento; (916) 874-5471

San Diego

Victoria Hamilton, executive director;
Gail Goldman, arts consultant and former
public art director; City of San Diego
Commission for Arts and Culture;
(619) 533-3053; www.sandiegoartandsol.com

San Francisco

Richard Newirth, director of cultural affairs,
San Francisco Arts Commission;
(415) 252-2592; http://sfac.sfsu.edu/

San Jose

Jerry Allen, deputy director, City of San Jose
Office of Cultural Affairs;
(408) 277-3864; www.sanjoseculture.org/

Santa Ana

Jim Gilliam, arts administrator, City of Santa
Ana; (714) 571-4229; www.aplaceforart.org/
and www.ci.santa-ana.ca.us/todo

Don Cribb, executive director, City of Santa
Ana Arts and Culture Commission

Santa Barbara

Patrick Davis, executive director, Santa
Barbara County Arts Commission;
(805) 568-3466

Santa Monica

Maria Luisa de Herrera, cultural affairs man-
ager, City of Santa Monica Cultural Affairs
Division; (310) 458-8350; http://pen.ci.santa-
monica.ca.us/cm/visitors/arts/
Cultural affairs home page: http://arts.santa-
monica.org/index2.html
Resolution for creation of arts council and
percent for art ordinance is available at
http://arts.santa-monica.org/sea/policies
_all.html#commission

Tracy

Ann Langley, president, Arts Leadership
Alliance; (209) 835-7020

Ventura

Sonia Tower, executive director, Office of
Cultural Affairs; (805) 648-1030;
www.ci.ventura.ca.us

Ventura Convention & Visitors Bureau com-
munity events calendar; www.ventura-usa.com

Walnut Creek

Gary Schaub, director of cultural services,
City of Walnut Creek; (925) 923-5843;
www.ci.walnut-creek.ca.us/artsandrec.html

Editorial Team

California Arts Council

Barry Hessenius
Executive director

Juan M. Carrillo
Chief of grants programs

Sally Ann Davis
Manager, State-Local Partnership Program

Adam Gottlieb
Communications director

Institute for Local Self Government

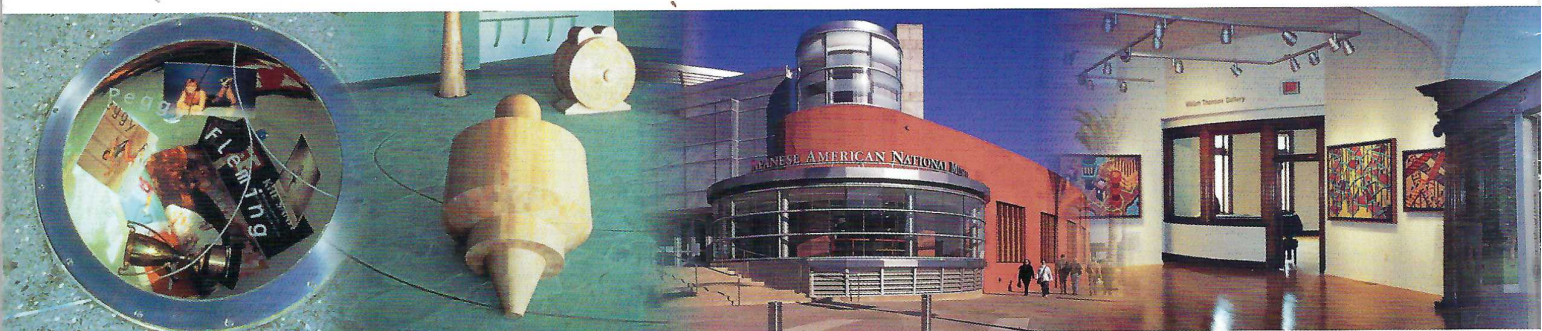
JoAnne Speers
Executive director

Jude Hudson
Editor, art director and project manager

Janice Kelley
Writer

Pat Davis Design
Designer

*Special thanks to Barbara Pieper,
former California Arts Council
executive director, 1995-99*



**A collaborative publication of the
California Arts Council and the
Institute for Local Self Government.**

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814
(916) 322-6555
www.cac.ca.gov

Institute for Local Self Government
1400 K Street, Suite 400
Sacramento, CA 95814
(916) 658-8208
www.ilsg.org