



Memorandum Planning

November 5, 2014

To: Planning Commission *cdg*
From: Amber Gregg, Associate Planner
Subject: Mural Programs in other communities
Copies: Jim Holloway Community Development Director and Jim Pechous,
City Planner

The City has been discussing the possibility of a mural program in our community for some time. The City Council has waived fees for murals to help encourage there development, and the Design Review Subcommittee has express a desire to examine Cities with successful mural programs and how we can foster that here. With the popular utility box art program, *Street Art*, wrapping up, it's a good time to review other public art opportunities for our community. Below are summaries of what other California communities have done to foster public art, along with some examples from San Clemente.

City of Claremont

The City of Claremont has a Community Art Program that outlines their review process and artwork standards. The Community Art Program is part of their Zoning Ordinance so the standards are adopted. A copy of the program is provided under Attachment 1. They also have a page on the City website that provide information on the program (provided under Attachment 2).

Claremont has a very rich history of murals in their community. The Home Savings and Loan murals were created by a local Claremont artisan team. The City of Claremont approaches murals two ways, publicly and privately. They collect a 1% public art fee which they have used toward murals. They also partner with a local non-profit, Claremont Community Foundation, who distributes grant monies to fund murals. Below is a historic mural that is located in a Downtown Paseo. The funds for the murals are provided by the local non-profit. The non-profit approached the private property owner and asked if they would be interested in having a mural painted on their wall. A call for artists is issued and a design is selected by a panel made up of artists, stakeholders, a design commissioner and staff.



A recent mural commissioned by the City is located on their new parking structure. The mural is a byzantine glass mosaic. The City issued a nation wide call for artist and provided a \$160,000 budget. The funds were provided from the 1% public art impact fee. The selection committee approved the final design.



City of Exeter

Mural program is run by the Chamber of Commerce, not the City. City boasts 29 murals relating to the history of Exeter and its surround areas (see Attachment 3 for additional information and art pieces.) I have called the Chamber several times but could not get a returned phone call.

**City of Hayward**

Winner of the 2011 Helen Putnam Award for their Mural Program, Hayward has 12 beautiful and very large murals. The City has a grant program that property owners can submit their properties to be included in the mural program. This is a great way for the City to support elimination of blight, beautification, create business to business opportunities, showcase local artists, and promote civic pride. Hayward believes the true success is in neighborhood enrichment and downtown revitalization. The Hayward Public Art Mural Program is provided under Attachment 4, along with their current Call for Artist opportunities.



City of Santa Cruz

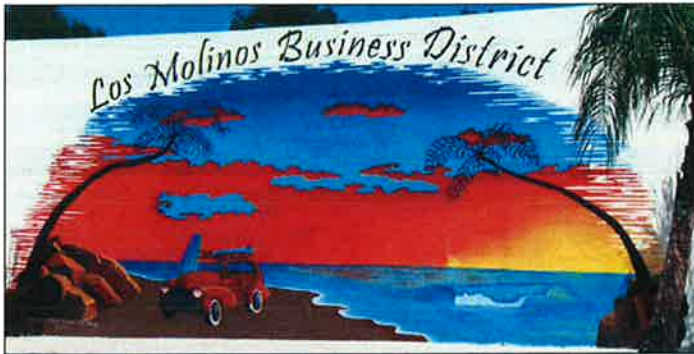
The City of Santa Cruz has an Arts Master Plan which is provided under Attachment 5. The program identifies art as a community asset and outlines the City's goals, policies and actions related to artwork. In the document the City recognizes that in order to keep its small town culture, Santa Cruz's economy must be built on the same assets it values and protects "its beautiful environment, its small town nature, its commitment to education and social awareness, and its lively arts and culture."

The City also has a Mural Matching Grant Program which provides 75% matching grant funds up to \$10,000 per project. Additional information provided under Attachment 6. The program has resulted in 15 murals around the community.



City of San Clemente

The above mentioned cities have some great ideas and each program is tailored to meet the needs of their specific community. San Clemente is fortunate to have a very talented artistic community that has contributed to a large number of public art pieces. Some of these endeavors have been private and some have been in partnership with the City. All have been an organic development that expresses the character and culture of the area of town they are located in.



As we discussed in the last study session, *Placemaking on a Budget*, areas with a great sense of place come from the contributions of the community in which they are located.

San Clemente is made up of a number of wonderful and distinct neighborhoods, each offering a unique experience. For example, Downtown has a very different feel than the vibe in North Beach, just as South San Clemente has a different feeling than Los Molinos. As such, you would expect to see different forms of artwork representing the history and expression of the individual neighborhood.



At the Study Session we will review the City's current public art pieces. The goal for the session is to examine existing practices and discuss future opportunities for artwork and how to foster and encourage it.

Chapter 16.148

COMMUNITY ART PROGRAM

Sections:

- 16.148.000 Purpose**
- 16.148.010 Applicability**
- 16.148.020 Exemptions**
- 16.148.030 Requirement to Provide Artwork or Alternative In-Lieu Fee**
- 16.148.040 Minimum Allocation for Acquisition of Artwork**
- 16.148.050 Review Process**
- 16.148.060 Artwork Standards**
- 16.148.070 Community Art Fund**
- 16.148.080 Appeals**

16.148.000 PURPOSE

The purpose of Claremont's Community Art Program is to enhance the aesthetic and cultural quality throughout the community, provide opportunities for public exposure to the visual arts, acknowledge our local artistic community, and inspire pride, identity, and a sense of place among the residents of the community. (08-05)

16.148.010 APPLICABILITY

Except as otherwise provided in this Chapter, the requirements of this Chapter shall apply to all new subdivisions, development projects, and remodeling and modifications to existing development projects. (08-05)

16.148.020 EXEMPTIONS

The following projects are exempt from the requirements of this Chapter:

- A. Reconstruction of a building built prior to September 23, 1997, if destroyed by fire, earthquake, and flood and rebuilt to the same size and height.
- B. Rehabilitation of a building or structure listed on a local, state, or national historic register.
- C. New construction or modifications to existing development for an educational institution and other organization exempt from federal income tax under Internal Revenue Code Section IRC 501(c)(3), including residential development.
- D. A project which is not included in one of the categories listed in the table of 16.148.040, Minimum Allocation for Acquisition of Artwork. (08-05)

16.148.030 REQUIREMENT TO PROVIDE ARTWORK OR ALTERNATIVE IN-LIEU FEE

A. The applicant of a development project subject to the requirements of this Chapter shall comply with one of the following:

- 1. Select, purchase and install an art piece to be included as part of their project in a location accessible and visible to the general public subject to the guidelines and approval process of this Chapter. The cost or value of the art piece shall be not less than the minimum allocation for acquisition of artwork as set forth in this Chapter.
- 2. Select, purchase, and install an art piece in an alternative location approved by the Architectural Commission and with the approval of the owner of the property on which the art piece is to be placed. The cost or value of the art piece shall be not less than the minimum allocation for acquisition of artwork as set forth in this Chapter.
- 3. Pay a fee in lieu of installing an art piece in an amount not less than the minimum allocation for acquisition of artwork as set forth in this Chapter.

B. Applicants of projects for which there is no minimum allocation for acquisition of artwork are encouraged to voluntarily participate in the program. All proposed art to be provided shall be subject to the review process and standards of this Chapter. (08-05)

16.148.040 MINIMUM ALLOCATION FOR ACQUISITION OF ARTWORK

The minimum allocation for acquisition of artwork shall be based on a percentage of the project's total building permit valuation as computed using Claremont's current Building Valuation Data. In determining the minimum allocation for the acquisition of an art piece, the percentages are as shown in the following table:

<i>PROJECT TYPE</i>	<i>PERCENTAGE</i>
Public capital improvement projects, except street, right-of-way, sewer, and drainage projects, with a building permit valuation of \$100,000 or greater	1%
Private development projects where there is Disposition and Development Agreement or Owner Participation Agreement with the City or the Redevelopment Agency and projects have a building permit valuation of \$100,000 or greater	1%
Commercial and industrial development projects where there is no Dispositions or Development Agreement or Owner Participation Agreement with the City or the Redevelopment Agency, and projects that have a building permit valuation of \$200,000 or greater	1%
Residential development projects with a building permit valuation of \$200,000 or greater, except individually built single family homes	1/2%
New single-family tract construction on five or more lots or a new subdivision of five or more lots. For a project consisting of vacant single-family lots to be sold for future development, the minimum allocation shall be based on the estimated building permit valuation assuming maximum permitted density and dwelling unit sizes	1/2%

(08-05)

16.148.050 REVIEW PROCESS

A. Upon submission of a proposed development project, the Community Development Department shall advise the project applicant of the requirements of this Chapter and the minimum allocation for acquisition of artwork applicable to the project.

B. Applicants subject to an art requirement shall notify the City of their intention to provide required artwork or their intention to choose the option of paying a fee in lieu of providing artwork.

C. Developer-provided Artwork

1. All developer-provided artwork shall be integrated into the overall design of the site in which it is to be located, pursuant to 16.148.030.

2. All proposed artwork is subject to architectural review pursuant to Chapter 16.300. Project applicants are encouraged to submit preliminary concepts for proposed artwork at time of project review.

3. The specific artwork proposed shall be submitted for review and approved by the Architectural Commission prior to issuance of a building permit or approval of a tentative map, unless an alternative arrangement is otherwise specified in an agreement executed by the applicant and the city manager on behalf of the City of Claremont. The applicant shall complete an Architectural Review Application for the artwork and submit the application for review by the Architectural Commission. The applicant shall include multiple view drawings and elevations of the proposed artwork in relation to the surrounding building(s) and landscaping. Whenever possible, slides of similar work by the artist and a model of the proposed artwork shall also be submitted.

4. The commission may approve, approve with conditions, or deny the application for the artwork subject to the artwork standards of this Part and the review criteria in Chapter 16.300, Architectural Review.

5. In making a decision, the commission may also consider public safety, weather resistancy, verification of value, public response, lighting, public accessibility, installation methods, proportion, composition, the artist's previous experience, and the artist's art training and exhibition record.

6. Applicants shall verify to City staff the value of the proposed artwork through a contract between the developer and the artist, work records, statement of values of comparable work, and/or an appraisal completed by a qualified appraiser. Costs, such as those to locate an artist, are not to be considered part of the value of the artwork.

7. Final Certificate of Occupancy shall not be issued until after required artwork is installed, unless an alternative arrangement is otherwise specified in an agreement executed by the applicant and the city manager on behalf of the City of Claremont.

D. Fee in Lieu of Providing Artwork

Applicants electing to pay a fee in lieu of providing art shall pay such fee prior to the issuance of a building permit or approval of final map. (08-05, 12-01)

16.148.060 ARTWORK STANDARDS

All public artwork provided pursuant to this Chapter shall be subject to the following standards in addition to the commission review criteria in Chapter 16.300, Architectural Review:

A. The required artwork shall be an original creation in two or three dimensions of a traditional, modern, or abstract style. The materials shall be durable against vandalism, theft, and weather. Not acceptable are mass-produced "art objects" of standard design, such as functional equipment, fountains, or statuary objects.

B. All artwork shall be integrated into the overall design of the site where the artwork is to be installed. It is encouraged that art bear a relationship to the local setting, history, and/or community identity.

C. Artwork shall be placed in an open area available to the general public and, if appropriate, placed so that it is easily visible from as many angles as possible. Landscaping shall be planned, so that mature vegetation will not block view of the art piece.

D. The artwork and surrounding landscaping shall be maintained by the property owner in a neat and orderly manner acceptable to the City. A maintenance manual shall be provided by the applicant.

E. Artwork shall not be removed or relocated without City approval. If requested by the City, the property owner shall cause a restriction against the removal of the artwork to be recorded against the property with the Los Angeles County Recorder's Office. Any unauthorized removal or alteration of the artwork shall be a violation of this Title.

F. As a condition of project approval, the property owner shall be required, when property is transferred to new owners, to inform new owners of their inability to remove or alter the artwork without the approval of the City, and their responsibility to maintain the artwork and any surrounding landscaping and lighting.

G. Removal of an art piece that is no longer wanted by a property owner requires the approval of the Architectural Commission. The Architectural Commission may require relocation to another site or replacement art pursuant to this Chapter.

H. Artwork shall be identified by a plaque measuring no more than 12 inches by 18 inches. The plaque shall be made of cast metal or other durable material, as determined appropriate by the Community Development Director. The plaque shall be placed in a location near the artwork, and shall list the date, title, and name of the artist. Lettering, symbols, or signing is not permitted upon the art piece or its foundation except if an integral part of the artwork unless otherwise approved by the Architectural Commission. (08-05, 12-01)

16.148.070 COMMUNITY ART FUND

A. Fees collected pursuant to this Chapter from developers electing not to provide art shall be deposited into an account known as the "Community Art Fund." The fund may also receive contributions, as approved by the City Council.

B. From time-to-time, the city manager may make recommendations to the City Council concerning disbursements from the fund to further the intent of this Part as set forth in 16.148.080. Approval by the City Council shall be required prior to disbursements of funds from the art fund.

C. Disbursements may be made to, but shall not be limited to, the Claremont Community Foundation and other community-based organizations. These organizations may use the funds to commission, install, and maintain permanent public art.

D. In considering expenditures from the fund, the City Council shall consider the importance of providing artwork throughout the City. (08-05)

16.148.080 APPEALS

Any decision made by City staff and the Architectural Commission pursuant to this Part may be appealed pursuant to Chapter 16.321, Appeals and Council Review. (08-05)



What is Public Art?



CITY OF CLAREMONT

The Claremont Stelae
by East Los Streetscapers
Alexander Hughes
Community Center

- ▶ Public art is art that is placed and integrated into the public realm for the public to enjoy.
- ▶ It is original works of art that may possess functional as well as aesthetic qualities.
- ▶ Public art should provide a surprise and stimulate reactions from the public.
- ▶ The works should be well designed, timeless, and create unique expressions that explore the human condition or enhance our understanding of a unique place.

How is Public Art Selected?



Matriculated Nature
by Tom Otterness
Public Plaza

- ▶ The selection process for public art varies depending on the type of project.
- ▶ Most of the projects involve a selection panel.
- ▶ The critical factors in a successful public art project include a panel that is:
 - ▶ Well-informed,
 - ▶ Educated,

- ▶ Balanced, and
- ▶ Diverse.
- ▶ The panels are usually ad hoc except for the standing committee for public art banners.
- ▶ Panelists include diverse members who are familiar with or have a stake in the project site, artists who are knowledgeable about public art, and others whose perspectives can add further dimension to the deliberations.
- ▶ In many instances a member of the architectural commission and a City staff member are involved.
- ▶ Panels are selected by City staff and the Public Art Coordinator.

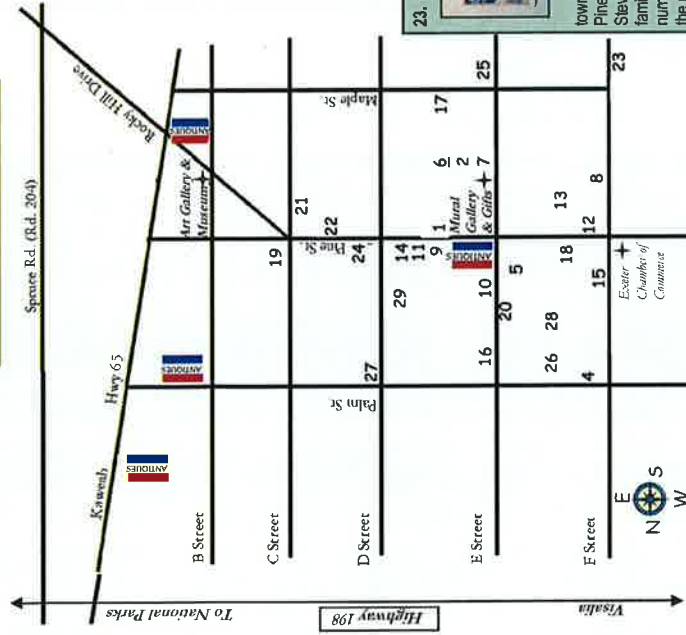


*by Robert Tolone
City Yard*

For more information about the City's Public Art program, please contact the City's Public Art Coordinator at (909) 399-5391.

[View Public Art in Public Places](#)

Exeter, California Mural Art



1. Orange Harvest
2. Packing Ladies
3. The Emperor Grape Festival
4. Cattle Drive Down Rocky Hill
5. Yokous Harvest
6. Poppies & Lupine
7. Mural Map
8. From Foundry to Field
9. Lava & Hawkeye
10. 4th of July in Exeter
11. Exeter Fruit Labels
12. Our Town, Circa 1925
13. Golden Harvest
14. The People Behind the Label!
15. Tracks of Time
16. Timber Trail
17. Passport to Paradise
18. Yokohi Brand
19. The Firebaugh Kids
20. Hometown News
21. Kiwanis Wading Pool
22. Lincoln Recess Circa 1899
23. Exeter Road Race Circa 1916
24. Protect and Serve Circa 1940's
25. Rocky Hill Guardian
26. Mineral King "In our Back Yard"
27. Freedom Fighters
28. Men+Mules+Water=Power
29. Exeter Centennial

23. Exeter Road Race Circa 1916 - Artist: Colleen Mitchell-Veyna, Visalia, CA (2006)
 Depicts race cars preparing for a road race through downtown Exeter in the early 1900's at the corner of Pine & F Streets. Local celebrities Wes Clover & Steve Ooley, as well as members of the artists family are represented. Look for a polar bear numbers, a child holding a bear and symbols from the popular "Lost" TV program.



21. Kiwanis Wading Pool - Artist: Glen Hill, Visalia, CA (2004) Shows the dedication of the wading pool in 1926 in the City Park. The pool was built and dedicated to the children of Exeter & the Community by the Kiwanis Club. The pool is still in use in the summer time. Look for the Native Americans, bears & a WWII soldier hidden among the trees.



22. Lincoln Recess Circa 1899 - Artist: Bob Thompson, Bakerfield, CA (2006) Shows school children playing various games at recess at the old Lincoln Elementary School. Three hidden objects to search for are a skateboarder, a sailboat & the initials "M.K."



26. Mineral King "In Our Back Yard" - Artist: Jana Bolkin, Three Rivers, CA (2009) Backdrop of snow capped mountains, features the historical Mineral King area and focuses on Sawtooth, Farewell Bend & Timber Gap. Can you find the running girl, 2 coffee pots, a lantern, axe, fishing creel, one bucket, Mickey Mouse, bear, marmot, deer & a red X (marks spot that mural was conceptualized)?



24. Protect and Serve Circa 1940's - Artist: Tom Booth, Visalia, CA (2008) Highlights Exeter's first motorcycle police officer, Robert "Red" Anthony. Depicts life as it may have been in the late 1930's & 1940's. Hidden objects include a reflection of Red's truck, the initials J.A. & D.M.R.



25. Rocky Hill Guardian - Artist: Steven Ball, Springville, CA (2008) A local mountain lion guards the entrance to a cave on Rocky Hill. Notice the images on the cave wall reminiscent of Indian petroglyphs. Look for 2 lizards and 6 flies.



27. Freedom Fighters - Artist: Colleen Mitchell-Veyna, Visalia, CA (2010) Colorful and life like mural is dedicated to all Veterans in all branches of service: Air Force, Army, Coast Guard, Marines & Navy. Look closely and you may see "Star Trek" highlights like the space-ship Enterprise, lizard man and a walkie talkie.



28. Men + Mules + Water = Power
 Artist: Jana Bolkin, Three Rivers, CA (2010) Mt. Whitney Power Co. built a dam on Franklin Lake, 6 miles above Mineral King in 1904. It was the first of 4 dams built in the area because of concern about water flow, to the power house, during dry months & years. Thousands of pounds of cement, sand, rock, wood forms & construction supplies were hauled by mules to complete the project. The former Mt. Whitney Power Co. Exeter office is now the Exeter Historical Museum. Look for a tangible rock & mule shoe, a hidden pick axe, fish, 1904 & 2 heart rocks. Can you identify 6 different types of local wildflowers?



29. Exeter Centennial 1911-2011 - Artist: Steven Ball, Springville, CA (2011) To commemorate Exeter's 100th anniversary of incorporation on March 2, 1911, this mural depicting Pine Street circa 1911 was dedicated on March 2, 2011.



Mural Photos by:
 Jonathan and Elizabeth Harrell, Creative Tech Shop



Exeter, A Festival of Arts is a non-profit organization dedicated to promoting economic development through the arts and tourism by providing an outdoor art gallery reflecting Exeter's history and culture.



1. Orange Harvest - Artists: Colleen Mitchell-Veyna, Visalia, CA & Morgan McCall, Farmersville, CA, (1996)
 This beautiful mural features a scene of orange pickers in the 1930's. A very common scene was that of entire families working together while the children played. Can you find the artists daughter with a secret?

Exeter Chamber of Commerce
 101 W. Pine St.
 Exeter, Ca 93221
 559 592 2979
 www.exeterchamber.com



2. Packing Ladies - Artist: Colleen Mitchell-Veyna, Visalia, CA. (1997) Features the Exeter Citrus Packing House, circa 1950 illustrates ladies packing and grading oranges while the foreman, Bud Berger kept a watchful eye. The fresh fruit came in from the fields and onto grading belts. Work was done quickly while maintaining a friendly ambiance. Can you find the hidden quarter?



3. The Emperor Grape Festival - Artist: Jon Ton, Santa Cruz, CA. Originally painted in 1997, this mural was retired in 2011. Catch a glimpse of this mural, a grape harvester, at the north end of mural 29.



4. Cattle Drive Down Rocky Hill - Artist: Nadi Spencer, Three Rivers, CA. (1997) Depicts Mr. Adolph Gill guiding a herd of cattle around Rocky Hill. The Gill Cattle Company of Exeter was established in the late 1800's and is still in operation. It was once the largest cattle ranching business in the U.S., owning and leasing more than 6 million acres of land in 9 western states. Can you spot the young boy running down Rocky Hill?



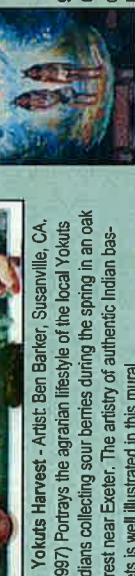
5. Yokohs Harvest - Artist: Ben Barber, Susanville, CA. (1997) Portrays the agrarian lifestyle of the local Yokuts Indians collecting sour berries during the spring in an oak forest near Exeter. The artistry of authentic Indian baskets is well illustrated in this mural.



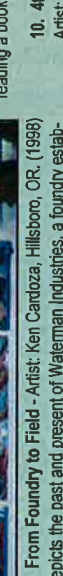
8. From Foundry to Field - Artist: Ken Cardoza, Hillsboro, OR. (1998) Depicts the past and present of Waterman Industries, a foundry established in Exeter in 1912. Waterman Industries designed, manufactured & shipped irrigation equipment throughout the world. Hidden in this mural are a shoe, a "W" and an outhouse.



11. Exeter Fruit Labels - Artist: Lola Collins, Exeter, CA (1999) Several citrus and grape labels from Exeter's packing houses are the focus of this mural. Can you find 3 children, a cat and a bird?



9. Leta & Hawtry - Artist: Wonne Nagle, Glendale, CA. (1998) Dressed in native costumes made by their grandparents, Leta & Hawtry lived near Exeter and attended Exeter Schools. During her first year in school where all other children were white, Leta completed two years of work in one and was among the head of her class. Try to spot a child reading a book, camouflaged in the tree.



10. 4th of July in Exeter - Artist: Gary Kerby, Wilsall, MT. (1998) Honors "Lion John Schultz" for 50 years (1946-96) of extraordinary service to the people of Exeter and the surrounding communities for his leadership as chief pyrotechnic at the annual Lions Club free 4th of July fireworks. Look for the hidden boot.



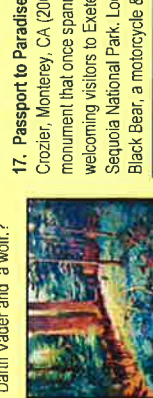
7. Mural Map - See flip side of brochure



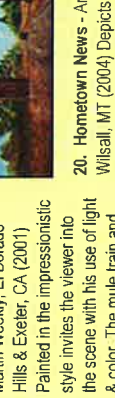
12. Our Town, Circa 1925 - Artist: James Fairnebock, Fallbrook, CA (1999) Looks as if it's a page from an old photo album. It is of Exeter's Pine St. about 1925. Look for George Washington and Mickey Mouse.



15. Tracks of Time - Artist: Michael Stamford, Yuri Somov & Matt Hemsworth, Cool, CA (2001) Two eras of the Visalia Electric Railroad in Exeter, 1915 and 1945. Can you find a monkey, Buzz Lightyear, Wizard of Oz characters, C3PO, Darth Vader and a wolf?



17. Passport to Paradise - Artist: Jeff Crozier, Monterey, CA (2002) Depicts a monument that once spanned Hwy 65, welcoming visitors to Exeter - Gateway to Sequoia National Park. Look for a California Black Bear, a motorcycle & a bear paw.



16. Timber Trail - Artist: Martin Weekly, El Dorado Hills & Exeter, CA (2001) Painted in the impressionistic style invites the viewer into the scene with his use of light & color. The mule train and wagons transport logs to Atwell Mill, which is now a part of Sequoia National Park. Much of the lumber used for local building materials in the late 1800's came from Atwell Mill. Camouflaged in this mural are a quilt, a camera, an American flag and the name Walter Weekly, father of the artist.



20. HomeTown News - Artists: Gary Kerby, Wilsall, MT (2004) Depicts The Exeter Sun newsroom circa 1920's. The busy staff works to edit copy & set type for an edition of the paper. Exeterite Perry Knox is at the linotype machine, Charles Wilshire is getting the hot type ready while Katherine Borgman brings copies to Louie Franks & Watt Clausen for a cowboy boot & a sunburst.

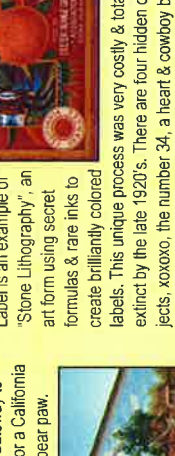
13. Golden Harvest - Artist: Claudia Flecher, Clovis, CA (2000) Depicts wheat harvesting in Mehren Valley circa 1915. The men on the harvester were from local families. Can you find the little brown horse and the green-eyed cat?



14. The People Behind the Label - Artist: Chuck Caplinger, Twenty-nine Palms, CA (2000) Reminds us that Emperor Grapes were once of great economic importance to Exeter. It also illustrates the interdependence of two local families. Can you find a California Black Bear and a Dachshund?



18. Yokoh Brand - Artist: Gary Kerby, Wilsall, MT (2002) Label is an example of "Stone Lithography", an art form using secret formulas & rare inks to create brilliantly colored labels. This unique process was very costly & totally extinct by the late 1920's. There are four hidden objects, xoxoxo, the number 34, a heart & cowboy boot.



19. The Firebaugh Kids - Artist: Roger Cooke, Sandy, OR (2002) Here some of Firebaugh kids (Grand-children of Exeter's founder John Firebaugh) are hauling a wagon of milk from the dairy to the creamery in about 1915. The Board of Trade Building, now the Exeter Chamber of Commerce is near the center of the mural. Look closely and you will see a face in the tree.

Hayward Public Art Mural Program

Murals Around Town

Murals Around Town

Latin Heritage Mural & Latin History Mural

Mission Boulevard at Berry Ave Latin History by Suzanne Gayle; Latin Heritage by Ben Gouliart



Harder Road Underpass

Harder Road west of 50th Road



Artist: Josh Powell

Color and pattern transform an otherwise drab underpass into a bright and warm part of any commute.

Bowman Elementary, Winton Middle, and Anthony Ochoa Middle

Artist: Suzanne Gayle (left, center) & Andrew Kong Knight (right)



Five Flags Park Mural

Mission Boulevard at D Street



Artist: Josh Powell

At the home of Hayward's Off The Grid, this mural lines the new Five Flags Park, welcoming gourmet food trucks and watching over commuters as they pass by in the Loop.

Hayward Animal Shelter

16 Barnes Court



Artist: Josh Powell

Anyone adopting a pet at the Hayward Animal Shelter is now greeted by this great mural with two of our best friends. It's just another reason to stop by and adopt a pet in need.

AllCare Veterinary

397 C Street



Artist: Suzanne Gayle

By now you've seen this mural if you've been in or out of the BART station on Grand Street. A new mural on a new building, it sees commuters off and welcomes them home.

Biographies

Jean Bidwell

Jean Bidwell, a former Hayward resident, began painting murals since high school, including a notable mural at Camarillo State Mental Hospital. She is an artist intrigued with the history of place and paints in a realist style.

Karon Fleming

Karon Fleming, a self-taught community artist, came up with the idea for the Diversity Mural Project. Her art brings awareness to gender and racial inequalities. An exhibiting artist with preferences for oil and watercolor, she's inspired by nature and the spirituality of the human mind.

Suzanne Gayle

Suzanne Gayle was raised in a family where art was highly encouraged. Raising a family in Hayward has helped her mentor students through projects that build school pride by connecting kids with their local community. The opening of her Star Arts studio in Hayward was fueled by her passion in both art and education, a result of over 20 years of involvement in the arts in Hayward.

Ben Gouliart

Ben is a local resident and landscape designer. He is inspired by nature and the natural world around him.

Andrew Kong Knight

Andrew Kong Knight grew up in Hayward and has been an art teacher at Hayward High School for the past fifteen years. He is also the recipient of several local and national awards.

Linda Longinotti

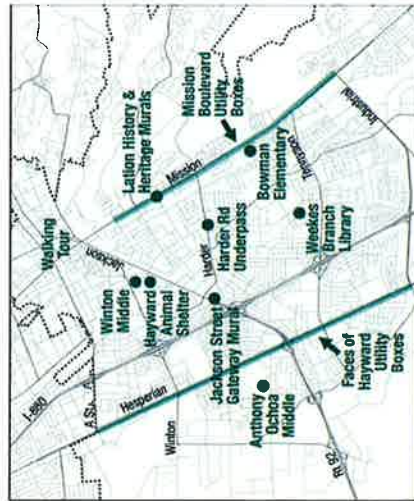
Linda Longinotti is a long-time resident of Hayward. She is currently the Community Exhibits Coordinator for A.P.T. Inc. Linda continues to explore new paths of expression by attending master critiques with local artists.

Christine Pacheco

Christine Pacheco is a Hayward resident and long-time artist. She enjoys painting murals, but her specialty is mosaics. The large canvases of the murals contrasts with the attention to detail of mosaics, allowing Christine to express herself in different ways as an artist.

Josh Powell

Josh Powell was born in Virginia and attended Virginia Commonwealth University's School of the Arts. With a BFA in Communication Arts and Design, he moved to San Francisco, after a brief stop in Lake Tahoe, to begin working as an artist. Josh's passion for mural painting reflects his past, while the Bay Area inspires his work into the future.



www.hayward-ca.gov/mural

Illustrations by Jessica Flores

Winner!

2011 Helen Putnam Award

Recognizing exemplary delivery of Community Services and Economic Development for programs involving the arts, libraries, and museums that advance the economic vitality of the community. Presented by the League of California Cities



The Hayward Public Art Mural Program is operated in support of the City Council's Safe and Clean promises. While this program, which was implemented in April of 2009, supports blight elimination efforts, beautification, business-to-business opportunities, showcasing local artists, and the promotion of civic pride, its true success shines through in neighborhood enrichment and downtown rejuvenation.

City Gateway Mural 1
Foothill Boulevard and Maple Court



Artist: Andrew Kong Knight
The first of hopefully several visual elements welcoming you to Hayward when traveling southbound on Foothill Blvd. An expansive aquatic view takes the edge off the urban sphere, just before you hit Downtown.

Hayward Historical Society Mural 2
Foothill Boulevard and Russell Way



Artist: Josh Powell
Classic hotrods and orchards evoke a bygone era in Hayward and across the country. With the development of I-880 and I-580, Hayward saw rapid growth that supplanted its orchards in the 1950 and 1960s.

Russel City Mural 3
1070 A Street



Artist: Josh Powell
This mural was an amazing opportunity to illustrate a lost, but not forgotten, piece of Hayward history. The music of the era was a centerpiece for recreating a time rich in culture and community.

El Taquito Mural 4
2225C4 Mission Boulevard



Artist: Linda Longinotti
Just north of A Street, splashes of color flowing through archways hint at Mexican plazas with the Tricolor flowing into the Stars and Stripes and the mix of cultures that helps make Hayward what it is today.

Bon Appetito Lake Como Mural 5
A Street and Mission Boulevard

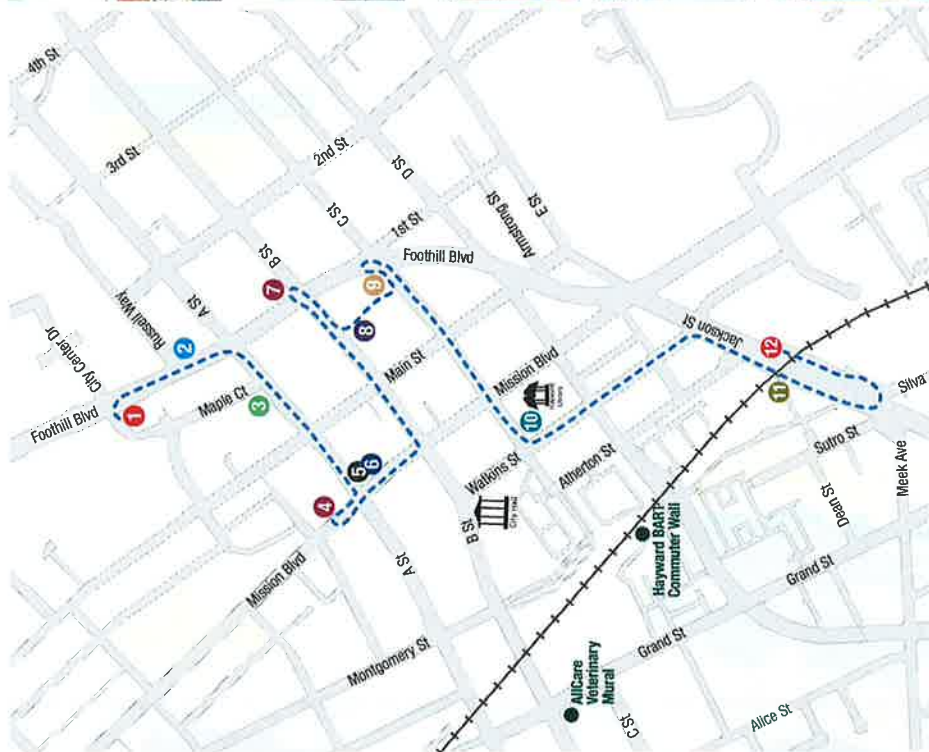


Artist: Linda Longinotti
Italy's Lake Como in Lombardy graces the side of one of Hayward's best Italian restaurants with a scene of a lakeside villa seated lakeside underneath the Italian Alps.

Italian-Themed Mural 6
A Street east of Mission Boulevard



Artist: Linda Longinotti
Just across from the Lake Como mural is another take on Italian motifs and architecture. These two murals form part of a Downtown gateway, welcoming you as you travel south along Mission Blvd.



Hayward BART Commuter Wall Mural



Utility Box Murals
Throughout the city, by local artists



Downtown Hayward Mural 7
B Street and Foothill Boulevard



Artist: Suzanne Gayle
The microcosm of Downtown Hayward is under the magnifying glass here, surrounded by the expansive green space that surround our city.

Avalon Jewelers Streetscape Mural 8
1051 B Street



Artist: Suzanne Gayle
Just off B Street, the alley between the jewelers and the cinema has a take on the classic main street, illustrating the social and commercial life running throughout our Downtown streets.

Cinema Place Parking Structure Murals 9
C Street, Foothill Boulevard, and Cinema Place Alley



Artist: Andrew Kong Knight

Hayward Main Library Book Drop Boxes 10
C Street and Walkins Street



Artist: Jean Bitwell
The drop boxes at the library would look a lot less interesting if they weren't transformed into the creative stacks of books or squared-off animals of all sorts. These tiny murals welcome visitors by transforming the curbside and library grounds.

Grand Terrace Sound Wall Mural 11
Jackson Street at Mission Avenue eastward toward railroad and BART tracks



Artist: Jean Bitwell
An expansive sunset rising over mountains is part of a larger mural that takes a drab wall and makes it a spot of color and imagination for pedestrians, motorists, and BART passengers.

Jackson Street Southern Retaining Wall Mural 12
Jackson Street west of Walkins Ave towards BART tracks



Artist: Jean Bitwell
Vignettes of notable Hayward buildings, businesses, and places line this stretch of Jackson Street as it drops under the BART tracks.



HOME | ACCESS HAYWARD | --- BACK ONE PAGE

ACCESS HAYWARD

Mural Art Program

Make a Service Request for: Mural Art Program

HAYWARD MURALS ON THE NEWS!



Click Image to View MORE NEWS ARTICLES!

The City of Hayward Mural Art Program continues its path towards excellence and deep commitment to its Hayward residents, by working in partnership with various communities, local jurisdictions, commissions, youth and artists to create murals throughout the city. It is with the development and fostering of cultural activism, historical significance, diverse artistic expression and positive collaboration that our mural art takes its inspiration. While this program supports multiple blight elimination efforts, beautification and the promotion of civic pride, its true success shines through in neighborhood enrichment and downtown rejuvenation.

The Hayward Public Art Mural Program is operated in support of the City Council's "Crime and Public Safety" and "Cleanliness" priorities. The City is taking a pro-active, preventive approach to help eliminate graffiti through the public mural art program, which was implemented in April of 2009. It is the intent of the program to utilize and showcase local Hayward artists. Murals commissioned under this program are expected to reflect the best, most positive attributes of the Hayward community.



Mural Arts Note Cards

We have a new supply of collector-quality Note Cards featuring an exciting selection of murals completed in 2012.

Proceeds directly support the Mural Arts Program and the continued beautification of Hayward

One dozen 5" x 7" glossy cards (with envelopes) that open to reveal the City's watermark and plenty of space for a personalized message. A very limited quantity includes "Happy Holidays" inside the top cover.

Cost per box - \$20 - Please contact Claudia Borboa at 583-4175 to order.



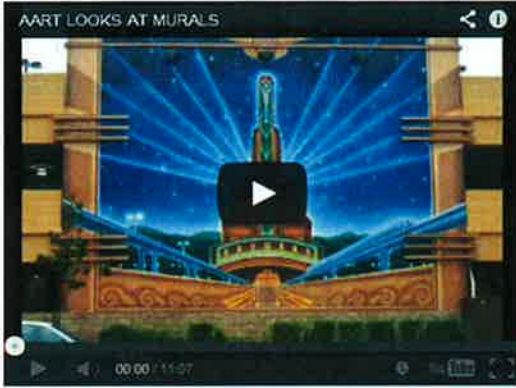
Hayward is known as the "Heart of the Bay" because of its central and convenient location in Alameda County - 25 miles southeast of San Francisco, 14 miles south of Oakland, 26 miles north of San Jose and 10 miles west of the valley communities surrounding Pleasanton. Hayward has two BART stations, an Amtrak station, Executive Airport and easy access to San Francisco, Oakland, and San Jose airports.



Mural Location: Jackson Street Retaining Wall (West of Watkins Avenue toward BART tracks) Artist: Jean Bidwell

Produced by: iHeartPhoto | iHeartPhoto.com

VIDEOS



Artists are invited to submit their completed application forms (including samples of recent art work) to the City of Hayward to: Stacey Sorensen, 777 B Street, Hayward, CA 94541. As this program is on-going and year-long, applications are accepted continuously; and it is recommended that these applications be updated on at least a semi-annual basis



Current Projects

- In Progress:**
- Mission/Foothill Blvd. 28 Utility Box Project – In Progress
 - Hesperian Blvd. 24 Utility Box Project – In Progress
 - Jackson Triangle schools (four murals/schools) – Estimated to begin Spring of 2013
 - South Hayward Tennyson Mural – Estimated to begin Spring 2013
 - Tennyson Utility Box Murals (7) – Estimated to begin Spring/Summer 2013
- Recently Completed:**
- Hayward Animal Shelter – Completed March 2013
 - Pinnacle City Sound Wall – Completed Winter/Spring 2013
 - Nine Utility Boxes in Downtown – Completed Spring 2013
 - Five Flags Mural (mission/D St) – Completed winter 2012
 - On Time Signs (Mission/A St) Italian Mural – Completed Summer 2012

- Ochoa School (Depot Rd.) – Completed Fall 2012
- Jackson St. Sound Wall Phase II – Completed Fall 2012
- Latin History Mural – Berry & Mission Blvd. – Completed fall 2012

The Grand Terrace Sound Wall Mural Project

Head south on B.A.R.T. and you can't miss it! Over 10,000 square feet of murals now being placed by Artists Jean Bidwell and volunteers. Enjoy the progress and hear first hand from the artist, the day to day workings of such a grand scale project! Click on the link below for details...

<http://www.thewall-hayward.blogspot.com>



Recent Completed Projects

Recent photos from the Grand Terrace/Union Pacific RailRoad Sound Wall Mural Art Project – With over 10,000 sq ft of sound wall to cover, this mural is projected to be completed by early summer 2011.

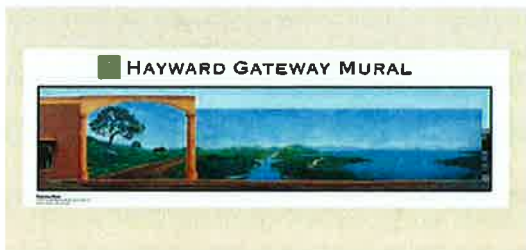
- Mission & Berry – Latin Heritage Mural Fall 2010
- Winton Middle School – Completed May 2011
- Hayward Historical Society – Completed April 2011
- Gateway Mural at Foothill & Maple – Completed March 2010
- Hayward Main Library Book Drop Box Murals – Completed January 2010
- Foothill & B Street – Sugar Shack Mural – Completed July 2010
- Bowman Elementary School – Completed September 2010

Take a Tour!

- [Self Guided Mural Tour Brochure](#)



Over 50 historical facts about Hayward within the Avalon Alleyway Mural. See what you can find. If you get stuck please find the **Attached Key!**



Donate a Wall

Are you a business owner that is a victim of graffiti vandalism time and time again? Maybe we can help. Traditionally wall murals are a successful deterrent to graffiti taggers. While murals enhance the aesthetics of a building and local community they also offer opportunity for artistic expression and blight reduction. The city is proactively looking to partner with businesses that are in need of assistance in the fight against graffiti.

Service Contact:

For consideration in this project, please submit an **Access Hayward** request with your name, contact information, business location, business name and attached photo(s) of graffiti tagged wall.

If you need assistance or have any questions about the Hayward Public Mural Art Program, please contact Stacey Bristow, Neighborhood Partnership Manager at (510) 583-4233

Additional Information:

Artist Application

All artists hired for a Mural Art Project are required to complete a business license with the City of Hayward.

You may also submit a service request for this item in the 'Make a Service Request' area below.

Look for other Answers

Display more Topics for 'Community Appearance - Neighborhoods - City Codes'
Return to ACCESS HAYWARD

Make a Service Request For:

Mural Art Program



777 B STREET - HAYWARD, CA 94541 - 510-583-4000
Business Hours: Monday - Friday - 8:00AM to 5:00PM - (Excluding Holidays) | Saturday & Sunday - CLOSED
Revenue & Permit Centers: CLOSED TO THE PUBLIC Fridays at Noon
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[HOME](#) | [mural](#) | [BACK ONE PAGE](#)

MURAL ART PROGRAM

[WELCOME](#)
[PROJECTS](#)
[MEET THE ARTIST](#)
[MURAL TOURS](#)
[MURALS IN THE MEDIA](#)
[ANNOUNCEMENTS](#)
[PRODUCT LINE](#)

All submissions may be mailed, dropped off or emailed to:

City of Hayward
 Mural Art Program
 Attn: Cecilia Melero
 777 B Street, 1st floor
 Hayward, CA 94544
Cecilia.Melero@hayward-ca.gov
 (510) 583-4260

New artist- please complete a Mural Artist Application with your artwork

JACKSON UTILITY BOXES (9)

The City of Hayward is conducting an Open Competition for a Mural Art Project, for a series of 9 Utility Boxes located within the Jackson Triangle:

1. Jackson & Silva Ave. (South West on Jackson)
2. Jackson & Watkins Ave. (South West on Watkins)
3. Jackson & Soto Rd. by Carwash (South East)
4. Jackson & Grand Ave. in front of Mexican restaurant (South)
5. Fletcher & Mission Blvd. (South East on Fletcher)
6. Cypress & Harder Ave. (212 Harder Rd.)
7. Santa Clara at Lucky Shopping Center
8. Santa Clara & Harder Ave. (North West at Carwash)
9. 847 Industrial Pkwy. (In front of Road Bear RV)

Theme: To Be Determined, open to artist recommendation

Draft work will "not" be returned. A maximum of four original art works will be accepted. Art work must be in color. No clipart or photos will be accepted.

Project to be completed by May 2015 weather permitting

Artist will be notified via email or phone, of final selection, on or around December 8th.

The funding for this project is \$4,000; all projects require anti-graffiti coating up to two applications

****Please note that up to three artists may be selected**

Submissions may be mailed, dropped off or emailed to no later than **Monday, November 24, 2014**

HAYWARD HILLS UTILITY BOXES (2)

The City of Hayward is conducting an Open Competition for a Mural Art Project, for 2 Utility Boxes located in the Hayward Hills at:

1. Hayward Blvd & Civic Ave. (East on Civic Ave.)
2. Hayward Blvd & Tribune Ave. (East on Tribune Ave.)

Suggested Theme: Running Wild Horses, Hills, open to artist recommendation

Draft work will "not" be returned. A maximum of four original art works will be accepted. Art work must be in color. No clipart or photos will be accepted.

Project to be completed by May 2015 weather permitting

Artist will be notified via email or phone, of final selection, on or around December 8th.

The funding for this project up to \$1,000; all projects require anti-graffiti coating up to two applications

Submissions may be mailed, dropped off or emailed to no later than **Monday, November 24, 2014**

WINTON SOUND WALL

The City of Hayward is conducting an Open Competition for a Mural Art Project located on the West Winton Sound wall (adjacent to Southland Mall) 61 panels.

Theme: To Be Determined, open to artist recommendation

Draft work will "not" be returned. A maximum of four original art works will be accepted. Art work must be in color. No clipart or photos will be accepted.

Project is to be completed by calendar year 2015; weather permitting

Artist will be notified via email or phone, of final selection, on or around December 22nd.

The funding for this project is \$56,000 which is to include design, artwork, and basic wall prep. All projects require anti-graffiti coating up to two applications.

Submissions may be mailed, dropped off or emailed to no later than **Monday, December 8, 2014**

LONGWOOD ELEMENTARY

The City of Hayward is conducting an Open Competition for a Mural Art Project, for Longwood Elementary (850 Longwood Ave., Hayward, California).

Suggested theme- School Name, Lion Mascot, Jungle theme -Please free to contact school directly for more information

Draft work will "not" be returned. A maximum of four original art works will be accepted. Art work must be in color. No clipart or photos will be accepted.

Project expected to be completed by June 30, 2015.

The funding for this project is \$12,000; all projects require anti-graffiti coating up to two applications

Submissions may be mailed, dropped off or emailed to no later than **Monday, January 5, 2015**

**HOA - LOW RETAINING WALL**

The City of Hayward is conducting an Open Competition for a Mural Art Project, for a low retaining wall along Mission Blvd

and Industrial Pkwy.

Theme: To Be Determined, open to artist recommendation

Draft work will "not" be returned. A maximum of four original art works will be accepted. Art work must be in color. No clipart or photos will be accepted.

Project expected to be completed by end of calendar year 2015

The funding for this project is \$15,000; all projects require anti-graffiti coating up to two applications

Submissions may be mailed, dropped off or emailed to no later than *Wednesday, December 16, 2014.*

[Artist Application](#)

Look for other Answers

Display more Topics for 'Community Appearance - Neighborhoods - City Codes'
Return to [ACCESS HAYWARD](#)

Make a Service Request for: [Mural Art Program](#)



777 B STREET - HAYWARD, CA 94541 - 510-583-4000
Business Hours: Monday - Friday - 8:00AM to 5:00PM - (Excluding Holidays) | Saturday & Sunday - CLOSED
Permit Center: Fridays - CLOSED TO THE PUBLIC (Effective May 2nd, 2014 through December 31st, 2014)
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City of Santa Cruz

Arts Master Plan

PRESENTED BY THE
City Arts Commission
November 2008



Santa Cruz Surfer Statue.

Arts Master Plan



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P R E S E N T S

City of Santa Cruz

Arts Master Plan

PRESENTED BY THE
City Arts Commission
November 2008



Papier-mâché cows at the Tannery Arts Center. Photo: SCICA.

© 2008 City of Santa Cruz

Table of Contents

page three	Why create an Arts Master Plan?
page four	Vision
page five	Art as Community Asset
page eight	Arts Planning in Santa Cruz County – An Overview
page ten	Goals, Policies and Actions
page twenty	Appendices
	A. Arts in Santa Cruz Today
	B. Arts Master Plan Participants
	C. Cultural Action Plan – Summary
	D. Economic Development Strategy's Arts and Culture Section
	E. A Brief History of Facilities Planning in Santa Cruz County
	F. Footnotes



Jazz on the Wharf.
Photo: Parks and Recreation Department.



Clockwise, from lower right: 1) - 2] Photo: rr Jones, courtesy of the Cabrillo Festival of Contemporary Music; 3] Photo courtesy of Santa Cruz County Symphony.

Why Create an Arts Master Plan?

In May 2005 the Santa Cruz City Council appointed a 17-member advisory committee to develop a 20-year update to the city's General Plan. The General Plan Advisory Committee (GPAC) worked with city staff for more than two years to create a comprehensive document that would reflect the community's values and needs.

Over those many months of meetings and hours of discussions with community members, consultants and others over a wide range of issues, the GPAC found itself returning to one key finding: our City needs a strong, self-directed new economy. Other cities around the country have been increasingly identifying the arts as a new economic frontier. The GPAC and others began asking how Santa Cruz's own long-established and lively arts community could play a more prominent role in the local economy.

In May 2006, the City Arts Commission approached the City Council with a proposal to create the City's first Arts Master Plan, a document that could give form and substance to the arts-related goals proposed by the GPAC in the new General Plan.

The City Council approved the Commission's recommendation and this Arts Master Plan is the result. It was not produced by an outside consultant, but by City staff, arts commissioners and community volunteers working together. This approach was chosen not merely for the sake of economy, but because the Arts Commission believed that a plan built upon the personal experiences and passions of community members, artists, arts organizations and business partners would yield the most appropriate and realistic recommendations for our unique community.

The methodology used for the Arts Master Plan included:

- Formation of a seven-member working group of City staff, Arts Commissioners and community volunteers;
- Formation of a twenty-member steering committee of community stakeholders;
- A comprehensive review of existing arts surveys, studies and economic data;
- Eight focus groups with representatives from the arts, tourism, business, education and other sectors of the community;
- Eleven personal interviews with community leaders; and
- An in-depth online survey that garnered responses from 585 members of the community. (Results and summaries from each research phase are available online at www.ci.santa-cruz.ca.us/pr/ac/ac.html)

To clearly link the Arts Master Plan with the General Plan, arts-related goals in the draft 2030 General Plan are referenced next to their corresponding goals in this document as "GP2030."

"As the City seeks to stimulate revenue-producing economic development, "the arts" are being increasingly identified as having the potential to play a more prominent role in achieving economic stability in Santa Cruz... This increased awareness of the role of the arts in our economic development is certain to result in an increasing number of arts-related issues and proposals being brought to the City Council over the next few years..."

The Arts Commission believes it is time for the Council to develop a unified arts strategy against which to make these future decisions. A long range plan that defines the City's specific role in the local development of the arts will facilitate strategic and selective decisions and use limited resources more effectively."

— Santa Cruz City
Arts Commission report,
May 2006

VISION

The Arts Master Plan puts forth the vision of a Santa Cruz whose economic health and vibrancy is built on its finest resources; its stunning natural environment, educated populace, innovative thinkers, esteemed academic institutions, small-town character and highly-respected arts community.

In keeping with this vision, the Arts Master Plan seeks to create a community that:

- Embraces the local arts community as a unique and vital resource which shapes and reflects the City's distinctive cultural identity;
- Takes a leadership role in fostering the arts as a community resource; and
- Leverages the arts as a key component in its overall economic development strategies.

The Arts Master Plan offers concrete steps for integrating the arts into the City's programs, processes and economic strategies in order to achieve this vision.

ART AS COMMUNITY ASSET

Santa Cruz: A Creative City

SANTA CRUZ has always attracted artists and free thinkers. A gem nestled in California's Central Coast, Santa Cruz is a community as proud and protective of its independent spirit as of its stunning natural beauty.

Home to a richly diverse and talented arts community, our City's artistic reputation is vital to its residents, who view their town as more than a collection of roads and buildings, but also as a concentration of cultures and ideas.

Santa Cruz is the undisputed cultural heart of the region, with more arts venues, organizations, performances and events than anywhere else in the County. (See "Arts in Santa Cruz Today," Appendix A). City artists, cultural groups, patrons and volunteers have dedicated many years and countless resources to developing Santa Cruz as a hub of high-quality music, dance, theater, film and literary arts. Now Santa Cruz can put its creative assets to work in helping to build a new, sustainable economy.

Arts and Economic Development

City Manager Richard Wilson's fiscal year 2008 budget message reaffirmed the need for the City Council to continue developing new sources of revenue to replace our city's dwindling tax base. Among the Council's most affirmative steps to date was the hiring of an economic development manager within the re-organized Department of Economic Development and Redevelopment "The [City] Council recognizes, and has long recognized, that the City needs to supplement its tax base. The Council is doing its best to prepare for the long-term economic future."

Additionally, acting through its Redevelopment Agency, the City Council expressed its commitment to the arts by

approving the acquisition of the former 8-acre Salz Tannery property and committing Redevelopment funds to the development of the site as an arts campus for live, work, performance, office and retail arts-related uses.

We know the economic vitality of Santa Cruz will not derive from large-scale development, geographic expansion or sprawling retail. Instead, Santa Cruz's next economy must be built on the same assets it values and protects – its beautiful environment, its small town nature, its commitment to education and social awareness and its lively arts and culture. This kind of economic development will have the strength to sustain the City while protecting its quality of life.

The Creative Economy

Much has been written over the last 5 years about the 'creative industries'. Their evolution and growing role in the global economy has been well-researched and documented. In Santa Cruz, as in other cities where manufacturing has receded, the creative industries are emerging as a powerful and energizing new force on the economic horizon.

Creative industries are commonly defined as those built on individual ingenuity and talent. Examples would include businesses creating intellectual property such as music, books, computer gaming, film, and software; those providing business-to-business creative services such as graphic design, architecture, landscape design and marketing; and those designing, making or selling products of art or craft, such as jewelers, ceramic artists, glass artists and painters.

In an economy based increasingly on the creation and exchange of new knowledge and services rather than on the production of things⁵; the creative industries are seen by economists and trend analysts as the new engines of development. Dr. Richard Florida, Professor of Business and Creativity at the University of Toronto, Rotman School of Management, is one of the world's leading experts on



Child tries a saxophone at the booth for the Instruments for Kids donation program. Photo courtesy of the Cabrillo Festival of Contemporary Music.

"The arts develop skills and habits of mind that are important for workers in the new economy of ideas."

Alan Greenspan



Ballet Wasssa Wasssa. Photo: Karen Lemon.

economic competitiveness, demographic trends, and cultural and technological innovation. He contends that cities of the future will either thrive or die in a global market depending on their ability to attract and retain workers in the creative industries, the so-called "creative class," an economically ascendant group made up of workers involved in the commerce of creativity and discovery.

Cities like San Francisco, Boston, Charlotte, and Chapel Hill are successfully building cultural and economic climates to attract this coveted creative class. Santa Cruz can be among them. Our City has the rare combination of characteristics that Dr. Florida's research identifies as essential to achieve this: a strong technological infrastructure, a highly talented and skilled work force, and a diverse and tolerant community. Workers in the creative class are looking for fertile cultural, social and technological climates in which they feel they can best be themselves. ... places like Santa Cruz.

Creative industries and individuals are in a position to choose the cities in which they live and locate. They are seeking environments rich in arts and culture, not only as desirable places to live and raise families but also to nourish themselves creatively. Our own Santa Cruz business community bears witness to this trend and numerous examples were cited during focus group research for this. The president of a major local company asserted his firm's need to not only attract the creative work force drawn to the natural beauty and outdoor focus of our community, but also to retain them by providing "the culturally rich environment they have become accustomed to" in larger urban areas. To compete successfully for the creative industries that will anchor our future economy, arts and culture must have a more meaningful and visible place in our community. The recommendations in this plan will help set us on our way.

Creative Industries 2008 Report

According to Americans for the Arts' Creative Industries 2008 report, arts-centric businesses are contributing significantly to local economies across the country:

- 612,095 number of arts businesses that exist across the nation.
- 2.98 million number of people employed by arts businesses.
- 4.3 percent of all businesses (nationally) in the arts sector.
- 2.2 percent of all employment (nationally) in the arts sector.

The Creative Industries report reveals that creative industries are a growth sector, outpacing total U.S. business growth. Comparing trends in data from 2007 to 2008:

- 10.7 percent growth for all U.S. businesses.
- 12 percent growth for arts businesses.
- 2.4 percent rise in employment nationally.
- 11.6 percent rise in employment in arts-centric businesses.

Arts and Economic Prosperity

The arts are not just an attractor for the creative class. The spending that occurs within the arts sector is an important and growing source of economic stimulus. Americans for the Arts' 2007 Arts and Economic Prosperity study revealed that the growth rate of the nation's nonprofit arts and culture industry has been climbing steadily since 1992, expanding at a rate greater than inflation. Between 2000 and 2005, spending by arts organizations and their audiences nationwide grew 24 percent, from \$134 billion to \$166 billion in total economic activity.

Growth of the Nonprofit Arts & Culture Industry Nationally

(U.S. dollars in billions)

2005	Organization Expenditures \$63.1 Billion
	Audience Expenditures \$103.1 Billion
2000	Organization Expenditures \$53.2 Billion
	Audience Expenditures \$80.8 Billion
1992	Organization Expenditures \$36.8 Billion

Audience data not available for 1992.

Our region mirrors the national trend. Nonprofit arts organizations and their audiences generate \$32 million annually in economic activity and an additional \$16 million in associated spending for lodging, dining and other local purchases by patrons attending cultural events. This economic activity supports the equivalent of 758 full time jobs and \$14.5 million in household income to local residents. Notably, this also generates \$2.86 million in local and state government revenue from sales and entertainment taxes. This and other studies illustrate the significant and steady growth of the arts sector's impact on the economy - as employers, producers and consumers.

Total Economic Impact of the Nonprofit Arts and Culture Industry in Santa Cruz County

(Spending by nonprofit arts and culture organizations and their audiences)

	Santa Cruz County	Median of Similar Study Regions Pop. = 100,000 to 249,999	National Median
Total Expenditures	\$32,009,172	\$27,988,656	\$48,358,919
Full-Time Equivalent Jobs	758	824	1,361
Resident Household Income	\$14,471,000	\$14,646,000	\$25,120,500
Local Government Revenue	\$1,351,000	\$1,170,000	\$1,934,000
State Government Revenue	\$1,513,000	\$1,513,000	\$2,057,000

The above data was collected in 2005. More recently (2008) our economy has taken a downturn. Recessions are challenging for everyone connected with the arts. Buyers, audiences, supporters and sponsors all have less discretionary funds to purchase art, buy tickets, volunteer their time and make donations. The artists and organizations that live on a narrow margin see that margin getting narrower.

It may be challenging in this tough economic climate to talk about how we can build a stronger arts community, when limited funds are targeted only at the essentials. However we propose that now is just the right time to re-evaluate our community assets and investments and to identify those things that have the potential to help us better weather such times in the future. While significant investments would be difficult to make now, we can use this time to plan and organize so that we will be ready to act quickly when the economy bounces back.



A young participant in the Cabrillo Festival's Creativity Tent for Kids.
Photo: Nancy Bertossa.



Performance group Nocturnal Sunshine performs during National Dance Week 2008 festivities in Downtown Santa Cruz. Photo: Curtis Finger.

General Plan Advisory Committee Resistant Survey

- Survey methodology consisted of 600 telephone interviews conducted by Evans/McDonough Company, Inc. May 2006.
- The goal of the survey was to provide information on a broad range of issues covered by the General Plan.
- 80% of respondents favored encouraging the growth of arts and cultural activities that will bring more year-round tourists.
- 87% of respondents were interested in investing in the arts.

Economic Development Strategy for the City of Santa Cruz

In 2004 the City created an Economic Development Strategy study. Its purpose was to create a vision of economic success for Santa Cruz and to develop strategic initiatives to achieve it. The study identified Arts and Culture as one of six primary economic clusters having the greatest effect on the City's economy and declared Santa Cruz fertile ground for a robust, income-generating arts sector.⁴ (See "Economic Development Strategy's Arts and Culture Section," Appendix C).

activities with the aim of increasing the number of overnight stays and off-season and mid-week visits.

As the role of the arts in our tourist economy grows, we must also grow the services, activities and marketing targeted to our cultural visitors. The arts community, its enthusiastic patrons and its steadfast business supporters look to the City to take a leadership role in strategically developing this strong arts base into an effective economic resource.

What does a successful, revenue-generating arts community look like? What can the City do to help bring it about? These are some of the questions that the Arts Master Plan addresses.

Cultural Tourism in Santa Cruz

A majority of Santa Cruzans surveyed repeatedly identify the City's arts and cultural resources as among the strongest and most tangible of its intrinsic assets. In the community survey of 585 residents conducted for this plan, 74% rated the arts as highly important to the culture and identity of Santa Cruz. Much more than a point of community pride, these assets have clear and exciting potential to help fuel the City's new economy. In 2006, a City-wide survey conducted during the General Plan revision process found that 69% of Santa Cruz residents agreed that the City should do more to encourage tourism, and 80% favored encouraging the growth of arts and cultural activities to bring more year-round tourists. Surveys by the Santa Cruz County Conference and Visitors' Council (CVC) consistently find that one third of area visitors come here for cultural activities and events.

Over the last five years, the arts and tourism communities have been seeking ways to develop greater visitor awareness of local arts and culture to stimulate cultural tourism in Santa Cruz. In 2007, the CVC launched its first Cultural Tourism Initiative with targeted funding from its local supporting agencies. Using radio, print and other media strategies, the CVC is actively cross-promoting Santa Cruz arts and cultural

Arts Planning in Santa Cruz County – An Overview
Reviewing the Past

The local arts community has been involved in cultural planning for more than 30 years, but most of these efforts addressed the County as a whole and not the specific needs of the City of Santa Cruz.

The Cultural Council of Santa Cruz County (CCSCC) was created in 1979 as the primary agent to support and cultivate arts and culture in Santa Cruz County. The agency was created through the pooling of resources among State, County, City governments, area foundations, and community. The organization has also received several grants from the National Endowment for the Arts.

The Hewlett, Packard, and Irvine foundations have played a significant role as a funding source to the CCSCC which provides arts advocacy, grants, arts education, training and technical assistance to artists and arts organizations, and the annual Open Studios Art Tour event. The CCSCC is the County-designated representative to the California Arts Council.

Local jurisdictions also support their own arts programs and activities. The County and Cities of Santa Cruz, Capitola, and Scotts Valley all have independent Arts Commissions with distinct arts policies and goals to enrich residents' cultural lives. The cities of Santa Cruz and Capitola as well as the county have enacted "two percent for public art" programs that draw funds from capital improvement projects to purchase, install and maintain public works of art. Capitola's public art program also draws a percent from private development.

Arts planning took a major leap forward in 1999 when the Cultural Council and the Community Foundation of Santa Cruz County initiated the county-wide "Cultural Action Plan," a document created to identify the steps needed to strengthen the arts over the ensuing 20 years.

The Cultural Action Plan recommended:

- Investing in community facilities;
- Focusing resources to increase arts funding;
- Developing arts leadership capacity;
- Creating a centralized arts marketing infrastructure;
- Developing a children's arts and culture program; and
- Providing technical support to artists and arts organizations.

(See "Cultural Action Plan – Summary", Appendix D).

City Arts 2018: Arts Master Plan

As discussed in the introduction to this document, the City of Santa Cruz Arts Commission approached the City Council in May 2006 to propose the creation of the City's first Arts Master Plan in order to "define the City's specific role in the local development of the arts ... facilitate strategic and selective decisions and use limited resources more effectively." This document is intended to be used as a support

document for the strong economic development focus that has emerged in the new General Plan. (The proposed General Plan "GP2030" goals are referenced next to their corresponding goals in this document.)

The goals, policies and actions proposed in this plan represent the best thinking of many talented and insightful individuals, including representatives of arts and cultural organizations, the City, educational institutions, tourism bodies and the business community. All contributed actively and generously to their development.

The cultural development needed to move the arts sector into a greater economic role is recognized by our community as a necessarily collaborative enterprise involving many partners. To achieve success within the next ten years, this collaborative enterprise must continue to expand beyond the traditional arts community to include the tourism industry, the business community, educational institutions and others. But, most importantly, it will require the commitment and leadership of our City government to bring the goals in this plan to fruition.



A young participant in the Cabrillo Festival's Creativity Tent for Kids. Photo courtesy of the Cabrillo Festival of Contemporary Music.



Gamelan Anak Swarasanti. Photo: rr Jones.



Images from the City public art collection. Photo: Santa Cruz City Arts.

Goals, Policies and Actions

1. GOAL: A proud and visible identity as an arts and cultural community.

**GP2030 HA 4.7: Strong identity as an arts and cultural community.*

To those who seek out the arts, Santa Cruz is widely known as a strong and lively arts community. But for the arts to have the economic impact envisioned, this identity needs to be more visible and engaging to everyone. We need to look and act more like an arts community. We need to do as other cities do and proudly display this unique asset as a defining part of who we are. City government greatly influences the way its community looks and feels through its policies, programs and projects. With vision and purpose, the City Council and City staff can significantly impact our identity as an arts community.

1.1 Policy: Infuse the City's built environment with creative expression.

GP2030 HA 4.1: Visually reflect the City's culture and creativity in the built environment.

GP2030 HA 4.3: Encourage private development to enliven publicly accessible spaces and buildings with art.

To identify ourselves and be identified by others as a dynamic creative community Santa Cruz must better express its creative nature in its built environment.

Actions

- 1.1.1.** Develop outdoor areas for performance, art exhibition and public events; encourage public/private partnerships for such spaces through local area development plans.

**GP2030 – City of Santa Cruz General Plan 2030*

- 1.1.2.** Develop meaningful gateways into the community and consistent distinctive signage that creatively express the community's identity.

- 1.1.3.** Integrate creative design into public infrastructures whenever possible (i.e. light poles, benches, tree grates, bike racks, etc.).

- 1.1.4.** Continue to develop design policies and guidelines for private development that place a high importance on design quality, creativity and innovation.

- 1.1.5.** Encourage more businesses to include artwork in the public areas of their facilities.

GP2030 HA 4.1.3: Facilitate the placement of works of art for public display.

GP2030 HA 4.3.1: Integrate art into a variety of publicly accessible settings.

GP2030 HA 4.3.2: Explore alternative funding sources to support publicly viewable art in both private and public developments.

1.2. Policy: Maintain and enhance the City Public Art Program to enliven the community and reflect its creativity.

GP2030 HA 4.2: Integrate art into City projects in accordance with the City's Public Art Plan.

GP2030 HA 4.2.1: Maintain and enhance the City Public Art program.

GP2030 HA 4.2.2: Include public art in capital improvement projects when feasible.

GP 2030 ED 1.8.2: Improve the visual appearance of visitor routes and entrances to the city.

GP 2030 ED 6.8.2: Provide a cultural and natural environment attractive to a creative workforce.

Public art plays an important role in defining a City. Projects that create a sense of place are deeply engaged in the natural landscape, cultural traditions and social values of the community. High quality, site-appropriate public art projects manifest a City's identity, affecting the way people see, experience and participate in City life. As public art becomes integrated into the City's planning priorities, the projects that result will better express the community's identity and take on greater meaning to those who live, work and visit here.

Actions

- 1.2.1.** Create and update a Public Art strategic work plan every five years, to keep the City's Public Art Program proactive and relevant.
- 1.2.2.** Explore sharing professional public art staff between regional agencies.
- 1.2.3.** Require specific area development plans to address public art.
- 1.2.4.** Encourage public art projects that involve the community in design and implementation.
- 1.2.5.** Explore amending the zoning code to create a percent-for-art ordinance regarding private development that meets a defined threshold.
- 1.2.6.** Encourage and accommodate the inclusion of art in City facilities.

GP2030 HA 4.1.1: Encourage public art projects that involve the community in design and implementation.

GP2030 HA 4.3.3: Amend the zoning code to require publicly viewable art in private development that meets a defined threshold.

1.3. Policy: Promote cultural tourism as an engine for economic development.

- GP2030 HA 4.5: Promote arts throughout the community and the region.*
- GP2030 ED 1.8.7: Enhance and manage a citywide banner program to promote arts and cultural activities and events.*
- GP2030 ED 6.9: Promote cultural tourism as a vital element of the local economy.*
- GP 2030 ED 6.9.1: Utilize and market the area's arts and cultural resources as a vital tool for economic development.*
- GP2030 ED 1.8.4: Improve access to and routes between tourist and visitor designations and lodging facilities.*

Studies have shown that people visiting an area to enjoy its arts and cultural attractions stay longer, spend more money and are more likely to return. A strong tourism infrastructure,

working in concert with the City's arts and cultural sector, will enable Santa Cruz to develop cultural tourism into an economic engine. It will take committed partnerships and, as in many economic development efforts, some public investment if the City is to reap the full economic benefits.

Actions

- 1.3.1.** Co-lead the development of a countywide cultural tourism plan in partnership with other public agencies, the CVC, and the Cultural Council.
- 1.3.2.** Support the sustainable development of high-quality lodging.
- 1.3.3.** Support the development of visitor-friendly directional signage.
- 1.3.4.** Strengthen and grow "Santa Cruz Tickets," the City/University ticketing partnership, to serve as visitors' central on-line ticketing resource for local performances and events for visitors. Promote its use and make it affordable to more arts organizations.
- 1.3.5.** Broaden the City's utility pole banner program into new areas of the City and create year-round banners promoting the arts.
- 1.3.6.** Make use of City-owned information kiosks to promote arts and cultural events.
- 1.3.7.** Initiate a strategic special events sponsorship program to support festivals and events that promote Santa Cruz culture and contribute to economic development.
- 1.3.8.** Establish an information kiosk at the Tannery for visitors either through the CVC or other means.

GP2030 HA 4.5.2: Work with the hospitality industry to promote Santa Cruz as a year round arts destination.



A young participant in the Cabrillo Festival's Creativity Tent for Kids.
Photo courtesy of the Cabrillo Festival of Contemporary Music.



Photo courtesy of the River Arts Festival.

Santa Cruz loves its festivals, and our visitors love to share them. They contribute significantly to both our community's identity and economy. For many years the City supported many community events through co-sponsorships which included the waiver of events fees and expenses. But during times of budget cut backs, the City Council discontinued sponsorship of any events not produced by the City itself. This change has had an impact on the number and diversity of events held in the City, and has limited the corresponding economic benefits that these events can generate. A clearly defined, strategic policy of supporting events that foster cultural tourism will have a long term financial impact that more than offsets the short term cost.



Photo courtesy of the River Arts Festival.

1.4. Policy: Support and encourage the growth of local audiences for arts and culture.

GP2030 HA 3.2: Facilitate and support arts programs, events, and exhibitions throughout the community.

Participants in the Arts Master Plan focus groups voiced the need to build larger audiences among our own community members; to educate the community on the variety of arts to be enjoyed and to encourage greater participation.

While engagement with the arts can offer deeply meaningful personal experiences, many people dismiss these events and activities as elitist or "not for me." Experts counsel that audience development should specifically aim to overcome these misperceptions by developing programs that attract new participants with experiences they qualify as meaningful and rewarding. This effort requires integrating event marketing with long-term programmatic strategies for community audience development.

While the following actions are focused on ways the City can work toward a more professional and cohesive marketing strategy, the Arts Master Plan recommends the arts sector also develop an ongoing dialogue with the community to identify underlying barriers to participation and develop programming to specifically address their concerns and interests.

Actions

- 1.4.1.** Support the First Friday program to ensure its ongoing success, and encourage other collaborative "sampler" events and programs that showcase local talent and appeal to a broad range of cultural tastes.

One way that cultural organizations have attempted to reach new audiences is to develop "sampler" programs that allow participants to "taste" a broader range of programming than what attending a single event would ordinarily allow. When conducted by one organization, such an event is interesting; when overseen by a group of collaborating organizations, the impact can be significant and region-wide. Restaurants and other commercial business can be involved to broaden the attraction and economic impact. Current and former sampler programs, such as First Night Santa Cruz, Open Studios and First Friday have already had an impact on Santa Cruz arts development.

- 1.4.2.** Advocate for the development of regional solutions to better promote cultural events and activities using current technologies.
- 1.4.3.** Support efforts to promote awareness of arts programs, events and exhibitions throughout the community.
- 1.4.4.** Incorporate the arts into special events presented by the City.
- 1.4.5.** Support and advocate for opportunities to expose youth to the arts, including arts education programs, and access to cultural events and activities.

GP2030 HA 4.5.3: Participate in the development of a county-wide art and culture website and other outreach programs.

GP2030 HA 3.2.4: Encourage and support year-round events through supportive City policies, procedures and fees.

GP2030 HA 3.2.2: Work with local groups to provide and promote awareness of arts program, events and exhibitions throughout the community.

GP2030 HA 3.2.2: Incorporate the arts into special events presented by the City.

"With more than 612,000 arts-centric businesses employing nearly 3,000,000 people, arts education is a critical tool in fueling the creative industries of the future with arts-trained workers as well as new arts consumers."

Americans for the Arts Creative Cities Report 2008⁹

1.5. Policy: Establish city arts districts.

GP2030 HA 3.1: Promote the development of City Arts and Entertainment Districts.

GP2030 HA 3.1.1: Work with the City's Arts Commission and planning

Commission to develop and adopt City Arts and Entertainment Districts.

GP2030 HA 3.1.2: Amend the zoning code to create incentives for art based uses in the City Arts and Entertainment Districts.

"Arts districts" are defined urban areas characterized by a cluster of places where people participate in arts and cultural activities, such as art galleries, theaters, museums, music venues, studios, etc. Audiences and visitors are attracted by the diversity and proximity of arts offerings in one walk-able area, along with the restaurants, hotels and other support businesses which develop alongside them. The designation of an "arts district" is a powerful tool for shared identity and common marketing strategies such as banners, brochures and websites. Cities and states across the country have put policies and incentives in place that have fostered arts district to attract both residents and visitors. Santa Cruz can learn from these communities who have been successful in using this economic tool.

Actions

1.5.1. Work with the City's Arts Commission and Planning Commission to develop and adopt City Arts and Entertainment Districts.

1.5.2. Amend the zoning code to create incentives for art-based uses in the City Arts and Entertainment Districts.

2. Goal: A mix of cultural facilities that support and encourage the community's vibrant range of art creation and presentation.

GP2030 HA 2: Excellent facilities for arts and culture.

Tannery Arts Center

The vision for the Tannery Arts Center is to provide an affordable, accessible and sustainable home for the arts in Santa Cruz County, dedicated to creating opportunities for individual artists and arts organizations, residents and visitors to create, explore, perform, exhibit, learn and enjoy the Arts. This vision is planned to be achieved through a three-phase development:

- 100 artist live/work spaces
- 35,000 square feet of working studios
- A "performing arts center"



Tannery Arts Center Groundbreaking, 2007. Photo: Dina Scoppetone.

Cultural facilities are fundamental to a strong and vibrant cultural community. Artists and arts organizations are skilled at making do with whatever space is available to them, but their full contribution to the community is realized only when they can operate in facilities that support their technical needs and in which they can present their best efforts to their audiences. Since facility construction, operation and maintenance are high-cost ventures, it is critical that existing spaces are properly structured, equipped and cared for and that new spaces are developed based on highest priority needs and sustainable operational plans.

Local artists and arts organizations continue to express a need for more, larger and better equipped performance facilities. Professional facilities such as those at UCSC, Cabrillo, the Mello Center, Kuumbwa, Art League and Actors' Theatre are often unavailable to non-academic groups and conflict with the organizations' productions or are, too expensive, or too inconvenient for local audiences. Other informal facilities are often inadequate in size or basic technical resources. The strong persistent efforts of local artists and non-profit organizations have resulted in the recent emergence of some smaller informal venues for performances and art exhibitions. These include the 418 Project, the West End Theater, the Felix Kulpa Gallery, the Mill, Cayuga Vault and others.

The future development of our local arts scene is heavily dependent on significant improvements in our arts venues (for both performing and visual arts). Our local arts organizations are maturing, improving the quality of their work and are ready for larger productions and audiences. But it is difficult to bring out new audience members when current facilities are deficient. Performance quality, comfort and even safety are affected. Bold and creative approaches must be found to develop and improve our art facilities if the arts are to become a source of economic development for the community.



Tannery Performing Arts Center drawing by Mark Cavagnero Associates.



Photo courtesy of Santa Cruz Institute of Contemporary Arts (SCICA).

While there are a handful of successful artisan galleries in the City, galleries dedicated to local visual arts have not been sustainable. Local artists have turned to alternative ways of marketing their work such as exhibitions at businesses, gallery walks and open studio events. In the creative, entrepreneurial spirit of Santa Cruz, such alternative approaches should be further cultivated, with the potential of developing a new arts marketing “scene” that puts artists directly in touch with the buying public and utilizes cooperative arts marketing.

2.1. Policy: Support the development of the Tannery Arts Center as a regional center for the creation, study and presentation of art.

*GP2030 HA 2.2.3: Support the development of the Tannery Arts Center and other private/public partnerships that meet a variety of cultural needs.
GP2030 HA 2.1: Actively seek funding for improvements to City facilities that can support arts and cultural programs.*

In 2001 the City Redevelopment Agency began plans to convert the historic Salz Tannery property along the San Lorenzo River (which was closing after 150 years of operations) into a regional arts center. The Agency saw an opportunity for a visionary project that would meet the City goals of redeveloping a blighted area within the City’s redevelopment district and providing greatly needed affordable housing. The Agency acquired the property, and over seven years of planning, an innovative public-private partnership was formed between the Redevelopment Agency and two independent nonprofit organizations to develop a major arts center in three phases:

1. 100 artist live/work spaces, developed by Artspace, the nation’s leading nonprofit real estate developer for the arts. (Currently under construction; scheduled for completion in February 2009; \$1.9 million in affordable housing funds from the Redevelopment Agency were committed in this phase.)

2. 35,000 square feet of working studios, also developed by Artspace. (Construction design and funding near completion.)

3. A “performing arts center” with a 160-230 seat black box theater, a permanent home for the Santa Cruz Ballet, rehearsal spaces, classrooms, offices, galleries and café developed by the non-profit Tannery Arts Center organization. (Construction design and funding campaign currently in development.)

The City Council and the Redevelopment Agency have been instrumental in the first two phases of the development of this project, and are widely applauded in the arts community for believing in this vision and undertaking the challenging process of planning, funding and developing such a major project.

When completed, the Tannery will provide a unique place for artists and cultural organizations from different media to work together in a shared space, creating synergy, collaborations, and visibility. This “community center for the arts” will be a destination for cultural tourism and contribute significantly to the image of Santa Cruz as an arts community.

While the Tannery will meet many cultural infrastructure needs of the community, it will not address them all. For example, it will not serve the performance facility needs of the medium to larger-sized performing arts organizations. We should use the success of the Tannery as an example of how, with vision, creativity and strong leadership, we can find ways to solve seemingly insurmountable capital development challenges.

Although the City has committed no funding toward the development of the third phase of this project, the Arts Master Plan believes this phase provides the community an opportunity to create a larger vision for arts capital development, and to clarify how the remaining elements of the Tannery Arts Center fit into that vision.

Actions

2.1.1. Continue to partner with Artspace on development and sustainability of the artists' working studios and live/work spaces.

2.1.2. Create a 5 - 10 year strategic plan for development of arts and cultural facilities throughout the City. Include phased plans for funding and development of the third phase of the Tannery Arts Center, a larger performing arts center, the Museum of Natural History, and other facilities proposed and in development throughout the County, including UCSC and Cabrillo.

2.1.3. Partner with the Tannery Art Center board to ensure that further City participation with the Tannery Arts Center strategically evaluates community cost versus long term community needs and goals.

2.1.4. Encourage participation by the County Office of Education, SC City Schools and Cabrillo College in developing an arts education program at the Tannery Arts Center.

2.2 Policy: Plan for the development (or redevelopment) of a 1200-2000 seat performance facility in the downtown area.

GP2030 HA 2.3: Provide leadership in the development of a performing arts center in the Downtown area.

GP2030 HA 2.3.1: Study the feasibility and funding sources of a downtown performing arts center, including the reuse or expansion of the Civic Auditorium.

Actions

2.2.1. Provide strong visible leadership in the visioning and development of a performance facility, recognizing its ability to significantly leverage the art sector's role in economic development.

2.2.2. Consider the development of a performance facility as part of a longer term tactical plan for development of a variety of arts and cultural facilities throughout the City. Coordinate these plans with plans for the Tannery Arts Center, the Museum of Natural History, and potential facilities throughout the County.

2.2.3. Commission a feasibility study to evaluate the relative benefits and challenges of renovating the Civic Auditorium as a multi-use performance facility versus developing a new performance center in the general downtown area.

2.2.4. Explore the benefits of developing the performance center in the Lower Pacific Area as part of the River Front/Lower Pacific Design Guidelines and Development Incentives Plan, using this key area to establish the flow of residents and visitors between the downtown and the beach front.

2.2.5. Collaborate with the University on opportunities to develop the 1200-2000 seat performance venue.

2.2.6. Consider all possible sources of capital and operational funds in creating a funding model for the development of a performance facility, including: public/private partnerships, tax increments, sponsorships, private development, private contributions, foundation grants, City and County redevelopment funds, historical preservation funding, City/UCSC collaborations, federal grants, and state bonds; with particular focus on developing a County-wide funding model.



From above: 1) Gerald Wilson Orchestra with special guest Kenny Burrell at the Kuumbwa Jazz Center. Photo: Cole Thompson; 2) Photo courtesy of the Community Foundation of Santa Cruz County; 3) Photo courtesy of the River Arts Festival; 4) **Nightlight 2006**. Photo: SCICA.



SambaDá. Photo: Charile Nixon.



Student-designed flags welcome visitors to the River Arts Festival.



Nita Little. Photo: Darryl Ferrucci.

2.2.7. Appoint a committee now to steer the research, planning and development of a downtown performance center.

2.3. Policy: Maintain City-owned recreational facilities (including the Civic Auditorium and the Louden Nelson Community Center) with consideration of their existing and potential use as venues for art creation, exhibition and performance.

*GP2030 HA 2.1: Effectively and efficiently use City facilities for arts and cultural programs.
GP2030 HA 2.1.1: Actively seek funding for improvements to City facilities that can support arts and cultural programs.*

Actions

2.3.1. Actively seek funding for improvements to City facilities that can support their use by arts and cultural programs.

2.4. Policy: Make it as easy and affordable as possible for City arts organizations to use City facilities.

*GP2030 HA 3.2.1: Maintain reduced rent for the use of City exhibition, performance and instructional space for non-profit organizations.
GP2030 HA 2.1.2: Encourage the use of City facilities by arts and cultural programs.*

Actions

2.4.1. Encourage the use of City facilities by arts and cultural programs.

2.4.2. Develop grants, flexible fee structures, and other support programs that will make it easier for smaller arts organizations and individual artists to use City facilities.

2.5. Policy: Support the development of outdoor areas for the performance and exhibition of arts festivals and events.

Actions

2.5.1. Encourage and facilitate performances and events in non-traditional settings.

2.6 Policy: Consider the needs of artists in City zoning and planning policy making.

2.6.1. Continue to encourage the development of artist studios and artist live/work units.

2.6.2. Revise the zoning code to expand live/work units.

2.6.3. Encourage and promote a mix of public and private facilities that meet the unique needs of artists, cultural organizations, patrons, and participants.

2.6.4. Revise the zoning code to encourage the development of mixed public and private facilities that will meet the needs of artists and cultural organizations.

2.6.5. Amend the zoning code to encourage and allow the development of arts and cultural facilities in a wide variety of zoning designations.

3. Goal: A City government that recognizes the value of the arts to the City's quality of life and economic stability, and takes a leadership role in guiding the arts sector to success.

GP2030 HA 4.5.4: Recognize, document, and publicize the economic value of Santa Cruz's art and cultural resources.

Positioning the Arts as an economic mainstay of the community will require broadly shared vision, commitment, and leadership. The arts community has strengthened its ability over the last five to ten years to organize effectively and to work collaboratively toward common goals.

The arts sector now needs strong community partners to actively support their work from the top down. Local business and community leaders are most likely to throw their weight behind the goals identified in this plan if their advocacy is echoed by that of the City itself. The City Council needs to use its role as a community standard-bearer to create the impetus and momentum to catalyze change.

The City government is also best positioned to coordinate partnerships across industries and sectors, facilitating opportunities for dialogue and joint action, creating strong and synergistic links to fulfill the City's potential as a vibrant, contributing, economically-sustainable arts and cultural environment.

3.1. Policy: Maintain a City organizational structure and policies that reflect the role of arts and culture in our economic future.

To implement these goals the City will need the organizational capacity to coordinate planning and implementation efforts, and to provide unified leadership and messaging to the community. The City currently has two advisory bodies related to the Arts: the Arts Commission and the Public Art Committee. The distinction between their duties is not always clear to the public.

The Parks and Recreation department had for many years staffed and supported the arts advisory bodies through the growth and development of City Arts programs. With the move of the arts programs and their advisory bodies to the Department of Economic Development and Redevelopment in July 2008, the role of the arts in economic development

can be better integrated into the City's overall economic development strategy. The City needs to continue to coordinate its arts policies and their implementation to maintain consistency, clarity and visibility to the public and staff, and to gain the full value of its investment.

Actions

3.1.1. Re-integrate the Arts Commission and Public Art Committee into one advisory body.

3.1.2. Charge the Arts Commission with the development of an implementation plan for this Arts Master Plan, to include annual reports to the City Council on progress toward these goals and actions.

3.1.3. Continue to support professional "City Arts" staff, to coordinate arts planning and programs, support the implementation of the Arts Master Plan, and represent the City's arts programs in the community.

3.1.4. Designate "arts partners" in each City department related issues, to identify opportunities for partnerships and arts development.

3.1.5. Build the Friends of City Arts volunteer program into a strong source of community support and participation.



The Gravity Girls perform during National Dance Week 2008 festivities in Downtown Santa Cruz. Photo: Curtis Finger.

3.2. Policy: Embrace a leadership role in creating strategic alliances with community partners in the arts sector.

Actions

3.2.1. Convene an annual roundtable involving City leaders with arts sector representatives to identify issues and foster collaborations.

3.2.2 Ensure staff level engagement with the arts sector to represent the City in arts sector leadership.

3.2.3. Make the ArtWORKS Awards, honoring local arts-supporting businesses, an annual event.



Arts Master Plan Business Focus Group Discussion. Photo: Santa Cruz City Arts.

health of the community. Now, as cities begin to compete for creative industries, they are exploring and implementing similar incentive strategies to spur arts-related development. These might be income tax exemptions for individual artists, sales tax credits for businesses in designated arts districts, or fee reductions for creative businesses moving to the area. In addition, cities continue to designate specific funding streams, such as a percent of hotel taxes or other revenues, to support cultural organizations that contribute to the community's economy.

As the relationship between the arts sector and economic development is embraced in this community, as the impact of the arts on tourism and a strong creative economy is confirmed, the City needs to re-examine how its policies, programs and funding mechanisms impact the very organizations, individuals and businesses it wants to foster. The City "admission" tax (which requires organizations to pay 5% of their gross tickets sales to the City) reduces the primary earned revenue base for small non-profit arts organizations and takes an ongoing toll on the arts sector without providing any reciprocal support. If even a small percent of this tax were reinvested into the arts community it would have a significant impact (5% reinvestment of the admissions tax would create \$100,000 annual budget for the arts). The City needs to think differently, think more creatively, think more strategically about how to grow its arts sector, while remembering that a little bit can go a very long way to help the arts sector achieve its economic potential for the community.

4. Goal: A diversified base of funding and incentives for the arts in Santa Cruz that leverages the sector's contributions to the City's economic development and quality of life.

Local government policies and programs can have a significant impact on the development of businesses. Many cities, including Santa Cruz, offer incentives to retail, manufacturing, technology and other businesses to relocate to their community, to expand into new business sectors, or to make other changes that would be beneficial to the economic

4.1. Policy: Allocate the City's arts funding strategically.

Actions

4.1.1. Establish performance measures and evaluation tools for recipients of City funding to promote arts and culture, to ensure accountability and relevance.

4.2. Policy: Develop and foster dedicated revenue streams for the arts to fund full implementation of this plan.

Actions

4.2.1. Establish a per capita arts funding model - based on other cities where the arts support economic development.

4.2.2. Reinvest a percentage of admissions tax revenue collected from arts organizations to support the arts sector.

4.2.3. Develop partnerships between the arts and tourism sectors to explore and advocate for dedicating a portion of the transient occupancy tax to support cultural tourism.

4.2.4. Support programs that encourage individual and corporate philanthropic support of arts and culture.

NEXT STEPS

The Arts Commission wishes to thank everyone who has contributed generously to the development of this plan – the Arts Master Plan Working Committee who developed and facilitated the process, the Steering Committee who provided their insights at key points in the process, the many City staff members who implemented the process and provided input, and the many members of the public who sat on focus groups, provided interviews, and completed surveys. The Arts Commission hopes that the Arts Master Plan will provide inspiration, guidance and focus to the development of the arts in the City of Santa Cruz for many years to come.

Through adoption of the Arts Master Plan, the City Council takes a leadership role in affirming the arts as an important community asset to be supported and utilized in economic development efforts. Because of this focus, many of this plan's recommendations speak to integrating the arts into the City's structure, processes and decisions in strategic ways that have little (if any) financial cost. However, like any planning document, the Arts Master Plan should be followed with an implementation plan to ensure its usefulness. The Arts Commission recommends that the City Council direct the formation of a joint City staff/advisory body committee to develop a five year implementation plan to be presented to Council in spring 2009. This timing will allow for any budget issues to be considered in the City's FY 2010 budget, and for implementation to be coordinated with final adoption of the 2030 General Plan.



Public Art at the Ken Wormhoudt Skate Park. Photo: Santa Cruz City Arts.

Music

Santa Cruz is steeped in it, from street-side buskers to the non-stop stream of local and international talent performing year-round. Santa Cruz is home to several venues of renown offering jazz, (Kuumbwa), rock (The Catalyst) and blues (Moe's Alley), drawing fans from the San Francisco and Monterey Bay areas and beyond. There are strong and loyal local audiences, and local producers showcase artists in a wide range of genres including reggae, rap, country, punk, bluegrass and world music. We have an active and popular local symphony – unusual for a town of our size – offering a full season of regular performances as well as collaborations with other local performers. Organizations dedicated to baroque, jazz, chamber and choral music perform throughout the year. Santa Cruz is the hub of a world-renowned festival of new and contemporary music whose artistic director is an international figure, the first woman to conduct a major national symphony orchestra. Importantly, Santa Cruz musicians and music organizations devote time and resources to bring music programs to our community's children in the absence of adequate school funding for music education.



Lou Harrison. Photo courtesy of Cabrillo Music Festival.



Marin Alsop conducts. Photo: rr Jones, courtesy of the Cabrillo Festival of Contemporary Music.

Visual Arts

Visual Arts abound in Santa Cruz. The Santa Cruz Museum of Art and History presents year-round programs and exhibitions featuring works by national, regional, and local artists. Importantly, the Museum maintains a strong children's education program serving local schools and individuals. The Santa Cruz Art League, founded in 1919 and still going strong, offers classes and regular public exhibitions and events. Visual artists in Santa Cruz comprise a majority of the artists showcased in the Cultural Council's county-wide Open Studios event each October.

With a few notable exceptions such as the Felix Kulpa Gallery, it has been difficult for art galleries to find permanence downtown. However, there has been exciting growth in the number of small galleries on the fringes of the downtown area, fueling the emergence of a monthly First Friday event whose enthusiastic audience is growing steadily. Local businesses help bridge the gallery gap by mounting exhibits featuring local artists, enriching the customer experience while providing valuable exposure and sales opportunities to artists.



Public Art at Depot Park. Photo: Santa Cruz City Arts.

“The area is so gorgeous; the weather is perfect. The Festival is a dream come true. For someone who thrives on creativity and innovation and thinking outside the box this is a perfect combination.”

Marin Alsop, Music Director of the Baltimore Symphony Orchestra and the Cabrillo Festival of Contemporary Music

Dance

Dance has a proud and successful heritage in Santa Cruz. Its highly-visible dance community flows in and out of two colleges and numerous local studios, resulting in dance performances almost every weekend of the year. The large local ballet studio regularly produces its own performances and has the distinction of serving as a primary feeder to regional companies around the country. In Santa Cruz one can always find dance classes for adults and children in nearly every traditional, cultural, contemporary and ethnic form, from ballet to bellydance, tap to flamenco, ballroom to African, hip hop, jazz, modern, swing, capoeira, folk dance and salsa. The rich and accessible blend of genres has spawned numerous post-modern dance troupes, many of whom tour locally nationally and internationally, including aerial, fire and multi-media dance theater.



Above:
Ballet Wassa Wassa.
Photo: Karen Lemon.

Left: Dance in
Unlikely Places,
Shah and Blah
Productions.
Photo: Jon Kersey.



Theater

Theater has been a lively scene in Santa Cruz since the early 70s, from small troupes and acting companies to today's Shakespeare Santa Cruz, whose nationally-recognized summer Shakespeare festival draws audiences from throughout California. Its family-themed, off-season holiday productions are a beloved local tradition. Numerous acting and improv troupes and three small theaters (Actors Theater, Broadway Playhouse and West End Studio) serve the city's small but dedicated theater-going community and there are several theater training programs for children. Additionally, a thriving performing arts scene, fueled by the ethos of the annual Burning Man festival, crosses the boundaries between circus, theater, new media and dance and brings performance off the stage to unexpected locations.



Paul Whitworth as Hamm in Shakespeare Santa Cruz's 2007 production of Samuel Beckett's "Endgame"; Photo courtesy of Shakespeare Santa Cruz.



Kate Eastwood Norris as Beatrice and Mike Ryan as Don Pedro in Shakespeare Santa Cruz's 2007 production of "Much Ado About Nothing"; Photo courtesy of Shakespeare Santa Cruz.



Photo: Mike Tossy, courtesy of the Actors Theatre.

Arts In Santa Cruz Today

Appendix A



Dead Cow Gallery exhibit. Photo: SCICA.

Film

Cinema-lovers can attend a variety of annual festivals including the ever-expanding Santa Cruz Film Festival, Earth Vision environmental film festival, Reel Work labor film festival and the Pacific Rim Film Festival, among others. Films with a regional or cultural focus are screened regularly in a number of informal venues. The city's commercial theaters offer independent as well as wide-release films, and Santa Cruzans are proud patrons of art-house cinemas such as the historic and recently-renovated Del Mar downtown.

Local and New Media

Numerous local media outlets provide arts coverage in a variety of formats. Two weeklies and one daily newspaper with interactive websites provide ongoing arts coverage. Two public radio stations and one college station offer local and national coverage, and provide an outlet for locals to try their hand at deejaying and radio production. Community Television of Santa Cruz County provides coverage of local events and produces numerous arts shows. A multifaceted film and video studio facility, the Digital Media Factory, provides location independent TV and film producers a place to create new work.



Gamelan Anak Swarasanti. Photo: r. Jones.

Literary Arts

Literary Arts thrive in Santa Cruz, home to American Book Award-winning author James Houston, poet Morton Marcus, writer Laurie King and National Book Award winner Nathaniel Mackey; just a few among the city's writers of note. Bookstores are a cultural and social hub, hosting free year-round public readings and book signings by visiting authors and serving as a nexus for numerous writing and literary interest groups. There are long-running writing workshops and residencies facilitated by local writers, and poetry slams have become a staple of cafes and bars around the city. A grassroots non-profit, Poetry Santa Cruz brings poets from around the world to Santa Cruz for readings, and produces a local poetry radio show.

Audiences

All year long the arts in Santa Cruz are celebrated and supported by a diverse and enthusiastic local audience. Residents consistently express a deep appreciation for the rich array of arts and cultural activities intrinsic to life in Santa Cruz. In survey after survey, the arts have been shown to be a cherished community value, and residents expect their cultural wealth to be cultivated and carried forward to future generations.



Caetano Veloso at the Kuumbwa Jazz Center. Photo: Cole Thompson.

The City Arts Commission is deeply grateful to the more than 650 people who have contributed their time and insights to the Arts Master Plan process to date, including 585 survey respondents, 65 focus group participants, 33 Steering Committee members, 11 community leaders interviewed, seven Working Group members and six City staff. More than 1000 volunteer hours were given to this process by very busy

people who felt it was important to take time out from their work and lives to provide us with their very best thinking on these important issues. The recommendations within this document are the results of their efforts. Full text of the Focus Group discussions and Survey results are available at www.ci.santa-cruz.ca.us/pr/ac/ac.html.

Focus Group Participants

Focus Group	Name	Organizational Affiliation
Practice Group	Ronn Reinberg	West End Studio Theatre
	Lin Marelick	City Arts Commission
	Crystal Birns	Santa Cruz City Arts
	Emery Hudson	Community Television of Santa Cruz County
	Michele David	City Arts Commission
	Kirby Scudder	Santa Cruz Institute of Contemporary Arts
Arts Organizations	Tim Jackson	Kuumbwa Jazz Center
	Tandy Beal	Tandy Beal and Company
	Phil Collins	New Music Works
	Paul Figueroa	Museum of Art and History
	Robert Kelley	Santa Cruz Ballet
	Ellen Primack	Cabrillo Festival of Contemporary Music
	Marcus Cato	Shakespeare Santa Cruz
	Jane Sullivan	Santa Cruz Film Festival
	Helene Jara	Actors' Theatre
	T Mike Walker	Santa Cruz Art League
Tourism	Brian Sprinsock	Adobe on the Green
	Tejal Sood	Hampton Inn
	Kris Reyes	Seaside Company
	Jeannie Kegoberin	Mountain Parks Foundation
	RJ Escobar	Scotts Valley Hilton
	Carol Marini	Marini's at the Beach
	Patrice Boyle	Soif Restaurant



Graphic traffic box. Photo: Santa Cruz City Arts.



Performance group Nocturnal Sunshine performs during National Dance Week 2008 festivities in Downtown Santa Cruz. Photo: Curtis Finger.

Santa Cruz Arts Master Plan Participants

Appendix B

Santa Cruz Arts Master Plan Participants

Appendix B (continued)

Visual Arts

Shelby Graham
Susan Hillhouse
Ronna Shulkin
Bridget Henry
Ron (rr) Jones
Linda Watson
James Aschbacher
Sally Jorgensen
Angelo Grova
Richard Deutsch

Sesnon Gallery - UCSC
Museum of Art and History
Artist (painter), 7th Avenue Studios
Artist (printmaker), UCSC Print Studios
Artist (photographer)
Artist (jeweler), Cabrillo College
Artist (painter)
Artist (painter)
Artist (sculptor), Michelangelo Studios
Artist (sculptor)

Business

Paitra Sharp
Ken Kannappan
Harvey Nickelson
Mary Anne Carson
Alan Heit
Zee Zaballos
Casey Coonerty
Bill Tysseling
Matthew Thompson

Beauregard Vineyards
Plantronics
Coast Commercial Bank
Santa Cruz County Bank
Alan Heit, DDS
Zaballos & Associates
Bookshop Santa Cruz
Santa Cruz Chamber of Commerce
Thacher & Thompson Architects

Education

Sonja Deetz
Saki
Kathleen Crocetti
Patrice Vecchione
Terrel Eaton
Dee Hilbert-Jones
Ben Hecht
Ashley Adams
Daria Troxell
Susan Bruckner
Michael Watkins

Cultural Council of Santa Cruz County SPECTRA Arts Education
Tandy Beal and Company
Santa Cruz City Schools
The Heart of the Word – poetry in schools and juvenile hall
Kuumbwa Honors Band
UCSC Art Department
Seven Directions Studio
Museum of Art and History
Kids on Broadway
Santa Cruz County Music Teachers Association
Santa Cruz City Schools

Venue/Presenters

Michael Horne
Bill Welch
Tim Jackson
Gary Tighe
Ana Marden
Laurence Bedford
Pearl Vickers
Rick Larson

Pulse Productions
Moe's Alley
Kuumbwa Jazz Center
Catalyst
418 Project
Rio Theatre
Actors Theatre
Cabrillo Festival of Contemporary Music, Santa Cruz County Symphony

Media

Wallace Baine
Westi Haughey
Christina Glynn
John Patterson
Bonnie Primbsch

Santa Cruz Sentinel
Cruzio
Santa Cruz County Conference and Visitors Council
Community Television of Santa Cruz County
KUSP Central Coast Public Radio

Steering Committee Members and City Staff Participants

Name

Consuelo Alba-Speyer
Len Anderson
Linda Bixby
Jim Brown
Sonja Brunner
Chip
Ceil Cirillo

Organizational Affiliation

Owner, Alma Gifts and Culture
Secretary/Treasurer, Poetry Santa Cruz
Member, City Arts Commission
Executive Director, Diversity Center
Board President, Downtown Association
Member, City Arts Commission
Executive Director, City Department
of Economic Development and Redevelopment
Artist, Art Teacher and Coordinator, Santa Cruz City Schools
Member, City Arts Commission
VP of Sales and Marketing, Hilton Santa Cruz Scotts Valley
Director, UCSC Mary Porter Sesnon Art Gallery
General Manager, KUSP Central Coast Public Radio
Marketing Manager, Cruzio
Concert Promoter, Pulse Productions
CEO/Executive Vice President,
Santa Cruz County Conference and Visitors Council
Executive Artistic Director, Santa Cruz Ballet Theater
Member, City Arts Commission
Donor Services Officer, Community Foundation of Santa Cruz County
Director, City Department of Planning and Community Development
Executive Director, Community Foundation of Santa Cruz County
Executive Director, The 418 Project
Member, City Arts Commission
Project Director, Tannery Arts Center
Board President, Cabrillo Festival of Contemporary Music
Executive Director, Cultural Council of Santa Cruz County
Member, Santa Cruz City Council
Director, Felix Kulpa Gallery
Managing Partner, NAI BT Commercial Real Estate
Director, City Department of Parks and Recreation

Kathleen Crocetti
Maureen Davidson
RJ Escobar
Shelby Graham
Terry Green
Westi Haughey
Michael Horne
Maggie Ivy

Robert Kelley
Peter Koht
Robin Larsen
Greg Larson
Lance Linares
Ana Marden
Lin Marelick
George Newell
Bruce Nicholson
Alberto Rafols
Lynn Robinson
Robbie Shoen
Lee Slaff
Dannettee Shoemaker

Santa Cruz County Conference and Visitors Council
Executive Artistic Director, Santa Cruz Ballet Theater
Member, City Arts Commission
Donor Services Officer, Community Foundation of Santa Cruz County
Director, City Department of Planning and Community Development
Executive Director, Community Foundation of Santa Cruz County
Executive Director, The 418 Project
Member, City Arts Commission
Project Director, Tannery Arts Center
Board President, Cabrillo Festival of Contemporary Music
Executive Director, Cultural Council of Santa Cruz County
Member, Santa Cruz City Council
Director, Felix Kulpa Gallery
Managing Partner, NAI BT Commercial Real Estate
Director, City Department of Parks and Recreation

Santa Cruz Arts Master Plan Participants

Appendix B (continued)

Name	Organizational Affiliation
Terri Steinmann	Director, West End Studio Theatre
Bill Tysseling	Executive Director, Santa Cruz Chamber of Commerce
Virginia Wright	Executive Director, Santa Cruz County Symphony

Community Leaders Interviewed

Name	Organizational Affiliation
Greg Archer	Editor, Good Times Santa Cruz
Marty Collins	Director, Digital Media Factory
Ryan Coonerty	Mayor, City of Santa Cruz
Moy Eng	Performing Arts Program Director, The William and Flora Hewlett Foundation
Maggie Ivy	Executive Director, Santa Cruz County Conference and Visitor's Council
Lance Linares	Executive Director, Community Foundation of Santa Cruz County
Nancy Loshkajian	Owner (Development Consultant), Nancy V. Loshkajian & Associates
Alberto Rafols	Executive Director, Cultural Council of Santa Cruz County
Roland Rebele	Retired Philanthropist
Emily Reilly	Member, Santa Cruz City Council
Cathryn Vandenbrink	Regional Director, Artspace

Working Group Members

Name	Organizational Affiliation
Linda Bixby	Member, City Arts Commission
Chip	Member, City Arts Commission
Maureen Davidson	Member, City Arts Commission
Terry Green	General Manager, KUSP Central Coast Public Radio
Peter Koht	Member, City Arts Commission
Lin Marelick	Member, City Arts Commission
Virginia Wright	Executive Director, Santa Cruz County Symphony

Arts Master Plan Staff

Name	Organizational Affiliation
Crystal Birns	Arts Coordinator, Economic Development and Redevelopment
Trink Praxel	Principal Administrative Analyst, Parks and Recreation
Laurie Rubin (Lorelei)	Coordinator, Parks and Recreation

City Arts Commissioners Spring 2006 – Fall 2008

Name	Organizational Affiliation
Linda Bixby	Donor Relations/Development, CASA of Santa Cruz County
Chip Michele David	Executive Director, Downtown Association of Santa Cruz Program Administrator, Santa Cruz Center for International Economics, UCSC
Maureen Davidson	Public Relations Consultant, Davidson Consulting
Peter Koht	Public Relations Account Manager, Nadel Phelan, Inc.
Lin Marelick	Dean of Workforce and Economic Development (Retired), Mission College
Nancy Meyberg	Director of Marketing and Public Relations (Retired), Santa Cruz County Symphony
Peter McGettigan	Producer, Community Television of Santa Cruz County
Wolfgang H. Rosenberg	Department of Housing and Urban Development (Retired)

This Strategy was developed by the Redevelopment and Planning Departments of the City in preparation for the 2007 General Plan Update. It asked 60 community participants to envision economic success in each of six Economic Clusters and to recommend steps the City should take to achieve that success. A broad community panel of non-profit, education and business leaders reviewed the recommendations.

RECOMMENDATIONS:

1. Arts, Culture and Entertainment

- Include specific statements in the City's Economic Element and General Plan regarding the importance of the Arts in Santa Cruz's economy and quality of life.
- Collaborate with appropriate promotional organizations to create a "Santa Cruz Arts Experience" marketing strategy.
- Encourage CVC to increase promotion of Santa Cruz as an arts destination.
- Participate in a county-wide study of the Economic Impact of the arts and incorporate strategies into the City's economic plan.

- Promote the arts to new companies to encourage their support.
- Work with cultural/tourism organizations to develop an arts calendar.
- Offer financial incentives for arts startups and expansions.
- Develop a plan to remodel and modernize the Civic Auditorium.
- Develop a framework to create greater alliances and coordination between arts, entertainment, retail and tourism industries.
- Actively promote the start-up of retail and working galleries in key economic centers; develop financial and regulatory incentives for galleries.
- Provide simpler and faster processing for businesses involved in arts and entertainment.
- Encourage live/work spaces.
- Identify areas of the City as Cultural Districts and create incentives for the arts through regulatory flexibility in these areas.

City of Santa Cruz Economic Development Strategy 2004
(Arts and Culture Section)

Appendix C

City of Santa Cruz Economic Development Strategy 2004 (Arts and Culture Section)

Appendix C (continued)

Cultural Action Plan for Santa Cruz County 1999 (Summary)

Appendix D

Arts-related recommendations were included in other clusters as well:

2. Tech and Manufacturing

- Attract employers by selling the "Santa Cruz lifestyle" including arts and entertainment.
- Work with Santa Cruz's diverse enterprises, artists, designers, and non-profits to foster the growth of sustainable livelihoods, services and production.

3. Tourism

- Create a marketing program that connects the arts, retail and visitor attractions.
- Coordinate the promotion and scheduling of events and attractions.

4. Retail

- Create business districts and cultural districts.

5. Entrepreneurial/Small Business/Home Business

- Analyze dedicating a percentage of TOT to fund and promote special events.

The first Santa Cruz County Cultural Action Plan in 1979 led to the building of the Museum of Art and History, the SPECTRA arts education program and the establishment of the Cultural Council of Santa Cruz County. In 1998, The Community Foundation of Santa Cruz County and the Cultural Council collaborated to update the plan. With support from the David and Lucile Packard Foundation, they chose a group of planning consultants and developed a Strategic Partners broad citizen oversight group of 30 key figures from many facets of the community

A needs assessment was conducted, surveying 160 Santa Cruz County arts, cultural, education, business and government leaders using interviews, surveys, or focus groups. Eight task forces formed around needs identified in the needs assessment and each produced recommendations.

RECOMMENDATIONS:

1. Leadership

- Create a Cultural Leadership Task Force to coordinate and strengthen leadership development efforts.

- 2. Funding** The number of SCC cultural organizations tripled since the 1979 Plan, and their total budgets increased eight-fold. Funding however, remained static. The task force recommended:
- Develop a public funding measure focused on facilities.

- Initiate a corporate giving campaign with a workplace giving program.
- Develop a strategic alliance with the tourism industry and undertake cultural tourism planning.
- Create a Cultural Endowment Fund at the Community Foundation.

3. Arts Education

- Develop shared understanding of the components that create excellence in arts education.
- Build arts education standards and curriculum on California Challenge Standards.
- Develop a Youth Arts Task Force to recommend consistent year-round programming.
- Train artists and arts organizations to provide arts education to schools.

4. Facilities

- Develop a county-wide campaign to advocate for a geographically spread network of excellent community facilities for the enjoyment of all cultural expressions.
- Develop collaborations among organizations for shared space and equipment.
- Cities and County should revise policies and programs to encourage and support the development of artists' live/work spaces and art-making facilities.
- Educational institutions should actively encourage community use of their cultural facilities.

5. Marketing

- Build a centralized arts marketing infrastructure to promote arts and develop local audiences.
- Develop a multi-year arts marketing plan.
- Develop a centralized information and ticket source for all arts and cultural events.

6. Equity

- Develop a cultural equity policy.
- Develop a technical assistance program for artists and organizations of color.

7. Creative Support

- Provide technical assistance and management support through arts support centers.
- Support artists in exploring retail possibilities in partnership with businesses and local government.

8. Public Art

- Establish new public art plans and ordinances.
- Consider hiring a countywide public art professional.
- Maintain and preserve public cultural and historical sites.

Cultural Action Plan for Santa Cruz County 1999 (Summary)

Appendix D

Over the last 30 years, the need for larger and improved performance facilities in the City and County of Santa Cruz has been frequently discussed, studied and planned.

- 1979: The first Cultural Action Plan recommended a "1200-2000 seat concert hall and a smaller space for theater, experimental productions and chamber music."
- 1983-86: Developers Hare, Brewer and Kelly, Inc. included two performance facilities in their proposed Wingspread development in Aptos. The development was not approved by the County Board of Supervisors.
- 1985-87: The City of Santa Cruz completed two feasibility studies on renovating the Civic Auditorium into an improved performance facility. The capital cost was determined to be unfeasible.
- 1989: Mayor's Performing Arts Center Task Force formed to evaluate conversion of the Del Mar Theater into a performance facility. The task force recommended the City collaborate with the County to undertake a feasibility study.
- 1990: The Cultural Council, at the request of the County Arts Commission, formed a Performing Arts Facilities Committee to undertake a definitive study of the need for new performing spaces in the County and their best possible locations. The report determined the need for larger and higher quality facilities was "dire" and, after

studying numerous possible sites, recommended the development of a center in San Lorenzo Park. The \$20 million cost was determined to be prohibitive and the political complications of converting parkland too great. The Committee's second recommendation, the Del Mar Theater and Bank of America properties, received endorsement from both City and County governments. ■ 1993: A feasibility study of the Del Mar Theater/Bank of America property proposed a 750 seat theater and a 250 seat black box theater within the proposed building site, with space on the lot for a future 1200 seat concert hall. Costs were estimated at \$12 million; with a predicted operating deficit of \$250,000 to be covered jointly by the City and County. Plans were cancelled when purchase of the building fell through in 1994.

- 1999: The Cultural Council and Community Foundation sponsored the development of an updated Cultural Action Plan. The plan – somewhat surprisingly – did not recommend the development of a larger facility, but instead advocated for "investment in a geographically distributed array of renovated and new community-based facilities to serve the creation, promotion, teaching, support and enjoyment of all cultural expression."

A Brief History of Cultural Facilities Planning in Santa Cruz

Appendix E



santa cruz
cityarts

Arts Master Plan

Economic Development and Redevelopment Department

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Appendix F

FOOTNOTES

- ¹Americans for the Arts. Creative Industries 2008: The 50 City Report, based on Dun and Bradstreet Data. www.artsusa.org/pdf/Information_services/creative_industries/CreativeIndustriesCityReport2008.pdf
- ²Americans for the Arts. 2007 Arts and Economic Prosperity study for Santa Cruz County. www.artsusa.org/Information_services/research/services/economic_impact/one_pagers/Reports/SantaCruzCountyCA_OnePageSummary.pdf
- ³American for the Arts. 2008 Creative Industries Reports based on Dun and Bradstreet data www.americansforthearts.org/pdf/Information_services/creative_industries/congdistrictables.pdf
- ⁴City of Santa Cruz. Economic Development Strategy, July 2004. www.ci.santa-cruz.ca.us/pl/econ/FinalStrategy.pdf
- ⁵City of Santa Cruz. Arts Master Plan Community Survey. www.ci.santa-cruz.ca.us/pr/ac/PDF/SURVEY.pdf
- ⁶Evans/McDonough. City of Santa Cruz Resident Opinions. www.ci.santa-cruz.ca.us/pl/gp/PDF/survey%20powerpoint.pdf
- ⁷City of Santa Cruz. Draft General Plan 2030. www.ci.santa-cruz.ca.us/pl/gp/PDF/7.4%20GP%20Draft.pdf
- ⁸Yoshitomi, Gerald D. 2000. New Fundamentals and Practices to Increase Cultural Participation and Develop Arts Audiences. Grant Makers in the Arts Reader, VOL. 2, No 1.
- ⁹Americans for the Arts. Creative Industries 2008: The 50 City Report, based on Dun and Bradstreet Data. www.artsusa.org/pdf/Information_services/creative_industries/CreativeIndustriesCityReport2008.pdf



MATCHING GRANT MURAL PROGRAM GUIDELINES

Introduction

The Matching Grant Mural Program was established in 1994 to support the City's community revitalization goals. The Mural Program began in the downtown alleys in 1994. Through the Mural Program the Economic Development Department supports the community vision of Santa Cruz as a vibrant and creative city.

Mural Program Grant Information

The Mural Program provides 75% matching grant funds to grant recipients. Projects under 500 sq ft are budgeted at \$10,000 (\$7,500 City grant and \$2,500 partner contribution). The Mural Program may provide up to \$10,000 in matching grant funds for projects over 500 sq ft and/or with project budgets that exceed \$20,000. These funds may be used for the cost of wall preparation, mural design, materials, painting, necessary equipment (such as scaffolding) and permit fees.

Grant funds may not be used for ongoing maintenance.

Mural Artist Registry

The Economic Development Department maintains a Mural Artist Registry, intended to be a tool to help match interested artists, designers, muralists and commercial painters to mural projects. Mural projects may include 2D and 3D artworks, both pre-designed and site-specific, and either mounted to or created directly on an exterior building façade.

Application

1. Applications for the mural program are submitted by property and/or business owners or community groups.
2. Staff assesses initial feasibility of the project request. City and applicant determine mutual project goals.
3. Project committee is formed; usually comprised of the following representatives:
 - a. City Staff and/or City Council

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- b. Property / Business Owner
- c. Arts Commission / Arts professional

Artist Selection

Option A

- 1. Applicant and agency select finalist from the mural artist registry.
- 2. City commissions initial design proposal based on project goals.
- 3. Project committed approves design proposal.

Option B

- 1. Staff prepares a shortlist of finalists based on criteria set from project goals (i.e. artistic excellence, relevance of work to project site, demonstrated ability of artist to complete a project successfully).
- 2. City commissions initial design proposals based on project goals.
- 3. Project committee selects a winning proposal.

NOTE: Option B is used for projects that are large-scale and/or have high public visibility, as determined by the City.

Implementation

- 1. City contracts with applicant for a mural project based on selected proposal.
- 2. Artist, community or commercial painter implements project.

Contract scope typically includes prep, prime and application of an anti-graffiti coat as well as mural design and implementation. It is the applicant's responsibility to obtain permits as needed and to manage project implementation.

Whose Mural Is It?

Murals are considered to be five to ten year installations. Mural artists retain rights to the mural and guarantee their work to be free from faults of material and workmanship for a period of five years after mural is complete. Although murals have proven to be highly successful as a graffiti deterrent, the property owner remains responsible for responding to and repairing any graffiti damage within five days of notification, as stated in ordinance #6.75. After five years, the City and property owner assess whether the mural's lifespan should be extended and, upon approval by the Arts Commission, sign a five-year cooperative maintenance agreement. The maintenance agreement may be renewed as agreed upon by both parties.

Questions?

Contact Crystal Birns / Arts Program Manager / cbirns@cityofsantacruz.com

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