

Community Engagement Report

Santa Ana Arts Future:
Community Engagement
Findings Report

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Introduction

The Community Engagement Process

The Santa Ana public engagement process officially launched on January 27, 2016 with the Santa Ana Arts Future Town Hall and continued through April 1, 2016 with the close of the community survey. A mixed-method research effort using both qualitative and quantitative methodologies was employed. Public engagement activities included:

- A town hall and community open house events
- Stakeholder discussion groups and interviews
- A community survey
- Stakeholder-led discussion groups and meetings
- A review of existing research and planning initiatives

Additional efforts were made to ensure a wide range of responses. Efforts included specific Spanish language meetings as well as open houses with translation. All information and survey materials were translated into multiple languages. The following core questions were asked:

- *What do you value about Santa Ana's arts and cultural life?*
- *What is your vision for Santa Ana's future?*
- *What do we need to get there?*

Methodology Overview

The triangulation approach to the community engagement process ensured authentic and deliberate engagement with a broad cross section of Santa Ana community members and stakeholders. The goals were to:

- Bring together multiple points of view to inform the planning process
- Create legitimacy and a sense of shared responsibility for the cultural plan
- Identify creative assets within communities
- Cultivate new partners/allies and collaborations
- Stimulate broad awareness and momentum for Santa Ana Arts and Cultural Plan

The approach provided multiple entry points for all residents, communities, and sectors of Santa Ana to participate through community-based conversations, meetings, and interviews facilitated by the consultants, a town hall, and a community survey. It was

specifically designed to ensure the process collected input from residents of all backgrounds and those for whom English is a second language.

Overall 2016 Project Timeline

- January 27: Opening Town Hall with Josefina Lopez
- January - April: Community conversations, discussion groups, individual interviews, an advocacy workshop, and the survey which was open to the public
- April - May: Research analysis and preliminary strategy development
- May - June: Draft plan development
- June - July: Stakeholder workshops, and a second Town Hall
- August: Plan adoption by City

Highlights of Engagement

- The Santa Ana Arts Future Town Hall, held at Santa Ana College, attracted over 100 people who voiced their aspirations and visions for the arts and cultural life of their city. The emotionally inspiring guest speaker, Josefina Lopez kicked off the process. Other speakers for the City of Santa Ana included Kelly Reenders, Former Executive Director of Community Development and Sandra Pocha Peña, Artist and Arts Commissioner. Jerry Allen, the Lead Consultant from The Cultural Planning Group, spoke as well.
- Over 300 arts and cultural leaders, business leaders, individual artists, and City leadership participated in discussion groups and in-depth interviews, sharing their visions for their organizations and their city.
- Over 420 people completed the Santa Ana Community Survey. Presented in three languages (English, Spanish, and Vietnamese), the survey explored their priorities, visions, and satisfaction with arts and cultural activities, as well as their obstacles to participating, attending and engaging in creative activities.
- Over 350 community members attended open houses and community meetings held at various local gathering places around Santa Ana including the Delhi Community Center, and The Bowers Museum. A large Spanish speaking gathering at The Immaculate Heart of Mary attracted 200 residents.
- Additional community meetings reached residents in all of the City's six Council Wards.

Survey Methodology

As a complement to the other forms of community engagement, the Santa Ana Community Survey provided an opportunity for residents to lend their voice to the planning process. The survey sought residents' opinions, attitudes and preferences of arts and cultural activities and events in Santa Ana, as well as their opinions of and visions for the future of Santa Ana's arts and cultural landscape. The main objectives of the survey were too:

- Explore resident visions for the future
- Explore opinions and perceptions about arts and cultural programming, opportunities, and space for Santa Ana's artists and residents
- Explore arts programming needs for families with children
- Explore residents' opinions on citywide priorities for arts and cultural opportunities

The online survey was open to residents of the City of Santa Ana from January 2016 through April 2016. A total of 420 respondents completed the surveys. Significant differences are noted in the Survey Summary.

Research Review

A thorough review of previous demographic, social, and arts and cultural research conducted in Santa Ana guides and aligns the Arts and Cultural Plan's development with the City's policies, plans, and goals. Please see Appendix for Background Research Summary.

Data Analysis

The qualitative data from the community process includes meetings conducted in the community, and notes from meetings. Qualitative analysis tools and software (Dedoose) identified main themes across all data sets. For the Santa Ana Community Survey, the results were analyzed with Statistical Package for Social Sciences (SPSS 24.0) and are based on the responses received for each question. Significant differences are noted where applicable in the Survey Summary.

Santa Ana: Vision and Aspirations

Introduction

Santa Ana is a community rich in creative peoples and creative assets. As discovered through the robust community engagement process, these creative places, peoples, and things are not restricted to the arts in the traditional sense of the word. The definition of arts workers, artists, and creative workers encompasses traditional artisans, muralists, public artists, arts educators, technology workers, graphic designers, culinary professionals, historic preservation professionals, and more. Santa Ana is a community proud of its history and heritage, and a community yearning to develop a brilliant future for its young residents and its youth.

The following summary of findings is organized into themes representing the community's expressed needs, aspirations, and visions. The themes are a powerful message for leveraging Santa Ana's creative soul, while acknowledging and addressing its current challenges. Santa Ana residents share a deep pride in their historical roots, their artistic heritage, and current abundance of artists and creatives. They share a belief in the power of arts and creativity to build bridges and solve some of the most pressing concerns facing Santa Ana, such as educational challenges, at-risk youth, health issues, affordable housing, the rising cost of living, and the effects of gentrification. This report provides a reflection of the collective voice arising from the community engagement. It is fundamental to strategy development for the Arts and Cultural Plan as well.

***“To us (Latinos)
art and culture is
not something
extra, it is who we
are, our lives, the
way we live, the
things we teach
our children.”
~Discussion group
participant***

Cultural Equity and Inclusion

Cultural equity was a dominant topic of conversation throughout the engagement process. Participants called for the plan to lend its support to the larger communitywide challenge of promoting equity for residents from all backgrounds and lifestyles. Cultural equity includes honoring, respecting, and celebrating the dominant Mexican culture, as well as all other cultures in Santa Ana. Participants are concerned with the impact of cultural bias in the city and in the cultural sector. Participants referred to equity as providing accessible and affordable opportunities for all residents regardless of socioeconomic status, background, disabilities, or age. Furthermore, participants want arts programming more connected to their heritage and culture. Equity also refers to the perception of inequity of funding sources for organizations and artists in the community.

Barriers to cultural equity cited include transportation, event times, cost, and feeling sociably comfortable and welcome in cultural institutions and at events. Participants want to see the City help with addressing equity issues by working to remove barriers to participation and helping to support opportunities for expanded participation.

“This is the first time I feel proud I live in Santa Ana. Being involved in the arts gives me a reason to be connected.”
~Discussion group participant

Youth Support Systems and Programming

Creating opportunity for youth in Santa Ana is a top priority for residents. Across all of the research, youth programming and youth access was a dominant theme. Residents envision a future for the children as one with rich arts opportunities, job creation, and one without exposure to gang violence or other negative social situations. Santa Ana’s youth face great challenges including low educational attainment, exposure to violence, and other issues. Over 40% of Santa Ana’s youth do not graduate from high school. This is a shocking statistic and while the Arts and Cultural Plan will not “fix” these very large problems, it can create better opportunities for youth by providing consistent learning pathways in the arts, cultural and creative sectors.

Families want opportunities for their children to include affordable after school and weekend programming for youth (especially in outlying neighborhoods), classes at more convenient times and locations, and transportation options. Additional programming ideas include developing a cultural pass for youth for different arts, culture, and culinary organizations; providing incentives to motivate increased success in school, and scholarships for students.

“Love to see a higher level of engagement from the City of Santa Ana to uplift youth who are aspiring artists.”
~Survey respondent

The Envisioned City Role

A true community engagement process provides broad feedback from all groups of a community. It is a common attitude among residents in any city to express skepticism and/or frustration with municipal government as a part of that engagement. Santa Ana residents and stakeholders expressed this skepticism in most of the community meetings. They voiced strong sentiments that the City is not supportive of the arts and the arts community. Although there is optimism that a citywide arts and cultural plan can build bridges among communities and between the City and its residents. The creation of an Office of Arts and Culture within the City with experienced arts professionals who can represent the needs of the arts and creative community is part of the solution they envision. Many participants expressed the belief that if the City plays a greater role in supporting arts and culture it can help impact significant issues facing Santa Ana such as public safety, educational attainment, employment, and affordable housing. They feel the City should play the role of convener and work to build relationships with artists and organizations and integrate artists and creatives into the City’s decision-making process.

Residents and artists want to play a role in improving the City’s streets and overall image. Ideas include artists working with the City to beautify the streets and neighborhoods,

activate public spaces and vacant lots with programming, and develop potential cultural hubs in areas such as South Main, the Santa Ana Zoo, and the train station.

Arts and cultural funding is seen as a longer term goal and residents think the City can help to secure a dedicated funding stream. Dedicated arts and culture staff can explore innovative funding opportunities, secure funding for nonprofit organizations, and work with the City on arts and cultural events.

“There is a story to tell here. Lets do it with the arts and the distinctive culture of Santa Ana.”

~Discussion group participant

Arts and Cultural Programming

Santa Ana’s personal participation in artistic and creative activities is high. The community attends museums, neighborhood festivals, arts exhibits and craft shows, performances at nontraditional and traditional venues, and most importantly, engages in creative activities in their homes.

However, residents do not think there are enough opportunities available for themselves and their children. There are significant barriers to participation including cost, transportation, feeling welcome, work commitments, and the timing and location of classes and activities. Residents express the desire and need for more affordable opportunities for families to engage in classes, workshops, and events in their own neighborhoods; for responsive and relevant programming for people of different backgrounds, ages, and abilities; and for more experiential programming. Different generations of residents share a vision of intergenerational opportunities to share stories about history, heritage, and future aspirations; spontaneous happenings in the downtown area such as dance parties for seniors, or college-run StoryCorp type pop-ups for learning experiences.

Santa Ana residents would like to see the City support the signature festivals and events already happening throughout the city, as well as look at other community events. These include an international dance festival celebrating all cultures and a literacy festival that could promote literacy and education for Santa Ana’s young people.

Public Art is also a priority for residents for many reasons that include city beautification; engaging youth with mural art; showcasing national, regional, and local artists; addressing public safety; and activating public spaces. Santa Ana residents are proud of the city’s history and heritage. Developing cultural tourism opportunities and programming relevant to the heritage of Santa Ana is seen as an important expansion to current programming.

“More spaces in neighborhoods that are accessible and open to all where people collaborate and learn.”
-Survey respondent

Affordable Spaces and Facilities

Identifying spaces where artists and residents can collaborate and where youth are safe to pursue their artistic and creative endeavors are high priorities. Participants emphasized the need for affordable spaces in the community to perform, rehearse, exhibit, and make art. Parents, youth and cultural organizations alike desire safe places for young people to gather after school and on weekends to participate in creative activities.

These spaces would enable opportunities for community members to gather, create, collaborate and attend arts events. Linking existing arts and cultural centers to the neighborhoods, and better utilizing the libraries and Teen Centers for programming were all ideas that came out of community conversations and interviews. Residents feel there are accessible spaces that either people do not know about or that are underutilized. Creating an inventory of all spaces in Santa Ana may avail them for use by arts organizations, artists, and residents. Flexible or mobile spaces and amenities are potential low cost opportunities that were discussed as well; examples include portable dance floors for dance organizations, and mobile arts spaces and labs. There is also a desire for a large performing arts space for shared use by the community, organizations, and educational institutions. They seek a mixed-use facility that has greater flexibility and availability than those currently associated with educational institutions such as Santa Ana College and Santa Ana Unified School District.

“In Santa Ana you have to create your own path” - this contributes to the uniqueness of the community.”
~Discussion group participant

Artists, Creatives, and Arts and Cultural Organizations

Artists and leaders from arts organizations participated enthusiastically in the discussions. For artists, the needs revolve around community and City support. They seek better grant opportunities, professional practices training, programming and support for start-ups and entrepreneurial programs. Organizations

and artists want to work with the City to review and streamline permitting, zoning, and licenses for events and business establishment. Many participants made new connections and collaborations just by attending a meeting for this process and expressed the desire for more. This may include better connections through networking events to improve their prospects for employment, finding new creative projects, and engaging in artistic exchange. Ideas included creating a business association that works with all creative business and artists that helps to nurture, educate and empower.

Arts and cultural organizations want more options for grants/funding for organizations to provide arts opportunities for families; opportunities for more partnerships and collaborations; and the development of capacity building support systems, training workshops, and professional development.

“Expand the arts throughout the entire city, opening opportunities throughout the communities and make families and kids involved in them.”

-Survey respondent

Access to Information on Arts and Culture

Many participants expressed frustration with not knowing about arts, cultural and creative events or activities in the city. People want improved access to information about events, performances, youth activities, neighborhood festivals, and arts learning opportunities (workshops, classes). They want existing organizations and the City to work towards development of a one-stop shop for information about arts and creative happenings and resources. This can be accomplished by exploring current efforts and technology partnerships to create promotions that

address how people get information. According to the survey, residents look for community information via direct communications from organizations, as well as social media, and word of mouth.

The Community Vision for Santa Ana

The following are direct quotes from meetings, interviews, and the survey describing a vision for Santa Ana and the ideal state of the future if this plan is a success.

“The City as a destination and a Journey. One that you can only discover a little at a time, but one that is constantly full of surprises, where you find yourself saying 'this is Santa Ana' and feel a warm glow and a sense of pride when you do so.”

“I Imagine the eclectic and exciting mix of traditional, cultural arts from both this local area and abroad swirled up with contemporary avant garde arts. This diversity enables us as a community to build cross-cultural bridges and awakens hopeful curiosity and joy.”

“Santa Ana offers accessible, affordable and encouraging programs that target our youth to engage them in creativity and community involvement, and keep them out of trouble.”

“1% of funds for future developments in the city will be set aside for the arts similar to Philadelphia’s program. The public schools will all have the state mandated 45 min of arts instruction a week implemented through programs similar to 'All the Arts for All the Kids' in Fullerton. There will be grants available for working artists and scholarships for students going into the arts.”

“There is growth in theater and performing arts. A space to host these activities. A Santa Ana Performing Arts Center. Host / produce / create work reflective of existing community.”

"A mixture of cultural arts activities that is accessible to all for the purpose of educating the overall community - inclusive of all cultures."

"A partnership with non-profits, the City and Santa Ana College to develop a community theatre on the SAC campus that would seat 500 and be used for both community and college performances."

"Accessibility, diversity (of programming and audiences), variety of arts programming available to all members of Santa Ana residents, regardless of age, background, socio-economic conditions or other circumstances."

"Collaboration between arts organizations, and the City; the city is actively supporting the arts."

"Arts brought outside the scope of museums and the confinement of small festivals. Public (made) murals and artistic graffiti. Something to catch the eye of the busy everyman. And an incorporation of art in the early school levels."

"Authenticity. Santa Ana finds a way to make experimental, innovative and small businesses, entrepreneurs and artists thrive. Frameworks and platforms for people to participate in and build sophistication and new networks for the community to thrive. Our people and relationships and proximity are our greatest asset."

"Expand the arts throughout the entire city, opening opportunities throughout the communities and make families and kids involved in them."

"More spaces like El Centro Cultural but in neighborhoods so that it's easily accessible. A greater appreciation for the different cultural expression from the different regions that people are from."

"More sophisticated art venues. The presence of satellite venues. Cultural centers that draw individuals from out of town to Santa Ana. Organizations that garner national attention."

"More plays, independent movies, bilingual programs, connecting neighborhoods with art - French, Train Station and Downtown."

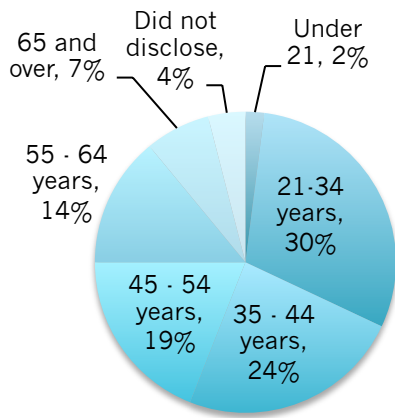
A place with more murals and public art. More opportunities for professional artists to earn money from their art. More hands-on arts programs for all ages."

"More multicultural offerings with a global perspective that reflect both the Latino & Asian legacies of Santa Ana as well as its ethnically diverse future."

Santa Ana Community Survey Summary

Respondent Profile

Approximately 70% of all respondents live in Santa Ana with 40% also working in the city. Twenty-one percent (21%) work in the city but live elsewhere in Orange County. The majority of the 8% of respondents who selected “Other” indicate they live outside the city and visit friends, family, or visit for specific events and happenings in Santa Ana.

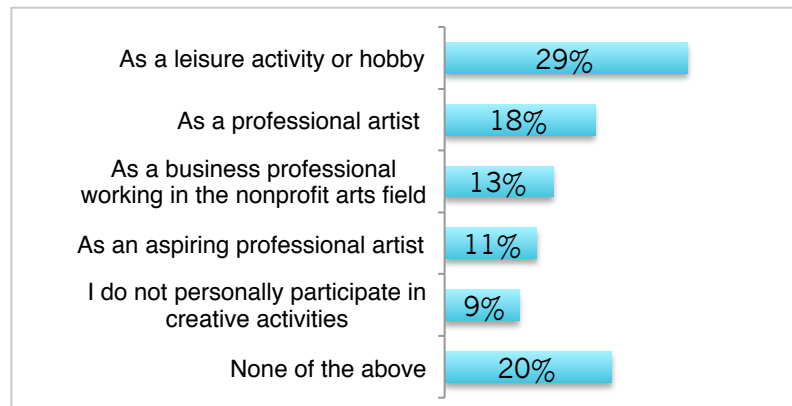


Of the online survey respondents, 42% are female, 21% are male, 5% identified as another gender, and 32% preferred not to answer.

The age range of respondents is broad with 2% under the age of 21, 30% between the ages of 21 and 34 years, 24% between the ages of 35 and 44 years, 19% between the ages of 45 and 54 years, and 21% over the age of 55 years.

Sixty-two percent (62%) of the total respondents consider themselves to be an artist, craftsperson, or creative worker (regardless of earning income). Of those, 18% identify as professional artists and 11% identify as an aspiring artist, while 29% identify as artists who do art as a leisure activity or hobby. Sixty-five percent of those who identify as professional artists make the majority of their income from their art (chart below). Thirteen percent (13%) are business professionals working in the nonprofit arts sector, 8% in the creative sector, and of the 20% who selected “none” many identified as arts educators.

Personal Participation in Arts Activities



Professional Artist % of total income from artistic practice

% of Surveyed Professional Artists	% of total income
40%	100%
17%	76%99%
11%	51% 75%
13%	26% 50%
19%	1% – 25%

Summary of Findings

I Create...



Personal Participation

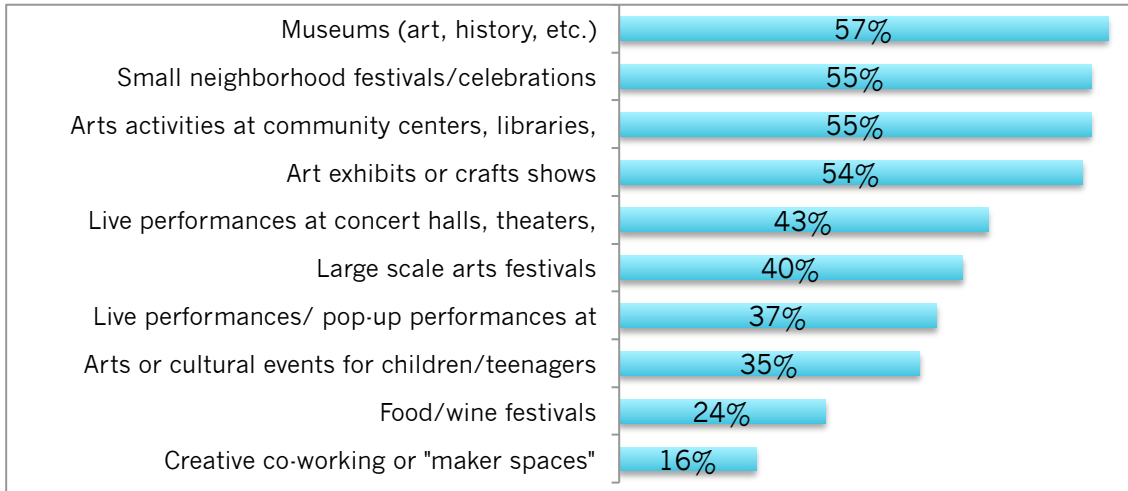
The arts are an integral part of the Santa Ana community and this is reflected in the survey results. When asked how they engage in creative activities as defined broadly, it is clear there is a high participation rate of creative activities in the city including culinary arts, dancing, visual arts, literary activities, and artisan arts and craft-making.

- | | |
|---|---|
| 59% Cook creative dishes or meals | 15% Write novels, short stories, or poems |
| 57% Read novels, short stories, or poems | 14% Make digital illustrations or 3-D digital art |
| 38% Dance socially or with a group | 13% Sing in choir, with a group, or solo |
| 35% Paint or drew pictures, or did print-making or collage | 12% Make sculptures, woodwork, or ceramics |
| 29% Make crafts such as jewelry, sewing, knitting, or quilting | 10% Write music, composed lyrics |
| 18% Make videos, short films or animation | 10% Perform in storytelling events or poetry slams |
| 17% Play a musical instrument | 7% Act in plays, musicals, or theatre |
| 17% Work with fiber arts such as knitting, sewing, embroidery | 7% Choreograph dance, ballet, modern, etc. |
| | 7% Do mural or graffiti art |

Attendance

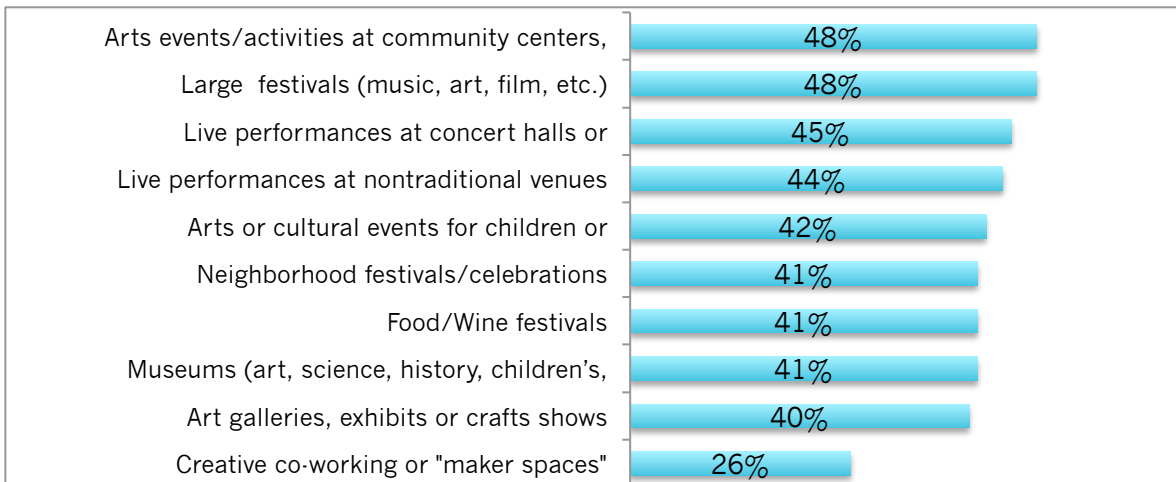
The majority of respondents attend museums, small neighborhood festivals, and activities at small venues such as community centers, at libraries, and arts exhibits and/or craft shows. When comparing groups, Latino residents attend arts activities at small venues and neighborhood festivals significantly more than non-Latinos and attend events at traditional venues (concert halls, etc.) significantly less than non-Latinos.

Attendance In Santa Ana



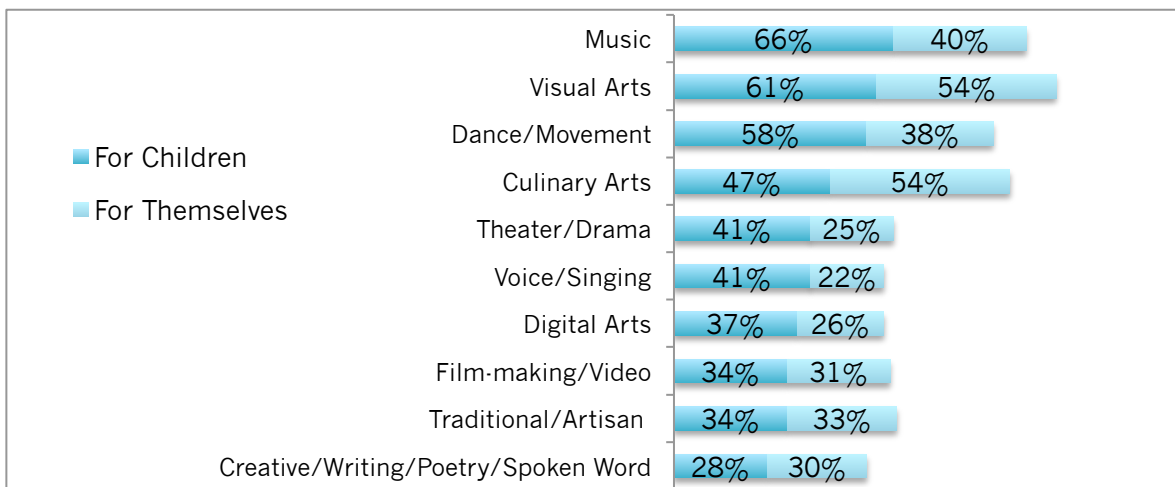
Residents want to see more arts activities happening in the city including small venue activities, large scale festivals, live performances at traditional and non traditional venues, and events for children. When comparing groups, Latinos seek small neighborhood festivals and activities for children while non-Latinos desire more traditional events at concert halls and theaters. Younger residents seek experiences such as large scale arts festivals and older residents prefer gallery shows and craft shows.

What Residents Wants More ...



Thirty-one percent (31%) of the respondents reported having children under the age of 18 in their households. Respondents want to see more creative activities offered in the community for both themselves for children. The top choices are music, visual arts, dance/movement, and culinary arts classes. Younger respondents (21-44 years) and females desire dance/movement classes more than older or male respondents and younger respondents (under 34 years) want digital arts classes significantly more than others. This provides an opportunity to review the commonalities for community classes and activities with respect to places, times, and individual versus family options. For example, individual adults and families with children are highly interested in visual arts classes and culinary arts classes.

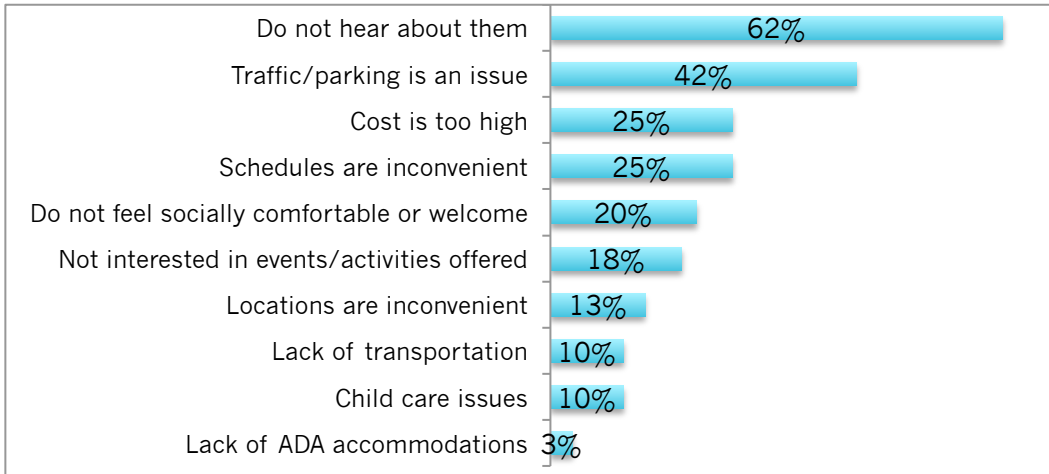
Desired Activities/Classes



Barriers

When asked what obstacles the respondents experience in attending arts and cultural activities, the most prevalent barriers, cited by 62% and 42% respectively, are that people do not hear about activities and events and are challenged with traffic and parking. Other barriers include affordability of events and inconvenient schedules (25%), and feeling welcome and comfortable at venues and events (20%). For those with children, the primary barriers are affordability of activities for their children (significantly for Latinos) and the availability of affordable childcare (significantly for Latinos and residents 35-44 years of age). Work commitments are a significant barrier to participation for families (31%).

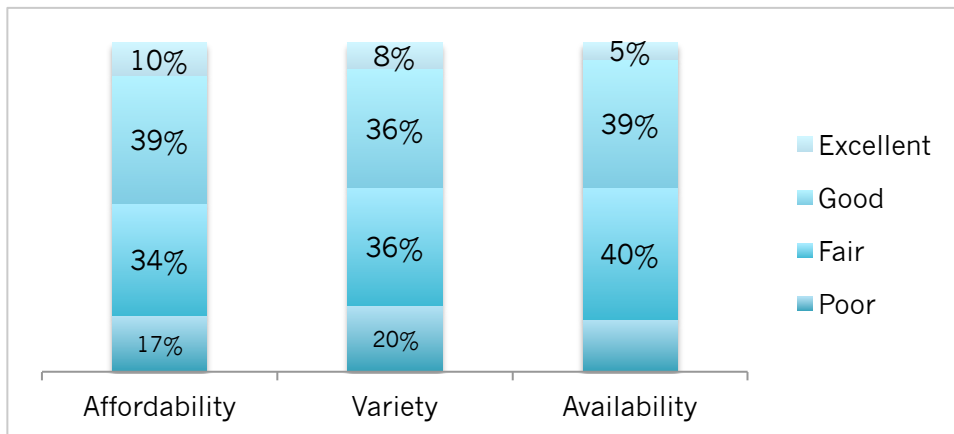
Barriers to Attendance



Satisfaction with Arts and Cultural Offerings

Satisfaction with the variety, affordability and availability of arts and cultural is low with 10% or less of the respondents rating offerings as *excellent* and less than 50% rating as *good or excellent*. Across the board, Latinos and younger residents (<44) rate arts and cultural offerings in Santa Ana as *Poor* significantly more than other residents.

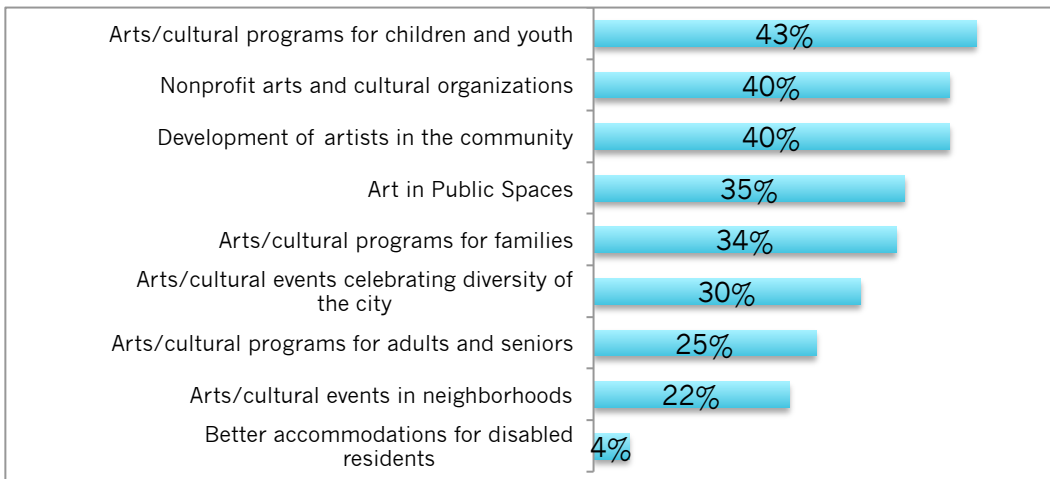
Arts and Cultural Offerings Satisfaction



Community Priorities

When asked what the City of Santa Ana should focus on to meet residents arts, cultural and creative needs, the top areas are programming for youth, support of nonprofit and cultural organizations, development of artists in the community and art in public spaces. This aligns with the overall findings that youth development is a key priority, artist and organizational support is an area of distinct interest, and that the beautification of the City of Santa Ana can be augmented with art integrated into the urban infrastructure.

City Support Priorities



Communications

Respondents want to see a comprehensive community arts calendar delivered in electronic format and also as a community mailer highlighting all happenings in Santa Ana. They also want to see more visible street level information – banners, posters, etc. Most of the respondents receive information about arts and cultural events and opportunities through word of mouth (62%) on social media (55%) and direct communications from organizations (43%).

Where people go to find out about happenings in Santa Ana

Word of mouth	62%
Facebook, Twitter, other social media	55%
Direct communications from community organizations	43%
Flyers, posters, banners around town	38%
Online Community Calendars	30%
Newspapers	20%
Television/news	9%
Radio	6%
None of the above	9%

History of the Arts

The following is a summary of Santa Ana's Arts History developed by Santa Ana native Manuel "Manny" Escamilla, local historian and Archivist for the Santa Ana History Room at the Santa Ana Public Library.

The history of the arts can help us to understand how regional forces shaping the Santa Ana Valley were understood by the people living through different eras of our City's past. Through these processes various waves of cultures met, clashed, and merged to form a distinctly Californian experience at the Southwestern edge of the United States. The art and artifacts that our forbearers left behind continue to offer clues into understanding how our Golden City came to be.

According to the written accounts left by early Missionaries the region's indigenous population believed that the art of dancing was a sacred pact between the realm of the creator and the earthly world. These European settlers noted that the people of the region would dance day and night for entire weeks as part of their religious ceremonies.¹ The Maze Stone and Bell Stones found in the Santa Ana Mountains are now located courtyard of the Bower's Museum and serve as potent reminders that we live on sacred land. The 1776 founding of Mission San Juan Capistrano marked the displacement, merging, and subsequent creation of a distinctly regional experience.

This rancho culture that emerged after the ending of the mission system gave rise to a distinct class of Californios that prized music above other forms of art. Music accompanied nearly every occasion including baptisms, weddings, funerals, and 'lovemaking'.² Anglo travel journals noted the popularity of vihuelas, clarinets, harps, and tarimas utilized in increasingly complicated rhythmic patterns with full audience participation.³ This Spanish-Mexican period marked the beginning phases of the Santa Ana Valley's integration with the wider world. It was during this time that first oil paintings began to document the prominent Californio families overseeing the feudal economy of the region. The sound of their tarimas can still be heard in the modern fandangos organized by El Centro Cultural de Mexico musicians that now call Santa Ana their home.

The City of Santa Ana was founded in 1869 shortly after the end of the American Civil War by veterans of both the Union and Confederate armies. They utterly transformed the previous era's ranch economy into an agriculturally based society in which prominent farmers supported the infrastructure needed to export products to the markets back east. Given the chronic shortage of labor these merchant-farmers began to utilize sketches and lithographs to 'convey the image of a prosperous and established town.'⁴ The crate label art also promoted the nascent Orange County region as a land of abundance free from harsh Eastern Winters.

¹ Boscana, Gerónimo, Alfred Robinson, Phil Townsend Hanna, John Peabody Harrington, and Calif.) Fine Arts Press (Santa Ana. *Chinigchinich (Chi-Níich-Níich)*. Santa Ana, Calif.: Fine Arts Press, 1933. 57

² Ballard, Ray. *W.P.A. Research Project #3105 Sponsored by Board of Education, Santa Ana*. Vol. Sports and Recreation, 1936. 8

³ Ballard, Ray. *W.P.A. Research Project #3105 Sponsored by Board of Education, Santa Ana*. Vol. Sports and Recreation, 1936. 10

⁴ Bricken, Gordon. *The Civil War Legacy in Santa Ana*. Santa Ana, Calif.: Wilson/Barnett Publishing, 2002. 10

Once these newly arrived immigrants settled into town they would often find themselves seeking out entertainment at the Sycamore Hall on 5th & Sycamore where the Ramona Building now stands. Here they would have been surprised to find a performance stage nestled above the wooden sidewalk supported by the large Sycamore tree in front of the hall.⁵ The historian Charles Swanner noted that prior to motion pictures the only entertainment available was at the Grand Old Opera House completed in 1897.⁶ Visiting artists to this frontier town included the traveling minstrel James Pipes of Pipesville,⁷ poet Joaquin Miller,⁸ and Orange County's first pop star Helena Modjeska in the company of future Nobel laureate of literature Henryk Sienkiewicz.⁹

By the 1890's the increasing ease of travel to Southern California began to encourage a greater number of artists to settle, explore, and create their own interpretations of movements within the global art community. The region's pristine natural resources and stunning landscapes gave rise to the California Impressionist movement centered around the Laguna Beach Art Colony. Sculptor Solon Borglum spent time in Santa Ana as the guest of the local Santa Ana High School Principal before heading back east to create his western inspired works.¹⁰ Notable painters including Evelyne Nunn Miller, Orpha Klinker, Frank Coburn, and Joseph Kleitsch were increasingly commissioned by prosperous local families reaping the benefits of the wealth created by a booming agricultural economy.¹¹

The 1930's marked a turning point in which arts and cultural institutions began to attract public support. In 1931 the Santa Ana City Council honored the bequest of Charles W. Bowers and passed Ordinance #939 pledging public funds for the creation of an Orange County Museum.¹² Architects Frank Lansdown of Santa Ana and W. Horace Austin of Long Beach designed the building with a distinctly regional mission revival design and included interior murals by Martin Syvertsen.¹³ The Bowers Museum institution formally opened to the public on February 13, 1936 in the middle of the depression. Horace Austin would go on to design the 1935 Santa Ana City Hall with the support of a Works Progress Administration (WPA) grant. That very same year local sculptress Ada Mae Sharpless debuted the 'Lady of the Lake' at Echo Park in Los Angeles. World War Two and the immediate post-war demobilization slowed the number of notable art milestones. However the tectonic shifts the 1960's began to set into motion the beginning of Santa Ana's growing art scene.

⁵ Ballard, Ray. *W.P.A. Research Project #3105 Sponsored by Board of Education, Santa Ana*. Vol. Sports and Recreation, 1936. 39

⁶ Swanner, Charles D. *Those Were the Days: Recollections of Charles D. Swanner*. Self Published, Elsinore, CA, 1971. 56

⁷ Friis, Leo J. *Jeems Pipes of Pipesville Visits Santa Ana*. Santa Ana, CA: Friis-Pioneer Press, 1980. 7

⁸ Swanner, Charles D. *Those Were the Days: Recollections of Charles D. Swanner*. Self Published, Elsinore, CA, 1971. 8

⁹ Friis, Leo J. *The Charles W. Bowers Memorial Museum and Its Treasures*. Santa Ana, Calif: Pioneer Press, 1967. 39

¹⁰ Friis, Leo J. *The Charles W. Bowers Memorial Museum and Its Treasures*. Santa Ana, Calif: Pioneer Press, 1967. 45

¹¹ Friis, Leo J. *The Charles W. Bowers Memorial Museum and Its Treasures*. Santa Ana, Calif: Pioneer Press, 1967. 43

¹² Friis, Leo J. *The Charles W. Bowers Memorial Museum and Its Treasures*. Santa Ana, Calif: Pioneer Press, 1967. 14

¹³ Friis, Leo J. *The Charles W. Bowers Memorial Museum and Its Treasures*. Santa Ana, Calif: Pioneer Press, 1967. 19

Despite the lull in local art activities in the immediate post-war years, artists reporting feeling that the situation was improving due to the influx of new people into the region. By 1963 there were at least two clusters of artists in Santa Ana. The first of which was centered around the Little Art Gallery on Main Street which sold items displayed at local shopping centers and the Bowers Museum. Additionally, the Torrana Art League brought together members from Garden Grove, Tustin, Orange, and Santa Ana for monthly lectures, demonstrations, and occasional shows.¹⁴ Additionally, the Santa Ana Public Library's Spurgeon Memorial Room was used for discussion groups, small musical programs, travel films, and exhibits. For the musically inclined, the Orange County Philharmonic Society, Rare Music Society, and Santa Ana Chamber Music Society were also providing artistic outlets for the people of the rapidly growing region.¹⁵ The new UC Campus at Irvine opened in 1965 and began to attract baby boomers ready to experiment with different forms of art.

This experimentation was precursor to what was arguably the most critically productive decade of art in the Santa Ana. Among these 1970's emerging artists was a young UCI graduate student Chris Burden operating out of the F-Space Gallery on 1514 East Edinger. He solidified his international reputation for provocative performance art after being shot in the arm by a .22 caliber rifle during his 1971 performance of *Shoot*.¹⁶ The 70's also welcomed acclaimed sci-fi novelist Philip K. Dick to the Lacy Neighborhood where he would spend his days writing, taking lunch breaks at the local Trader Joe's, and occasionally posing for photographs in front of the Saint Joseph's Church across the street from his home.¹⁷ Meanwhile, the Floating Wall Gallery at the Santora Building was promoting the arts 20 years before the concept of the Artist Village began to take root.¹⁸

Santa Ana's emerging Latino majority also began to reflect the larger changes that the 70's were having on the City's artistic legacy. Santa Ana College Art Professor Shifra Goldman worked tirelessly to advocate for Latino art and artists.¹⁹ Orange County artists Sergio O'cadiz and Emigdio Vazquez worked together on the 1974 MECHA Mural at the Nealley Library the Professor Goldman helped to champion. O'cadiz and Vazquez continued to create numerous additional murals across the city that have been treasured by residents as part of the visual experience of growing up in Santa Ana. O'cadiz was even commissioned to create the concrete mural covering the 1973 City Hall. Around the same time that these professional artists were experimenting with cultural symbols, Valley High School student Gilberto Rodarte worked with friends to place Santa Ana's oldest community based murals on Civic Center and Hawley.²⁰

However, throughout the 1980's art organizations were having a difficult time attracting enough of an audience to support their ongoing activities compared to other parts of Orange

¹⁴ Woolley, Beverly. *Community Survey of Santa Ana*, 1963. 41

¹⁵ Woolley, Beverly. *Community Survey of Santa Ana*, 1963. 42

¹⁶ Burnham, Linda Frye. "Linda's List of Artspaces in So Cal 1975-1988." *Linda Frye Burnham*, August 12, 2014. <http://lindaburnham.com/2014/08/lindas-list-of-artspace-in-so-cal-1975-1988/>.

¹⁷ Babcock, Jay. "Philip K. Dick: The Orange County Years." *Arthur Magazine*, July 2, 2009. <https://arthurmag.com/2009/07/02/philip-k-dick-the-orange-county-years/>.

¹⁸ Walter Wittel. *Walter Wittel Performance at Floating Wall*. Accessed June 11, 2016. <https://www.youtube.com/watch?v=40wtxfcCOX0>.

¹⁹ Woo, Elaine. "Shifra Goldman Obituary: Champion of Modern Mexican Art Dies at 85". Los Angeles Times. September 19, 2001. <http://articles.latimes.com/2011/sep/19/local/la-me-shifra-goldman-20110920>.

²⁰ Author interview with Gilbert Rodarte Jr. June 29th, 2016

County.²¹ By 1984 the Urban Land Institute was advocating for developing the Downtown as an area for 'Anglo-American items', pottery, artifacts, Mexican art, live entertainment, and puppet shows, and strolling musicians.²² The plan called for redevelopment of the Yost, establishing art galleries on West 4th Street, and welcoming Mexican artists and musicians to serve as a nuclei.²³ This concept began to gather institutional support to move forward as an increasing number of stakeholders began to see the economic value of creating a strong arts and culture infrastructure.

The foundation for the current art scene was laid in place with the gradual creation of the Grand Central Art Center, Orange County Center for Contemporary Arts, Orange County High School of the Arts, The Wooden Floor, and Orange County Therapeutic Art Center. Outside of the institutional realm, independent gallery spaces began to emerge to fill the art vacuum. By the early 90's the Caged Chameleon exhibited some of Emigdio's Vazquez's works and was being promoted by Orange Coast Magazine as a destination for alternative art.²⁴ Additional alternative friendly spaces like Koo's Cafe and the Dark Arts gallery began to attract coverage from the LA times.²⁵ The Neutral Grounds Cafe served as a safe zone for the generation of artists creating their work in the boarded up Santora and the Calafia art gallery provided a place for local artists to market themselves across the street from the Bowers.

In 2016 there are more public art pieces, gallery spaces, and independent artists actively contributing to Santa Ana's arts and culture than ever before. As stewards of this legacy we must not ignore the value of what previous generations have created. Instead we will need to take steps to ensure that we carry on the long tradition of creativity in the Golden City.

²¹ Woolley, Beverly. *Community Survey of Santa Ana*, 1963. 41

²² Urban Land Institute. *Santa Ana California, an Evaluation of Redevelopment: Potential Plans and Strategies for the City of Santa Ana*, 1984. 3

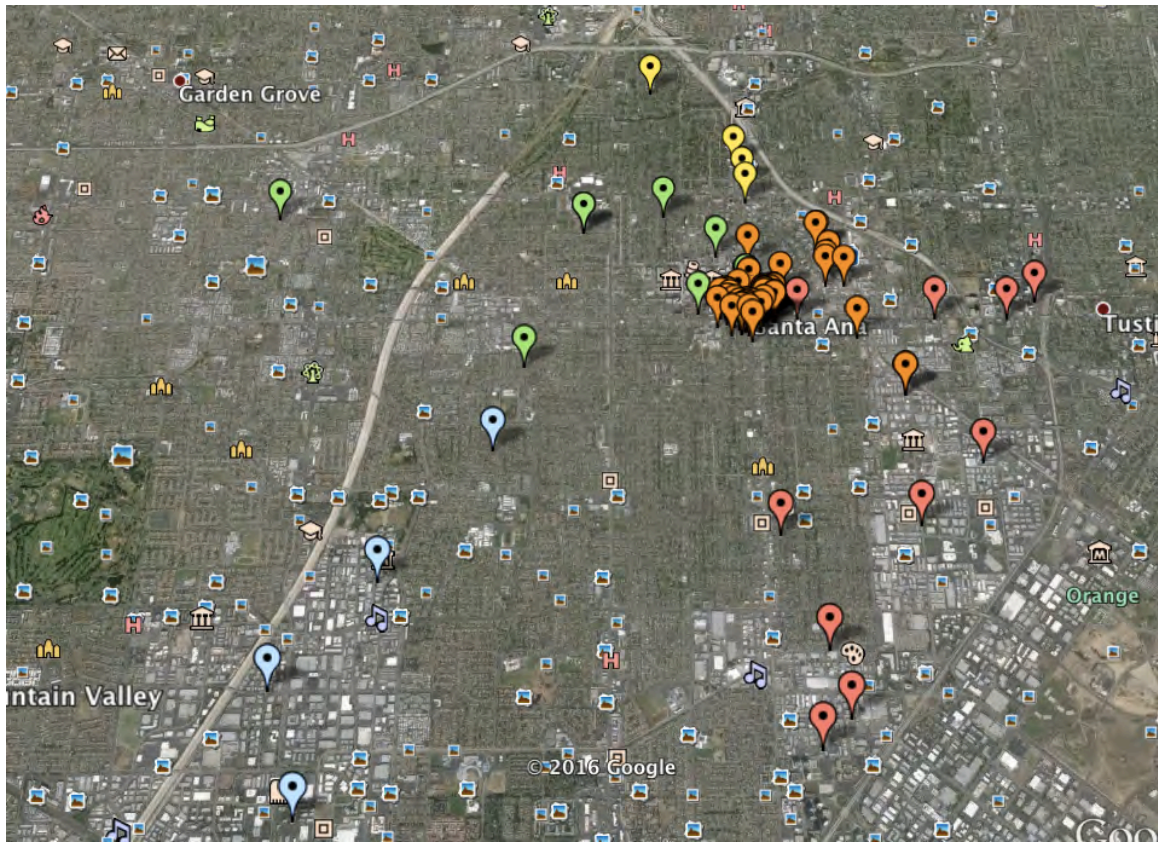
²³ Urban Land Institute. *Santa Ana California, an Evaluation of Redevelopment: Potential Plans and Strategies for the City of Santa Ana*, 1984.

²⁴ Communications, Emmis. *Orange Coast Magazine*. Emmis Communications, 1993. 31

²⁵ Lee Romney. "Vacant Building Reborn as Santa Ana Coffeehouse : Redevelopment: A Group of Students and Aspiring Artists Open Cafe in Hopes of Luring People back to a Friendly City." Accessed June 11, 2016. http://articles.latimes.com/1994-09-06/local/me-35323_1_santa-ana.

Santa Ana Arts Nonprofit Organizations

Nonprofit Arts Organizations, Santa Ana, CA – Source: National Center for Charitable Statistics. Created with batch.geo.com and Google Earth.



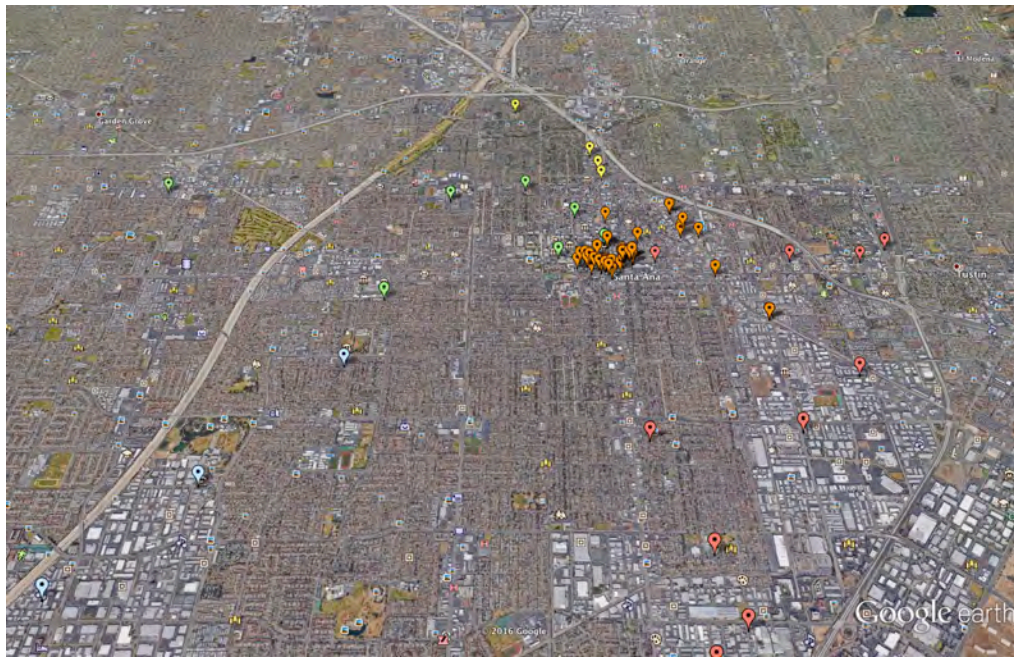
Ward 1 – Red
 Ward 2 – Orange
 Ward 3 – Yellow
 Ward 4 – Green
 Ward 5 – Blue
 Ward 6 – Purple

	Name	Zip	Ward
1	The Child Creativity Lab	92705	1
2	Breath Of Fire Latina Theater Ensemble	92707	1
3	Academy Of International Dance	92707	1
4	Orange County Crazy's Inc	92701	2
5	Orange County Historical Society	92701	2
6	Old Courthouse Museum Society	92701	2
7	Santa Ana Historical Preservation Society	92701	2
8	Orange County Center For Contemporary Art	92701	2
9	Broadway On Tour	92701	2

10	Centro Cultural De Mexico En El Condado De Orange	92701	2
11	Orange County Elementary Arts Academy	92701	2
12	Orange County School Of The Arts	92701	2
13	Vietnamese-American Arts And Letters Association	92706	2
14	Kavkaz Cultural Center Of California	92703	3
15	Ghostwriters Unite Incorporated	92705	3
16	American Pacific Ballet Company	92705	3
17	Society For Preservation & Encourmt Of Barbershop Quartet Singing Amer	92705	3
18	Discovery Cube Of Orange County	92705	3
19	The Viola Workout	92706	3
20	Orange County Childrens Therapeutic Arts Center	92706	3
21	The Wooden Floor For Youth Movement	92706	3
22	Charles W Bowers Museum Corporation	92706	3
23	Orange County Fine Arts Inc	92704	4
24	Santa Ana Black Historical Society	92703	5
25	Follman-Young Foundation For The Arts	92704	6
26	Vsa Arts Of California	92704	6
27	Relampago Del Cielo Inc	92704	6
28	Heritage Museum Of Orange County	92704	6
29	Arts Orange County	92704	6
30	Orange County Heritage Council	92799	6
31	The Royal Scottish County Dance Society Orange County Branch	92799	6

Santa Ana Crowdsourced Cultural Assets (from Survey)

Crowd sourced Cultural Assets, Santa Ana, CA: Source: Santa Ana Arts Community Survey. Created with batch.geo.com and Google Earth.



Ward 1 – Red
 Ward 2 – Orange
 Ward 3 – Yellow
 Ward 5 – Green
 Ward 6 – Blue

	Name	Ward	Address	Zip
1	Green Heart Families Park and Community Center	1	602 E Fourth	92701
2	Cambodian Family Center	1	1626 E 4th St	92701
3	Breath of Fire Latina Theatre Ensemble	1	216 E Pomona St	92704
4	Mekah Design	1	1601 S Grand Ave	92705
5	Malone's Concert Venue	1	604 E Dyer Rd	92705
6	Child Creativity Lab	1	1815 E Wilshire	92705
7	Raul Anguiano Gallery	1	2100 E. 4th Street	92705
8	TIYAA Foundation	1	505 N. Tustin Ave	92705
9	Delhi Community Center	1	505 E Central Ave	92707
10	A to Z Wholesale Flowers	1	3043 Oak St	92707
11	Santa Ana Sites	2	307 N Spurgeon	92701
12	Centro Cultural de Mexico	2	313 N Birch St	92701
13	Santa Ana Senior Center	2	424 W Third	92701
14	Photonic Playground	2	200 N Bush St	92701
15	Table 87	2	650 S Grand	92701
16	Ad Arts Building	2	10581 First St	92701

	Name	Ward	Address	Zip
17	Birch Park	2	400 W Third	92701
18	Artists Village	2	300 W Second	92701
19	Artsy 101	2	204 E 4th St	92701
20	Batch	2	204 E 4th St	92701
21	F+ Gallery	2	661 N Poinsettia St	92701
22	Beatnik Bandito Music Emporium	2	417 N Broadway	92701
23	Marcas Gallery	2	305 E 4th St	92701
24	Wonderland Studios	2	650 S Grand	92701
25	The Smallest Art Gallery	2	207 N Broadway	92701
26	La Bodeguita	2	927 N Santiago St	92701
27	Gallery 211	2	211 N Sycamore St	92701
28	East End	2	E 4th & N Spurgeon	92701
29	Calle Cuatro Marketplace	2	E 4th & N Bush	92701
30	Orange County School of the Arts	2	1010 N Main St	92701
31	The Ebell Club Theatre	2	625 French St	92701
32	Saint City Session Santa Ana	2	600 N Main	92701
33	4th Street Market Live!	2	201 E 4th St	92701
34	Grand Central Art Center	2	125 N. Broadway	92701
35	The Barrel Room	2	324 W. 4th Street	92701
36	Logan Creatives	2	800 E. Washington Ave	92701
37	Libreria Martinez Books & Art Gallery	2	216 N Broadway	92701
38	Patchwork	2	198 N Sycamore	92701
39	Konsept DTSA	2	204 E 4th St	92701
40	Brad Brafford LGBT Center	2	305 E. Fourth St.	92701
41	Las Comadres Book Club	2	211 N Sycamore St	92701
42	Underground DTSA	2	200 Third St	92701
43	The Yost	2	307 N Spurgeon St	92701
44	Night Gallery Ceramics	2	201 N. Main St.	92701
45	OCCCA	2	117 N Sycamore St	92701
46	Original Mikes	2	100 S Main St	92701
47	Q Art Salon	2	205 N. Sycamore	92701
48	Mikhailik Architectural Studio for Kids and Adults	2	125 N. Broadway	92701
49	Santa Ana Train Station	2	1000 E Santa Ana Blvd	92701
50	Santiago Lofts Art Walks	2	898 E Santa Ana Blvd	92701
51	Blinking Owl Distillery	2	802 E Washington Ave	92701
52	Theatre OUT	2	402 West 4th Street	92701

	Name	Ward	Address	Zip
53	VLVT	2	416 W 4th St	92701
54	The Portal	2	210 E 4th	92701
55	Top Acid	2	313 N Bush St	92704
56	VAALA	2	305 E 4th St	92706
57	OC Children's Therapeutic Arts	3	2215 N Broadway	92706
58	Bowers Museum	3	2002 N Main S	92706
59	Morrison Park Neighborhood Association	3	2801 N Westwood	92706
60	The Wooden Floor	3	1810 N Main St	92706
61	Santa Ana Library	5	26 Civic Center Plaza	92701
62	Illumination Foundation Ross St House	5	1215 N. Ross Street	92701
63	Kidsingers/First Presbyterian Church	5	600 N. Main Street	92701
64	Santa Ana Historical Preservation Society	5	120 W Civic Center Dr	92701
65	Dr Willela Howe-Waffle House Museum	5	120 W Civic Center D	92701
66	Kidworks	5	1902 W Chestnut Ave	92703
67	Arts in Motion	5	4300 Westminister	92703
68	Phillips Hall Theatre, Santa Ana College	5	1530 W 17th St	92706
69	Santa Ana College Digital Media Center	5	1530 W 17th Street	92706
70	The Mix	5	1010 17th St	92706
71	Groove Productions Studio	6	2727 Croddy Way	92704
72	Heritage Museum of Orange County	6	3101 W Harvard St	92704
73	The Observatory	6	3503 S Harbor Blvd	92704
74	Immaculate Heart of Mary	6	1100 S Center St	92704
75	Seeds of Resistance		various	
76	Southern California Bombazo Fandango		various	
77	Concurso de Poesia			

Local Arts Agency Census Summary

2015 LOCAL ARTS AGENCY CENSUS

EXCERPT FROM THE AMERICANS FOR THE ARTS LOCAL ARTS AGENCY CENSUS

Americans for the Arts defines a local arts agency (LAA) as a private organization or an agency of local government that promotes, supports, and develops the arts at the local level. LAAs are not discipline-specific—rather, they work to sustain their entire local arts industry. Each of the 4,500 LAAs in America is unique to the community that it serves and each evolves with its community—no two are exactly alike.

In 2015, Americans for the Arts partnered with the National Endowment for the Arts to conduct **The Local Arts Agency Census**, the most comprehensive survey of the local arts agency (LAA) field ever conducted. Its purpose was to illuminate the ever adapting role LAAs play in ensuring the arts have a vital presence in every community.

The survey process was designed by a task force of local arts agency, research, and policy leaders to ensure relevance and rigor. The Census was composed of both a long-form survey and a short-form survey that were sent to the 4,377 LAAs in the United States known to Americans for the Arts. A total of 1,127 LAAs responded (641 submitted the long-form; 486 participated via the short-form), providing invaluable details about their budgets, programs, partnerships, grantmaking, diversity, and staffing. While the overall response rate was 26 percent, the rate of response from large- and mid-sized LAAs was very high, while small and volunteer-driven LAAs were under-represented in the survey respondents.

The most important aspect that all LAAs share is the goal of enabling diverse forms of arts and culture to thrive, ensuring their broad accessibility to the public and building healthier communities through the arts. To accomplish this work, LAAs are involved in some or all of the following:

- Policy and advocacy: 95 percent champion policies and funding for broader and more equitable access to the arts.
- Partnerships: 92 percent collaborate with a community agency or organization; 76 percent have three or more ongoing collaborations.
- Grantmaking: 53 percent provide direct community investment in local artists and/or arts organizations.

2015 LOCAL ARTS AGENCY CENSUS

Legal Status

Until recently, most private, nonprofit LAAs were likely to be found in smaller communities, and public LAAs were found in medium- and larger-sized communities. The 2015 Census data, however, show a more equal distribution of public and private agencies across population categories. What does remain true is that most are private, nonprofit organizations (71 percent) and about three in 10 (29 percent) are part of the local government.

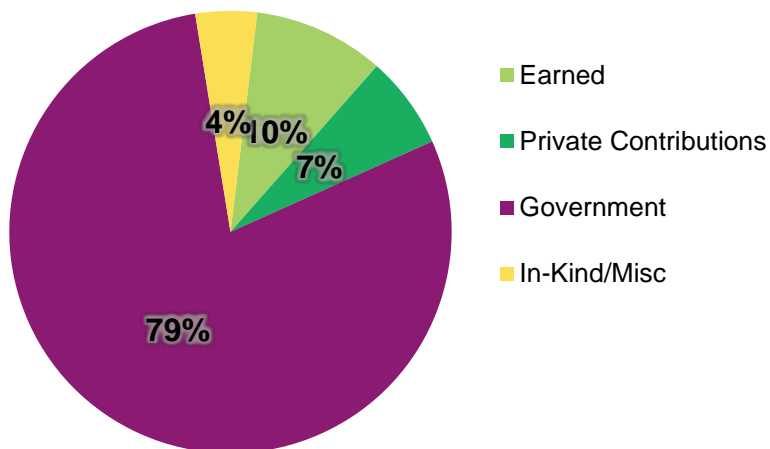
Private LAAs: Of the responding private LAAs, 94 percent operate independently, 4 percent under the umbrella of another organization (e.g. a Chamber of Commerce), and 2 percent selected 'other.' Nearly all are 501(c)(3) nonprofits (96 percent) and almost half are designated by their local government as the official LAA for their community (46 percent).

Revenues typically include a mixture of donations from individuals and businesses, foundation support, earned-income activities, and grants or service contracts from government. They are likely to be engaged in programs and services such as marketing, online art and event calendars, audience development, volunteer recruitment, board development, and individual giving. They partner extensively with non-arts community organizations as well as with local municipal agencies.

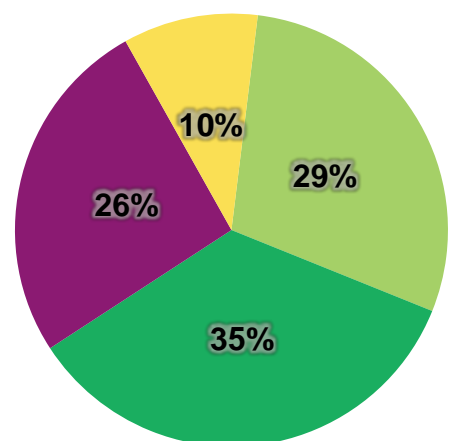
Public LAAs: Operate as part of the city or county and are located throughout the government at different jurisdictional levels: 79 percent are part of city, 17 percent of county, 3 percent are part of a unified city/county government, and 4 percent indicated another level such as a special state district. Their largest source of revenue is from local government, and their largest expenditure is for awarding grants and contracts to local artists and cultural institutions. They are heavily engaged in partnerships with other city agencies.

Private LAA Revenue Sources

Public LAA Revenue Sources



Private LAA Revenue Sources



2015 LOCAL ARTS AGENCY CENSUS

Public LAAs within Government

Within local government, a quarter of public LAAs are stand-alone departments or agencies (e.g., a department of cultural affairs). The majority, however, are located under the umbrella of another government agency. One in five public LAAs (21 percent) is part of its community's Parks & Recreation department. Also notable is that 8 percent reside within its government's Economic Development department. In San Jose, for example, the Office of Cultural Affairs is part of the economic development department and the director reports directly to the Director of Economic Development.

Where You Can Find Public LAAs

PUBLIC LAAS PARENT AGENCY/DEPARTMENT	
INDEPENDENT agency, department, division, program, or facility within the local government	25%
Parks & Recreation	21%
City/County Manager's Office	14%
Mayor's Office	9%
Economic Development	8%
Community Development	5%
Planning	3%
Tourism	2%
City/County Clerk (or similar)	1%
Other / not listed above	11%

LAA Staff

Three in four responding LAAs (77 percent) employ at least one paid year-round staff member (either full time or part time). Fifty-nine percent have at least one full-time paid staff person; 18 percent at least one part-time paid employee or contractor. The remaining 23 percent are run by year-round volunteers, such as board members (7 percent) or by seasonal paid or unpaid staff (15 percent).

2015 LOCAL ARTS AGENCY CENSUS

Not surprisingly, the larger the organizational budget, the more likely the LAA is to have paid staff.

- Almost all (99 percent) LAAs with budgets of \$100,000 or more have year-round paid staff, either full-time or part-time. At that budget level, 88 percent of organizations have at least one full-time paid staff, 10 percent have at least one part-time paid staff, and 1 percent has no dedicated year-round staff¹.
- Half of organizations with budgets of under \$100,000 (50 percent) have year-round paid staff who are either full-time or part-time. At that budget level, 23 percent have at least one full-time paid staff, 27 percent have at least one paid part-time staff, 33 percent have only seasonal staff, and 16 percent are run entirely by volunteers.

-

¹ Due to rounding, percentages may not add up to 100.

² "The average LAA" means percentages were calculated first individually and then averaged for all LAAs to avoid assigning more weight to organizations with larger staffs, budgets etc.

2015 LOCAL ARTS AGENCY CENSUS

9. Community Development Programs

Over half of LAAs (57 percent) are involved in using the arts to address community development issues ranging from youth at risk, homelessness, and illiteracy, to the creative economy, cultural districts, and civic engagement.

- 49 percent are directly involved in addressing community development issues through their own arts programming.
- 28 percent are indirectly involved—addressing key local issues through grants or contracts awarded to artists or arts organizations in their community.

Community Development Issues Addressed by LAAs

**Percentages calculated based on the number of LAAs who address these issues.*

	YES	OWN PROGRAMMING*	GRANT OR CONTRACT*
Tourism / community identity / branding	40%	86%	36%
Economic development	34%	86%	32%
Education	32%	81%	51%
Use of public space	29%	88%	39%
At-risk youth	28%	63%	60%
Cultural preservation	26%	68%	47%
Cultural or racial awareness	26%	67%	58%
Civic engagement	25%	79%	38%
Health, wellness, and medicine (mental)	16%	52%	63%
Aging	16%	54%	61%
Environmental issues	15%	64%	53%
Illiteracy / literacy	13%	54%	63%
Health, wellness, and medicine (physical)	11%	54%	60%
Local food movement	10%	66%	45%
Social equity	9%	61%	68%
Crime prevention / violence	8%	50%	70%
Homelessness	7%	27%	75%
Transportation	6%	68%	53%

2015 LOCAL ARTS AGENCY CENSUS

	YES	OWN PROGRAMMING*	GRANT OR CONTRACT*
Hunger / food justice	6%	54%	54%
Imprisonment/rehabilitation	6%	38%	65%
Immigration	5%	36%	70%
Housing	5%	34%	79%
Contested history	4%	50%	71%
Public safety	4%	63%	59%
Substance abuse	4%	46%	62%
Displacement	3%	42%	74%
Teen pregnancy	2%	27%	82%
Other / Miscellaneous / Not listed above	4%	75%	29%

10. Partnerships and Collaborations

LAAAs are community connectors. Ninety-two percent maintain at least one collaboration or partnership with public or community agencies such as a school district, Parks & Recreation Department, Social Services, Economic Development, or a Chamber of Commerce, and 76 percent have three or more ongoing collaborations.

Sixty percent (or higher) of LAAAs partnered with these six types of non-arts organizations:

- Chambers of Commerce
- Libraries
- Local arts agencies in other cities/states
- Convention and Tourism Bureaus
- Colleges/universities/higher education
- Schools

Because partnership and collaboration can mean different things to different people, we asked respondents to be specific about the actual work involved between the organizations. We offered five categories of partnership and collaboration, ranging from informal conversations to actively planning and funding programs together to the arts being fully integrated into the non-arts organizations work.

2015 LOCAL ARTS AGENCY CENSUS

12. Services to Arts Organizations

Ninety percent of LAAs report that they provide direct services to arts organizations as a means to facilitate the operation and responsible growth of their local arts industry and to promote greater community participation in the arts. These services include seminars and workshops, technical assistance, central accounting, group health insurance, and advocacy.

LAA Services to Arts Organizations

SERVICE AREA POPULATION	LESS THAN 100,000	100,000 TO 999,999	1,000,000 OR MORE	ALL LAAs
Publicity and/or promotional services	37%	59%	55%	49%
Facility space (e.g., meeting, performance)	37%	56%	45%	46%
Grants / financial support	32%	52%	60%	44%
Seminars and/or workshops	25%	57%	60%	44%
Convening / networking opportunities	26%	50%	66%	42%
Advocacy trainings, services, and support	18%	44%	53%	34%
Central/shared event calendaring	25%	38%	27%	31%
Technical assistance	18%	37%	54%	31%
Referrals	20%	38%	39%	30%
Marketing services	16%	37%	35%	28%
Registry / directory	16%	29%	30%	24%
Arts management training	8%	28%	52%	22%
Equipment loans	17%	18%	10%	16%
Shared mailing list	14%	20%	13%	16%
Volunteer recruitment	15%	15%	23%	16%
Block booking (of shows and events, etc.)	14%	16%	10%	14%
Central box office	9%	8%	4%	7%
Central accounting	4%	5%	4%	4%
Health insurance	0%	3%	6%	2%
Central purchasing	1%	3%	2%	2%
Money loans	0%	0%	8%	1%
Other / Miscellaneous / Not listed above	9%	13%	22%	12%

2015 LOCAL ARTS AGENCY CENSUS

13. Services to Individual Artists

Eighty-eight percent of LAAs indicated offering at least one service to individual artists in their community. Most frequently the services they provide are exhibit or performance opportunities (59 percent), marketing and promotion (44 percent), and workshops or seminars (43 percent).

LAA Services to Individual Artists

SERVICE AREA POPULATION	LESS THAN 100,000	100,000 TO 999,999	1,000,000 OR MORE	ALL LAAs
Exhibit and/or performance opportunities	59%	63%	48%	59%
Exhibit and/or gallery space	54%	65%	46%	58%
Information	47%	62%	59%	55%
Marketing / promotion	35%	53%	41%	44%
Artistic workshops / classes / seminars	39%	46%	47%	43%
Grants / financial support	28%	38%	43%	34%
Artist registry	22%	39%	35%	31%
Business workshops / classes / seminars	19%	39%	46%	31%
Referrals	23%	38%	31%	31%
Residency / teaching opportunities	28%	32%	37%	31%
Performance space	29%	32%	23%	29%
Rehearsal space	25%	24%	17%	23%
Employment referrals / job bank	12%	18%	24%	16%
Studio space	15%	19%	5%	16%
Mentorship facilitation	9%	16%	17%	13%
Administrative support	13%	13%	13%	13%
Life skills training	4%	12%	23%	10%
Technology / web development	2%	5%	4%	3%
Legal assistance	0%	2%	10%	2%
Insurance	1%	1%	0%	1%
Money loans	0%	1%	2%	1%
Subsidized living space	0%	0%	2%	1%
Other	5%	2%	4%	4%

2015 LOCAL ARTS AGENCY CENSUS

14. Services to the General Public

As a means of ensuring everyone in their community has the opportunity to engage with the arts, many LAAs have services targeted to the general public, such as online arts programming schedules, social media, and coordinating volunteer opportunities. Services also vary by service area population. For example, 22 percent of agencies with service area populations of 1,000,000 or more offer apps for mobile devices, while only 6 percent of those who serve less than 100,000 do so.

LAA Services to the General Public

SERVICE AREA POPULATION	LESS THAN 100,000	100,000 TO 999,999	1,000,000 OR MORE	ALL LAAs
Calendar of cultural events (Online)	63%	76%	64%	69%
Social media updates, offers, and/or alerts	56%	70%	75%	65%
Calendar of cultural performance and/or events (E-mail)	54%	70%	55%	61%
Artistic workshops, classes, and seminars	61%	56%	39%	56%
Art-making opportunities	57%	53%	36%	53%
Newsletters / publications	42%	57%	63%	51%
Public performances	58%	47%	39%	51%
Website resources	39%	53%	66%	48%
Festivals	47%	51%	33%	47%
Lectures / educational opportunities	41%	51%	47%	46%
Calendar of cultural performance and/or events (Print)	44%	43%	33%	42%
Directory of arts organizations	22%	44%	40%	34%
Advocacy updates	23%	41%	43%	33%
Directory of artists	25%	37%	31%	31%
Scholarships	31%	28%	17%	28%
Public art tours	23%	29%	34%	27%
Community cultural guides (e.g., educational, historical)	19%	29%	33%	25%
Discounted ticket opportunities	25%	22%	31%	24%
Ticketing service (In-Person)	22%	24%	18%	23%
Ticketing service (Online)	19%	22%	23%	21%
Bus tours / field trips	15%	23%	23%	20%
Studio tours	11%	18%	7%	14%

Model Programs and
Benchmarking:
Cultural District and Arts
Zones Overlay
Local Arts Agency
Grants Programs

Cultural District and Arts-Related Zoning Overlay Models

Portland, Oregon Design Overlay Zone

The Design Overlay Zone promotes the conservation, enhancement, and continued vitality of areas of the City with special scenic, architectural, or cultural value. This is achieved through the creation of design districts and applying the Design Overlay Zone as part of community planning projects, development of design guidelines for each district, and by requiring design review or compliance with the Community Design Standards. In addition, design review or compliance with the Community Design Standards ensures that certain types of infill development will be compatible with the neighborhood and enhance the area.

<https://www.portlandoregon.gov/bps/article/53342>

San Antonio, Texas Zona Cultural

The Zona Cultural is a unique and highly successful district in downtown San Antonio rich with history and cultural and art centers. The district is 44 contiguous blocks on the west-end of downtown where San Antonio has its roots and where the city first began. San Pedro Creek, Main Plaza, Military Plaza, Market Square, and Alameda Theater, among dozens of other institutions and art installations, are all located in the Zona and serve as symbols of our history and modern culture.

The mission of the Zona Cultural is to support, develop and link concentrations of cultural, historic, commercial and entertainment experiences authentic to San Antonio. The Zona Cultural is where creative lifestyles, business, and education are connected and celebrated, and where residents and visitors engage with history and the continuing evolution of the culturally blended community.

<http://downtownsanantonio.org/main/zona-cultural>

Blacksburg, Virginia Arts and Cultural Overlays

In 2012 Blacksburg Town Council passed Ordinance 1660 establishing an Arts and Cultural District to provide incentives in designated downtown areas. From this ordinance, three distinct zones were created. These include a Live, Work, Sell Arts Overlay Zone; a Tourism Zone; and a Creative Transitional Zone.

<http://www.blacksburg.gov/community/arts-and-culture/arts-and-cultural-district-incentive-zones>

Examples of Local Arts Agency Models

Each of the following local arts agencies were selected to provide a range of examples of arts agency and arts commission structures as well as to illustrate the many ways that municipal governments have managed or outsourced them.

Minneapolis in particular demonstrates how a range of programs tied to arts, culture and the creative economy can operate within the City as well as outside it. San Antonio is included here as an example of a robust agency with a wide range of responsibilities and programs. The Greater Columbus Arts Council was established by the Chamber of Commerce and today operates as a separate nonprofit that receives a majority of its funding through a contract with the City.

Pasadena, CA

Arts and Culture Commission and the Cultural Affairs Division

Housed in: Planning and Community Development Department.
Type: City agency
Staff: 2.75 FTE
Budget: \$855,000; not including the Capital Public Art Fund which varies from year to year depending on current projects, in 2015 is was \$166,000.

Structure: The Pasadena Arts Commission advises the City Council on matters pertaining to the City's arts and cultural program which: fosters public and private partnerships for providing arts and cultural programs for the youth of Pasadena; promotes access for the public to the highest quality arts opportunities possible; promotes the work of artists and art groups and celebrates the City for its ethnic diversity, creativity, and its leadership in arts and culture; provides grants-in-aid to individual and group artists, cultural groups, and arts organizations; and encourages the provision of cultural and artistic facilities and features in public and commercial construction.

The Commission appoints peer panels for specified time periods to: select public art and art in public places; review and evaluate requests for funding; and advise the Commission on the allocation of funds from the Cultural Trust Fund.

The Division is charged with the implementation of *Cultural Nexus Plan*, the 10-year cultural plan, the public art in private development and capital improvement programs, and the highly anticipated Pasadena Arts Night, bi-annual community arts gatherings for Pasadena's citizenry.

The Annual Grants Program is designed to support the creative life of Pasadena through four grant categories. The Program expands public access to the arts by supporting the work of the individual artist, bringing the creative process into the classroom, funding annual festivals and parades as well as planning for and programs in cultural institutions. The programs and initiatives funded under the arts grants program serve more than 200,000 citizens each year.

In 2015 the City Council adopted Pasadena's first public art master plan while the Division implemented a new public art initiative, the Rotating Public Art Exhibition Program, which places temporary artwork City-owned property throughout the city. It began with 11 works displayed.

budget of \$855,000 This line item does not include the Capital Public Art Fund which varies from year to year depending on current projects, but was \$166,000 in 2015.

Minneapolis MN

Minneapolis Arts Commission and Arts, Culture and Creative Economy Program

Housed in: Department of Community Planning and Economic Development – Planning Division

Type: City agency

Structure: 17 members; comprised of 5 artists, 5 arts administrators, 7 laypersons. Council and Mayoral appointments from applications. Seek balance of geographic distribution, experience in or with the arts, connections with the community, ethnic diversity and representation from a range of artistic disciplines. No more than three consecutive three-year terms

Mission: To encourage arts participation, arts support, and arts making in the City of Minneapolis and to advise the city council and city departments on all arts-related capital investments, plans, programs, projects and evaluation.

Public Art Program

Public Art Program is housed in the Long Range Planning Division. Art in Public Places is comprised of six areas of regular work activity which include art in public places, conservation, technical assistance to other agencies, public art policy, proposals for art on city property, proposals for art on private property. It is funded through 1.5% of the Net Debt Bonds each year.

Arts, Culture and Creative Economy Program

This model is included for its approach to both public art (within the City's Planning Department) and its focus on support for arts and creativity through the Arts, Culture and Creative Economy program. In Minneapolis, arts organizations are funded and provided other organizational supports through the Metropolitan Regional Arts Council, allowing the City government to focus its work on the *Arts, Culture and Creative Economy* (ACCE) program (housed in the City Coordinator's Office) that supports the arts and creativity in economic development.

The ACCE Program:

- Leverages the Creative Sector towards social and economic growth in the City of Minneapolis.
- Coordinates arts and creative economy activities;
- Works with the Minneapolis Arts Commission; and,
- Develops arts, culture and creative industry policies around economic development and programs for the City of Minneapolis.

ACCE focuses on promoting and coordinating City resources to develop the arts as a generator for economic and social growth in alignment with the following City goals:

- One Minneapolis – residents are informed, see themselves represented in City government and have the opportunity to influence decision making.
- A hub of economic activity and innovation – entrepreneurs are supported while sector strengths (such as arts) are leveraged.
- Living well – residents and visitors have ample arts, cultural, entertainment and recreational opportunities.
- Great places - iconic, inviting streets, spaces and buildings create a sense of place and welcome our growing and diversifying population with thoughtful planning and design.

One example is *Creative CityMaking Minneapolis (CCM)* a multi-year, arts-based innovation initiative within Minneapolis City government designed to advance City priorities through in-depth collaborations between City departments and highly skilled community artists. *Creative CityMaking Minneapolis* is a leading-edge program stewarded by Intermedia Arts, the region's premier multidisciplinary, multicultural arts center, and the ACCE program at the City of Minneapolis. Leveraging the power of the creative process as a resource for the City to make progress on complex challenges, *CCM* matches experienced community artists with departmental projects generating new intersections.

Columbus, OH

Columbus Arts Commission and Greater Columbus Arts Council

Columbus Arts Commission

The Columbus Art Commission (CAC) was established by Columbus City Code: Chapter 3115. CAC members serve without compensation and are appointed by the mayor with the approval of council. The seven-member commission is comprised of individuals experienced and interested in the arts, landscape architecture and architecture.

The Arts Commission is housed in the City Planning Department and is charged with oversight of the public art program. The primary role of the CAC is to approve all art purchased, commissioned, or accepted as a gift by the City, as well as all art proposed for placement anywhere within the Public Right of Way or on property owned or leased by the City. CAC approval is also necessary before any art subject to their approval can be in any way altered or removed.

The Greater Columbus Arts Council

<http://www.gcac.org/wp-content/uploads/2016/02/GCAC-Annual-Report-2015.pdf>

The Greater Columbus Arts Council (GCAC) is a nonprofit local arts agency established by the Chamber of Commerce in 1973 and funded through a contract with the City of Columbus. In that year, City Council set aside funds to be administered in a grants program by GCAC. Properly incorporated, nonprofit arts and arts-related organizations serving the citizens of Columbus would be eligible for funds, which in 1973 totaled \$50,000.

In 2015, the City allocated the GCAC \$6,289,803 from their hotel/motel taxes to fund, in part, twenty-six grants totaling \$2.8 million for Operating Support and 48 grants totaling \$486,737 for Project Support. In addition, more than \$175,000 supported individual artists (supply grants,

professional development convenings, artist fellowships and exchanges) and nearly \$200,000 provided for capacity building and community impact programs in nonprofit arts organizations.

This model has the dual purpose of enabling the City to manage the art in public spaces program as it aligns with City planning needs, while allowing the larger role of support and funding for the arts and culture community at large to be managed by a dedicated organization. The City is viewed as supportive but is not charged with administering it.

An example of best practices programming is GCAC's Individual Artist Fellowship programs that provide unrestricted grants to artists of outstanding talent and ability who currently live in the city of Columbus and/or Franklin County, and have done so for at least one year. Grants in 2015 ranged from \$500 to \$10,000 and were given to 46 visual and performing artists.

Since the Arts Council's Individual Artist Fellowship program was established in 1986 more than 210 awards have been given in a variety of disciplines. Programs have included visual arts, crafts, film and video, creative writing, music composition and choreography/movement arts. Awards are offered in Visual Arts (2D, 3D, photography, and crafts), Media Arts, Dance/Choreography, Literature and Playwright categories each year.

Oklahoma City, OK

The Oklahoma City Arts Commission and Office of Arts and Cultural Affairs

Housed in: City Planning Department.

Staff: 1.5 FTE

Structure: The Oklahoma City Arts Commission is primarily an advisory body with the staff dedicated to public art. Another nonprofit organization is responsible for major arts and cultural events and programs in Oklahoma City and

The Oklahoma City Arts Commission was created to advise City Council on artistic, cultural and aesthetic matters to insure that the City will be attractive and culturally rich. The Commission is comprised of 15 members, appointed by the Mayor and approved by Council. Six members serve at large. The Arts Council of Oklahoma City and the Allied Arts Foundation are each represented by one member. Three members are professional artists, performers and/or architects. Four members represent other arts and cultural organizations.

The Office of Arts & Cultural Affairs in Oklahoma City is a component of the Planning Department which works with the Arts Commission. Its charges include providing liaison services for public art initiatives and guiding stewardship of the public art collection as well as facilitating and implementing the City's cultural planning, the relationships between artists, cultural organizations, and other groups, and advancing arts and cultural awareness and coordination in the community.

San Antonio, TX

Department for Culture and Creative Development and the Cultural Arts Board

Housed in: City Managers Office, overseen by an Assistant City Manager also responsible for Center City Development and Operations; the Convention & Visitors Bureau, Eastpointe & Real Estate and Office of Historic Preservation

Staff: 22 FTE
Total Appropriation: \$10,941,745 (\$5,970,296 is grants to arts agencies)
Funding Source: Hotel Occupancy Tax
Four Work Areas: Public Art; SA Film Commission; Cultural Facilities; Arts Agencies

The Department for Culture and Creative Development (DCCD) supports San Antonio's creative industry through research, financial investment, planning, events, and programs tailored to position the arts as an asset that fuels economic development, cultural tourism, and neighborhood revitalization. DCCD invests in the creative industry through an annual competitive funding process that supports the operations, events, and projects provided by arts and cultural organizations and artists. DCCD also stimulates participation in arts by developing and implementing marketing strategies that give citizens and visitors access to the arts, and positioning San Antonio as an exciting place to live, work, and visit. The Cultural Arts Board (CAB) and the Public Art Board (PAB) are appointed by the Mayor and City Council to advise on policies and procedures for the office.

Public Art: Public Art San Antonio (PASA) is the City of San Antonio's program that is responsible for managing public art projects and programs. The public art projects managed include those associated with the City's [capital improvement programs](#) that connect to the community through exhibits, presentations, outreach and planning initiatives. PASA works directly with all City departments and supports local public art efforts of artists, community groups, partnership organizations and outside agencies. Along with managing public art projects, PASA also manages programs such as *RESYMBOL* that feature artworks created by local artists and activate the downtown cityscape with thoughtfully integrated works. PASA also manages and programs [Culture Commons](#), made up of a two-story storefront gallery and multi-purpose exhibit hall in the newly renovated Plaza de Armas building in the heart of Center City.

SA Film Commission: The mission of the San Antonio Film Commission, or Film San Antonio, is to promote the art and craft of filmmaking in San Antonio to positively affect the City's economy. The Film Commission can help with location scouting and government liaison services. We also offer online crew and resource information including casting calls.

Arts Funding: The goal of the Arts Funding and Contract Division is to invest in arts and cultural programs that deliver excellence, innovation and engage audiences in the unique experience of San Antonio. To achieve this goal, the Arts Funding and Contract Division has designed five distinctive programs that support a wide range of arts and cultural organizations, individual artists, artist collectives and neighborhood groups to collectively animate the economic vitality of the arts for our diverse community:

Models of Local Arts Agency Grants Programs

The following are examples of arts and culture funding initiatives implemented by model local arts agencies nationwide. They are organized by funding area.

Arts and Culture Organization Grants

San Antonio, TX – Department for Culture and Creative Development

(<http://www.getcreativesanantonio.com/ArtsFunding.aspx>)

Cultural Arts Operational Support

Multi-year awards that strengthen non-profit arts and cultural agencies with a base of financial support for operations.

stART Place

One-year awards available to arts organizations, neighborhood associations, and local artists/artists collectives to support creative projects that provide meaningful community enrichment and transformation

Technical and Economic Development Assistance

Ongoing competitive assistance program that provides awards designed to help local non-profit arts and cultural agencies as well as individual artists with small awards aimed at providing professional assistance in the areas of organizational stability, fiscal management and professional growth.

San Diego, CA - City of San Diego Commission for Arts and Culture

(<https://www.sandiego.gov/arts-culture>)

Organizational Support Program

The Organizational Support Program (OSP) provides operational support to San Diego's nonprofit arts and culture organizations through a competitive contracts for services process. It is the largest grants program for arts organizations in the City of San Diego, funding more than 85 arts and culture nonprofit organizations each year. Organizations are recommended for funding by the Commission for Arts and Culture following a rigorous application and review process. Proposals are ranked on a scale of 1 to 4 with rank, annual operating income and total available funds determining final contracts to organizations.

Organizations are reviewed on a variety of metrics including financial stability, efforts to achieve diversity in programming, leadership and audiences, educational programs and cultural tourism impact. The City of San Diego Commission for Arts and Culture is solely funded through a percentage of the Transient Occupancy Tax.

Cultural Equity, Cultural Exchange

Portland, OR - Regional Arts and Culture Council

(<https://racc.org/grants/>)

Arts Equity Grant Program

The Arts Equity Grant program (formerly the Expanding Cultural Access Grant program) provides financial support to organizations conducting arts and culture projects and programming for communities of color, immigrants, refugees, underserved neighborhoods,

persons with disabilities, LGBTQ communities, and other under-represented communities. The goal of this grant program is to further RACC's commitment to ensuring that everyone in our region has equal access to arts and the fundamental right to express their culture through the arts.

San Francisco, CA - San Francisco Arts Commission

(<http://www.sfartscommission.org/CAE/grants/grant-programs-and-applications/>)

Artists and Communities in Partnership – Arts and Social Change

The Artists and Communities in Partnership (ACIP) grant program offers up to \$20,000 of project support for arts organizations and community-based organizations empowering underserved communities through the arts. ACIP seeks to foster social justice and equity, centering artists as leaders for social change. We prioritize funding to partnerships rooted in historically underserved communities.

San José, CA - San José Office of Cultural Affairs

(www.sanjoseculture.org)

Arts and Cultural Exchange Grants

(<http://www.sanjoseculture.org/index.aspx?NID=4907>)

The City of San Jose Office of Cultural Affairs will award a limited number of Arts and Cultural Exchange Grants to support international artists to travel to San Jose and for San Jose-based artists and art professionals to travel internationally for art-related activities. Request must come from a San Jose nonprofit organization, artist or arts professional. Grant awards will range from \$2,500 to \$5,000 and maybe used for a variety of arts-related activities including but not limited to performances, exhibitions, lectures, and/or research. Eligibility is not limited to any particular country, priority will be given to exchanges that advance the relationship between the City of San Jose and its Sister Cities, as well as international cities connected to San Jose via direct flights.

Placemaking, Festivals and Events

Los Angeles Department of Cultural Affairs: (<http://culturela.org>)

Arts Activation Fund

(<http://culturela.org/grants-and-calls/arts-activation-fund/>)

The DCA Arts Activation Fund (AAF) supports creative, community-benefit projects in site-specific areas of Los Angeles. AAF is a bi-monthly fund to support “creative-placemaking” projects in neighborhoods or near the City of LA’s designated Great Streets. Grants up to \$15,000.

San Antonio Department for Culture and Creative Development

(<http://www.getcreativesanantonio.com/ArtsFunding.aspx>)

Festivals and Community Celebrations

One-year awards available to arts organizations, community groups, artists or artist collectives to further the presentation, production and preservation of arts and cultural programs that are unique to the San Antonio experience.

San Francisco Arts Commission (<http://www.sfartscommission.org/CAE/grants/grant-programs-and-applications/>)

Arts for Neighborhood Vitality – Festivals and Events Funding

The Arts for Neighborhood Vitality grant was founded to support small, neighborhood-centered, publicly accessible art walks and festivals where art and culture are main components. Projects should be an event—rather than an ongoing program—and should highlight the integration of arts and economic vitality of the specific neighborhood. Applicants may not apply for multiple grants from the Arts Commission to support the same project. Grants are awarded directly to the applicant or fiscal sponsor responsible for managing the project and the budget.

Tucson, AZ – Tucson Pima Arts Council ([Tucsonpimaartscouncil.org](http://tucsonpimaartscouncil.org))

People. Land. Arts. Culture. Engagement: Festival, Heritage and Community Celebrations Initiative (<http://www.tucsonpimaartscouncil.org/wp-content/uploads/2011/08/PLACE-VI-APPL-2015-2016-DR9.pdf>)

The PLACE Initiative Grant is designed to leverage resources and talent within the region to create arts-based civic engagement projects. In 2015 PLACE VI grants focused on Festival, Heritage and Community celebrations that occur within Tucson or Pima County. PLACE VI builds upon the agency's ongoing PLACE Initiative, an arts-based civic engagement platform designed to encourage community cultural development activities, creating a sense of social belonging and civic well-being.

PLACE VI highlights and supports the region's informal art and/or heritage practices that exist in a neighborhood and builds a greater awareness of our region's distinctness and identity. It strives to enhance one's understanding of the common good and provides a place for community engagement. It encourages individuals to interact to achieve common purpose that enlivens a healthy, just and vibrant civil society.

Projects could take the form of arts festivals, public programs or projects, including civic engagement practices embedded in folk life, heritage practices and neighborhood cultural activities

Creative Economic Development

Los Angeles Department of Cultural Affairs: (<http://culturela.org>)

<http://culturela.org/grants-and-calls/creative-economic-development-fund/>

Creative Economic Development Fund

With support from the Surdna Foundation, the Center for Cultural Innovation (CCI) and the City of Los Angeles Department of Cultural Affairs (DCA) have partnered together to create the Creative Economic Development Fund (CEDF). CEDF is a funding opportunity for projects that will help launch startup ventures or expand micro-sized creative enterprises with five or fewer employees. The objective is to support creative enterprises that will have a positive economic development impact in the City of Los Angeles. The partnership will provide grants to independent businesses, self-employed artists or cultural producers, artist collectives, or nonprofit organizations with earned income activities that use commercial strategies in pursuit of an arts or cultural mission. Grants up to \$12,500.

Artists in Residence

Los Angeles Department of Cultural Affairs: (<http://culturela.org>)

(<http://culturela.org/grants-and-calls/artists-in-residence-program/>)

Artist in Residence Program

The Residency Program supports artists in providing community-based, participatory projects in self-selected non-arts venues throughout the City of Los Angeles in order to gather, connect, and inspire audiences with underserved or little exposure to artistic and cultural opportunities. Residency projects engage participants in a series of artist-led workshops that are highly participatory and/or educational, and which match thoughtful and meaningful exchanges with appropriate audiences at host organizations in each City Council District. Grants from \$4,000 to \$8,000.

San Francisco Arts Commission

(<http://www.sfartscommission.org/CAE/grants/grant-programs-and-applications/>)

The WritersCorps Teaching Artist in Residence

A three year grant, renewed annually, that provides support to individual teaching artists to offer free, long-term, in-depth literacy-focused arts workshops to youth at San Francisco community sites. Sites may include in-school or after-school classes and must include complementary programming with a neighborhood branch of the San Francisco Public Library (SFPL). The communities prioritized by the grant may include, but are not limited to, youth who are low-income, impacted by the justice system, pregnant or parenting teens, and/or English language learners.

Individual Artist Grants

Columbus, OH - Greater Columbus Arts Council

(<http://www.gcac.org/grants-services/for-artists/>)

Supply Grants

Grants of up to \$500 to offset the cost of supplies to create new work will be considered. For example: filmmakers can use this grant to purchase film stock; visual artists can purchase paint or canvas; dancers can purchase music or specialty shoes, etc.

Professional Development Grants

Grants of up to \$1,000 to offset the costs of professional development opportunities. Examples of eligible activities would be master technique classes, enhancing business skills or attending professional conferences where development opportunities exist.

Performing Artist Travel Grants

Grants of up to \$1,500 to offset the costs of traveling for performance opportunities are considered. Examples of eligible expenses would be airfare, car rental/fuel, lodging, meals, etc.

Film Finishing Funds

Grants of up to \$2,500 to offset the cost of post production or completion expenses for artists with film projects. Examples include editing, sound, or any other expense for the completion of a film project.

The Aminah Brenda Lynn Robinson Memorial Fund for Research and Development

Grants of up to \$1,000 to offset the costs of traveling for research and development. This can be related to conceptual research or technical research. Examples of eligible expenses would be airfare, car rental/fuel, lodging, meals, etc.

Individual Artist Fellowships

GCAC partners with local arts and culture organizations to offer fellowship programs in the following disciplines: Visual Arts, Dance, Media Arts (Film/Video), Music, Choral Composition and Playwriting.

San Antonio, TX – Department for Culture and Creative Development
(<http://www.getcreativesanantonio.com/ArtsFunding.aspx>)

Artist Re-Granting

One-year awards made to non-profit arts organizations whose mission is the funding of local professional artist advancement. Through the program DCCD wants to enhance both the creative vitality of our community and the awareness that San Antonio is an excellent destination for artists of all genres to live and work.

Cultural Equity Resources and Examples



STATEMENT ON

CULTURAL EQUITY

AMERICANS FOR THE ARTS
STATEMENT ON CULTURAL EQUITY

To support a full creative life for all, Americans for the Arts commits to championing policies and practices of cultural equity that empower a just, inclusive, equitable nation.

■ DEFINITION OF CULTURAL EQUITY

Cultural equity embodies the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, ability, sexual orientation, gender, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources.

■ ACKNOWLEDGEMENTS & AFFIRMATIONS

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result, and that must be continuously addressed and changed.
- Cultural equity is critical to the long-term viability of the arts sector.
- We must all hold ourselves accountable, because acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of artists challenges inequities and encourages alternatives.

■ MODELING THROUGH ACTION

To provide informed, authentic leadership for cultural equity, we strive to...

- **Pursue cultural competency throughout our organization** through substantive learning and formal, transparent policies.
- **Acknowledge and dismantle any inequities** within our policies, systems, programs, and services, and report organization progress.
- **Commit time and resources to expand more diverse leadership** within our board, staff, and advisory bodies.

■ FUELING FIELD PROGRESS

To pursue needed systemic change related to equity, we strive to...

- **Encourage substantive learning to build cultural competency** and to proliferate pro-equity policies and practices by all of our constituencies and audiences.
- **Improve the cultural leadership pipeline** by creating and supporting programs and policies that foster leadership that reflects the full breadth of American society.
- **Generate and aggregate quantitative and qualitative research related to equity** to make incremental, measurable progress toward cultural equity more visible.
- **Advocate for public and private-sector policy** that promotes cultural equity.



This Statement on Cultural Equity was crafted and unanimously adopted by the Americans for the Arts Board of Directors and staff in April of 2016, and was inspired and informed by the work, commitment, feedback, and insights of more than 150 local, state, and national partners from both inside and outside the arts. It is our hope that this Statement, or some version of it, inspires and informs you as well.

We encourage you to use it, share it, think about it, and adopt or adapt it for your organization and community.

Find out more, including how we and many other inspiring organizations and individuals are taking action toward healthier, more vibrant, more equitable communities, at www.AmericansForTheArts.org/CulturalEquity.



At Americans for the Arts, we believe in all the arts for all the people. With more than 50 years of service, we are dedicated to representing and serving local communities, and creating opportunities for every American to have equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.

Please feel free to adopt or adapt this language as you would like, or to just use it for some amount of inspiration. All that we ask is that you email clord@artsusa.org to tell us your story if and when you successfully create the Statement that is right for your organization!

YOUR ORGANIZATION'S STATEMENT ON CULTURAL EQUITY

*To support a full creative life for all, **Your Organization** commits to championing policies and practices of cultural equity that empower a just, inclusive, equitable nation.*

DEFINITION OF CULTURAL EQUITY

Cultural equity embodies the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, ability, sexual orientation, gender, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources.

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FUELING FIELD PROGRESS

To pursue needed systemic change related to equity, we strive to...

- **Encourage substantive learning to build cultural competency** and to proliferate pro-equity policies and practices by all of our constituencies and audiences.

- **Improve the cultural leadership pipeline** by creating and supporting programs and policies that foster leadership that reflects the full breadth of American society.
- **Generate and aggregate quantitative and qualitative research related to equity** to make incremental, measurable progress towards cultural equity more visible.
- **Advocate for public and private-sector policy** that promotes cultural equity.

**MOTION BY SUPERVISORS HILDA L. SOLIS AND
MARK RIDLEY-THOMAS**

OCTOBER 27, 2015

Improving Leadership, Work Force, Programming and Audience Diversity in Los Angeles County Cultural Institutions

As the County of Los Angeles (County) is recognized around the world as a leader in the arts, its Arts Commission should be at the forefront of encouraging a constructive County-wide conversation about ways to improve diversity in cultural organizations, in the areas of their leadership, staffing, programming, and audience composition. This dialogue is an important first step in developing a thoughtful analysis and response to recent data indicating a lack of diversity at all levels in many arts organizations.

For example, on July 29, 2015, the Mellon Foundation issued the first comprehensive survey of diversity in American Art Museums in conjunction with the Association of Art Museum Directors and the American Alliance of Museums. The survey was undertaken to replace anecdotal evidence with hard data. It provides the first statistical baseline against which progress can be measured for diversifying the field. Important findings from the study of diversity at museums include:

- **Minorities are significantly underrepresented in top positions:** As one of its chief findings, the study documented that among museum leaders, only 4 percent are African American and 3 percent are Hispanic.

- MORE -

MOTION

SOLIS _____

RIDLEY-THOMAS _____

KUEHL _____

KNABE _____

ANTONOVICH _____

- **Women are in the pipeline for top museum positions:** The study found that there has been a significant movement toward gender equality in art museums with women now comprising 60 percent of museum staffs and a majority in the curatorial, conservation, and education positions. These high level jobs can be a pipeline toward higher leadership positions.
- **Minorities have no significant pipeline for leadership positions:** The survey found that no such pipeline for leadership exists for individuals from underrepresented communities. Although they represent 28 percent of museum staff, the great majority of these workers are concentrated in security, facilities, and other jobs that generally are not a pipeline to leadership positions.

Elizabeth Merritt, Director of AAM's Center for the Future of Museums, noted during the release of the study that "To thrive in the long term, it is crucial that museums bring the demographic profile of their staff into alignment with that of the communities they serve."

The City of New York and others have recognized that diversifying the arts field is an important challenge not only for museums, but for all arts institutions, including the performing arts. As a result, the New York City Department of Cultural Affairs (Department) launched a major initiative in January of 2015 that includes a demographic study of the diversity of boards and staff of New York City arts institutions. The purpose of the study, whose results will be made available within a few months, is to create a baseline that will help inform more meaningful City-wide conversation around this issue of diversity and provide an underpinning for adopting new strategies and implementing best practices to further diversify the field.

The New York initiative includes "peer-to-peer discussions about the successes and challenges" they experience related to cultivating a diverse field. A major goal is to "identify and celebrate best practices regarding the cultivation of workforce, leadership, and audience diversity for adaptation by the field." The Department has noted that "this

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project has met with enthusiasm from its grantees as well as partners at major philanthropies, who are all eager to work together to address challenges and share best practices for this issue.”

In its most recent annual report on the status of the arts in Los Angeles, the Otis School of Design noted that the Los Angeles Region is the creative capital of the state as well as the nation, with one out of every seven jobs in the County being generated from an arts-related field. The 2014 Otis Report on the Creative Economy found that there are almost 200,000 people working in 79 creative occupations in the County. Nearly half of these creative occupations in the County require less than a four-year college degree. These findings highlight the importance of opening up job opportunities in the arts to a wider demographic and including arts instruction in all of our schools. Currently, Arts for All, the County’s initiative dedicated to making the arts core in K-12 public education, works with 59 out of 81 school districts within the County.

There are a number of “promising practices” to encourage individuals from underrepresented communities to enter the arts as a career and have a pipeline to leadership positions. The County’s annual Arts Internship Program, coordinated by the Los Angeles County Arts Commission and the Getty Foundation, provides nearly 250 undergraduate interns with meaningful on-the-job training and experiences at the leading arts institutions in Los Angeles, while also developing future arts leaders to serve in staff positions, as board members and leaders in nonprofit and civic arts organizations. The program is the largest paid arts internship program in the country. In addition, foundation-funded programs like the pilot program of undergraduate curatorial fellowships at a number of museums, including the Los Angeles County Museum of Art, open museums as potential workplaces to students belonging to historically underrepresented minority groups.

Indeed, as demographics change, diversifying audiences is another challenge; one which may well be the key to future sustainability of many arts institutions. As the 2014 James Irvine Foundation-funded report called “Making Meaningful Connections”

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pointed out, “the participant mix for the majority of cultural institutions remains largely unmixed. It is still the rare cultural organization whose regular participants truly reflect the socio-economic, ethnic or generational demographics of its wider community.”

In an effort to reach out and engage a wider, more inclusive audience, the Los Angeles County Music Center facilitates a public engagement program which draws thousands of new, diverse, and younger arts participants. This initiative aims to ensure the future of that important performing arts institution and was launched with support of the James Irvine Foundation. Last month, the Music Center Board adopted a Diversity Framework indicating their commitment to greater inclusion in all aspects of their organization, from their board and staff to their programming and audiences.

Given that Los Angeles is arguably the most diverse county in the country, as well as the creative capital of the nation, the Los Angeles County Arts Commission should play a leadership role in implementing model programs and leading discussions about how to ensure that arts organizations appropriately reflect the diversity of our communities throughout the organization, including on their boards and in their staff, as well as in audience members, performances, exhibits, and educational programming.

WE THEREFORE MOVE THAT THE BOARD OF SUPERVISORS:

Direct the Executive Director of the Los Angeles County Arts Commission to:

1. Establish an advisory group of diverse art/community leaders to work with arts-related institutions within the County to develop recommendations for ways to enhance the participation and leadership of individuals from underrepresented communities in the arts.
2. Work with the arts field and nonprofit and foundation leaders to identify “best practices” being utilized around the country to expand the diversity of audience members, exhibits, and performances and encourage individuals from underrepresented communities to enter the arts as a career, creating a pipeline for them to access leadership positions.

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3. Work with each County Department to identify ways in which arts can be integrated into their programming and make recommendations for enhancements and how they can contribute to the dialogue.
4. Establish a close working relationship with the New York Cultural Affairs Department, whose consultant is compiling “best practices” to inform their work, as well as with others doing similar work, to benefit from their experiences and findings.
5. Report back to the Board within 180 days in writing with a status report on recommendations and a final report within a year that would lead to (1) greater access to arts jobs by individuals from underrepresented communities, including in leadership positions, and (2) more diverse arts boards, staff, audience members, and programming at appropriate arts institutions. The report should also include the results of the discussions with each County Department to integrate arts into their programming. The estimated cost of proposed initiatives should be included.

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